Jesse L. Lasky presents

George Melford's Production

"Behold My Wife!"

From "The Translation of a Savage" by St. Gilibert Parker
Scenario by Frank Condon

A Paramount Picture

Everything a motion picture should be. One of the most artistic and interesting pictures shown at any theatre this year.

N.Y. World

The Gentleman

The Savage

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE - NEW YORK CITY

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, 1906, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Actual and Intrinsic Value

Intrinsically a jewel may be worth a large sum of money, but if it cannot be sold, actually it isn't worth a single solitary cent! Precisely the same thing applies to a photoplay. As an entertaining work of art it may be literally priceless, while as a money-maker it proves an utter failure. To the exhibitor its actual worth depends entirely upon the number of people who buy tickets of admission to see it—and these, in turn, depend upon the posters used to sell them!

Great posters are therefore greater money making factors than great films are. Because the greatest poster advertising experts in the world have been developed or absorbed by the RITCHEY LITHO. CORP. this organization is, and for a long time past, has been, enabled to turn out the greatest motion picture poster that it is possible to execute. Because of the absolute truth of that statement the RITCHEY poster towers dominantly above all others. Because of that truth the RITCHEY poster gives to a film an actual value, and as a result, the exhibitor's ultimate profits are altogether relative to the number of RITCHEY posters that he uses!

Considered solely as a motion picture selling mechanism, the RITCHEY poster is the greatest achievement in modern advertising!

RITCHEY LITHO. CORP.

406-426 W. 31st STREET, NEW YORK

TELEPHONE, CHELSEA 8388
PARAMOUNT PICTURES
for DECEMBER

The greatest month of pictures in motion picture history!

THE FAMOUS PLAYERS-LASKY CORPORATION takes great pleasure in announcing to exhibitors the Paramount Pictures to be released in the month of December, 1920.

In story and entertainment value—
in the best efforts of the screen's great directors—
in the drawing power of stars and artists—
in the lavishness and perfection of production—
in the variety and diversity of the subjects—
in the possibilities and opportunities for profitable exploitation—
in the golden opportunities for extended and money-making runs—
in every point of merit that the exhibitor considers—
the eight pictures listed herein stand unquestionably as the best the market can supply.

You will recognize that fact for yourself if you glance through the list—

and your box-office and patrons will tell you more.
JESSE L. LASKY presents
THOMAS MEIGHAN in
WILLIAM DE MILLE'S
production
"Conrad in Quest of His Youth"
From the novel by Leonard Merrick
Scenario by Olga Printzlau
A Paramount Picture

A star who is backed up by his record in
the screen's biggest productions and a
novel that was talked of around the world.
‡ If the people who love Tom Meighan and
the people who read the novel all came to
your theatre you couldn't get one-tenth of
them in.
‡ But you can bet they'll all try to get in.
‡ Get ready for them.

NEW ART FILM CO.
presents
DOROTHY GISH in
"Flying Pat"

The brilliant star flies to the heights of
comedy in this production. The story
of a young bride who wanted a career and
decided to be an aviatrix gives Miss Gish
all sorts of opportunities for comedy and
thrills and about everything else in the
entertainment line.
‡ Your patrons will want to take a trip with
"Flying Pat."

JESSE L. LASKY presents
ROSCOE [FATTY] ARBUCKLE
(By arrangement with Joseph F. Schenck)
in
"The Life of the Party"
From the story by Irvin S. Cobb
Directed by Joseph Henaberry
Scenario by Walter Woods
A Paramount Picture

When the critics saw Arbuckle's first
full-length drama they all said they
hoped he'd never go back to two-reelers.
‡ This second one, written by another
famous fat man, will confirm them in their
opinion. This one is full of more fun and
genuine comedy than "The Round-Up," and
it's got a wider human appeal too.
‡ You know that it means money.

FAMOUS PLAYERS-LASKY CORP.
presents
"Heliotrope"
By Richard Washburn Child
Directed by George D. Baker
A Cosmopolitan Production
A Paramount Picture

A picture that has without doubt the
most unusual and gripping plot ever
written.
‡ The story of a man's sacrifice for his
daughter's happiness, it will bring tears to
the eyes of every man and woman who
sees it.
‡ You can't realize how big it is until you
have seen it.
IT'S the best news in a long time that Douglas MacLean is going to play a rookie again.

Because it was a rookie role that made him famous—that turned him over night from an unknown into the big box-office attraction that he is today.

Everybody remembers “23½ Hours’ Leave” and they’ll all want to see this as soon as they read the title.

THE dominant note of this production is human interest. Hart has sounded the very depths of pathos and feeling.

While you will find thrills as big and excitement as intense as in any of his pictures, you will find them subordinated to the genuine emotions of human hearts, wonderfully and understandingly portrayed.

A LOIS WEBER production

“To Please One Woman”

A Paramount Picture

WILLIAM S. HART

in

“The Testing Block”

— By William S. Hart

Picturized and directed by Lambert Hillyer

Photographed by Joe August, A.S.C.

A William S. Hart Production

A Paramount Picture

THOMAS H. INCE presents

DOUGLAS MACLEAN

in

“The Rookie’s Return”

By Archer McMackin

Scenario by Agnes Christine Johnston

Directed by Jack Nelson

Photographed by Bert Cann

A Thomas H. Ince Production

A Paramount Picture

BRYANT WASHBURN

in

“An Amateur Devil”

From the story “Wanted a Blemish” by

Jesse E. Henderson and Henry J. Buxton

Directed by Maurice Campbell

Scenario by Douglas Bronston

A Paramount Picture

A LOIS WEBER production

“To Please One Woman”

A Paramount Picture

WILLIAM S. HART

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Jesse E. Henderson and Henry J. Buxton

Directed by Maurice Campbell

Scenario by Douglas Bronston

A Paramount Picture

HE tried to do the wrong thing but it always turned out right. He tried to be a devil, but he didn’t have the professional touch.

His wild adventures with wickedness make the funniest comedy that Bryant Washburn has had yet—funnier even than “The Sins of St. Anthony.”

IT’S the best news in a long time that Douglas MacLean is going to play a rookie again.

Because it was a rookie role that made him famous—that turned him over night from an unknown into the big box-office attraction that he is today.

Everybody remembers “23½ Hours’ Leave” and they’ll all want to see this as soon as they read the title.

Such a record is positive evidence of the value of an organization that combines high ideals with unlimited production and service equipment. Such a record is definite assurance of the future.

The schedule announced for December includes more money-making pictures than have ever been put forward in any single month in motion picture history.

Eight Paramount Pictures—and standing room only for every one of them!
"The Trouble Hunter"
"His Jonah Day"       "The Backyard"

JIMMY AUBREY COMEDIES
HERE ARE NINE PICTURES OF UNUSUAL MERIT

The public is beginning to understand something of the differences in rental prices for various grades of pictures; the day is at hand, therefore, when audiences will reject what they know is cheap.

DOUGLAS FAIRBANKS
in
"His Majesty The American"

D. W. GRIFFITH’S
"Broken Blossoms"

DOUGLAS FAIRBANKS
in
"When The Clouds Roll By"

MARY PICKFORD
in
"Pollyanna"

MACK SENNETT’S
Five Reel Special Comedy Sensation
"Down On The Farm"

DORIS KEANE
in
"Romance"

DOUGLAS FAIRBANKS
in
"The Mollycoddle"

MARY PICKFORD
in
"Suds"

D. W. GRIFFITH’S
New Picture
"The Love Flower"
Prints in the best of condition, intelligent, thoughtful service, and efficient exploitation help are offered on these releases at all of United Artists Corporation's

BRANCH OFFICES

Atlanta, Georgia 106-108 Walton Street  M. C. Coyne, Sales Manager.
Boston, Mass. 43 Winchester Street  Harry M. White, Sales Manager.
Chicago, Ill. 17 North Wabash Avenue  Cresson E. Smith, Sales Manager.
Cleveland, Ohio 2143 Prospect Avenue  R. K. Evans, Sales Manager.
Dallas, Texas 1900 Commerce Street  J. E. Luckett, Sales Manager.
Denver, Colo. 617 Nineteenth Street  T. Y. Henry, Sales Manager.
Detroit, Michigan 605 Joseph Mack Building  Herbert W. Traver, Sales Manager.
Kansas City, Mo. Film Exchange Building  17th & Main Streets  H. D. Buckley, Sales Manager.
Los Angeles, Calif. 643 So. Olive Street  Walter S. Rand, Sales Manager.
Minneapolis, Minn. 402 Film Exchange Building  Thos. J. MacEvoy, Sales Manager.
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Pittsburgh, Pa. 119 Ninth Street  Carlos E. Moore, Sales Manager.
San Francisco, Calif. 229-231 Golden Gate Avenue  Edw. B. Baron, Sales Manager.
Seattle, Wash. 1913 Third Avenue  Charles W. Harden, Sales Manager.
Washington, D. C. 801 Mather Building  George F. Lenahan, Sales Manager.
Toronto, Canada 13-15 Adelaide Street, W.  William Cranston, Sales Manager.
Winnipeg, Canada Room 219 Phoenix Building  H. M. Master, Sales Manager.
Exclusive rights to sensational stories are by Fox Film

Marcel Allain
Famous French author
Chronicler of the exploits of Fantomas

With
Eva Balfour
and a cast of noted players

The first episode of FANTOMAS will be released immediately following the last episode of "Bride 13." Fox branches are supplied with forms and you can contract now.

Scenario and Direction by
EDWARD SEDGWICK
to these detective now owned Corporation

FANTOMAS
A fiend whose love of crime led him to invent new crimes to commit.

specialist par excellence!

He's coming in

American made!
Brand new 1921 production now nearing completion at Fox Studios New York City
Who's Who on the Screen

BE YOUR OWN ANSWER MAN

When was Bert Lytell born? Where?
How tall is Buster Keaton? How much does he weigh?
What is the color of Viola Dana's eyes?
You are asked questions like these every day about all motion picture stars. You give your patrons 100% service by accurately answering these questions!

With "WHO'S WHO ON THE SCREEN" in your office you can not only run an "Answer Mans" column in your program but tell your patrons all about their favorite players—at once!

In this compact, complete and handsomely illustrated volume of 424 pages is given the life story, together with a beautiful full page picture of every star and featured player in Screenland and many feature stories that will help to make your program interesting to the fans and put dollars in your pocket.

Tear off the coupon on the opposite page—mail it now.

Ross Publishing Co., Inc
1463 Broadway—New York.

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Nothing in the world does so closely compare to the American Beauty Rose, the flower which not only queens it over others because of its gorgeous splendor but also intoxicates with its all pervading fragrance, than a beautiful and accomplished actress, and none more among them than the acknowledged most beautiful woman in all the world and supreme artist —

LINNA CAVALIERI
The Star in
"Mad Love"
A Victor Kremer Production

130 W. 46th Street
New York City
ROBERTSON-COLE
SUPER-SPECIAL

Al Christie's
6-reel Comedy Drama

So Long Letty
From the famous Oliver Morosco success

Instilled with a joyous spirit and interwoven with an absorbing love story—"So Long Letty," because of this happy combination, is the season's outstanding Comedy-drama.
"My greatest achievement!"
— Ralph Ince

"Red Foam"

A Ralph Ince Production

from

William H. Hamby's Extraordinary Story in
The Saturday Evening Post
Picturized by Edward J. Montagne

Distributed by Select
It's a Story of Homes
- A Subject of Universal Appeal

A Masterful Production
Players of Distinction
Including
ZENA KEEFE

Lewis J. Selznick
Presents
"RED FOAM"
ARALPH INCE
PRODUCTION
Distributed by Select
Why Book Ordinary Program Pictures of Questionable Merit
When for the Same Price You Can Get

"TOP NOTCH"
COMEDIES

2 REELS EACH
1 EVERY SECOND WEEK

WE TOLD YOU
THAT OUR COMEDIES WILL BE YOUR FEATURES

Did You Read the Announcement in Hundreds of Sunday
Newspapers and Dozens of Fiction Magazines on the Great

"TOP NOTCH" Title Contest?
If Not, Look For It in the Next Editions

$7,800.00 in Cash Prizes
will be paid by us to the
Winners on our TITLE
CONTEST.

We Pay on our TITLE-
CONTEST for All Posters,
Newspaper and Magazine
Ads.

20,000 Three-Colored, Attractively Designed, One-Sheet Posters,
Heralding the Great "TOP NOTCH" Title-Contest, Are Now
Distributed Free of Charge to Exhibitors and Exchanges.

—Write for Your Copy—

Plymouth Producing and Distributing Syndicate
1879 WEST 25TH STREET
CLEVELAND, OHIO
James Oliver Curwood's Triumph - An Alluring
November 6, 1920

MOVING PICTURE WORLD

George H. Davis
Presents
James Oliver Curwood's
'Isobel'
Adapted from his greatest novel.
Featuring
House Peters
And a notable cast, including
Jane Novak
Directed by Edwin Carewe.
The greatest picture ever offered.
Made in order received.
George H. Davis
Room 200, 1600 Bway.
New York City

Love story of the great North-West
WHAT WOULD ANY GIRL DO?

Anthony: “I suspected you accepted me not altogether because you loved me. So I arranged with Keene Mordaunt to find out what you would do if I should jilt you.”

Folly: “I remember. I remember perfectly. He hinted you might do that, and I said if you did I would—”

Anthony: “Sue for breach-of-promise.”

Folly: “Well, what would any girl do?”

Anthony: “A girl who loved — loved a man—”

Folly: “What difference does it make now? I’m your wife—it is finished.”

Anthony: “It is only begun. I have married a very beautiful woman — but — a woman who does not love me.”

Folly: “And suppose that were true?”

Anthony: “Her private life would not be interfered with in any way, so long as— so long as she is above suspicion—like Caesar’s wife.”

WILLIAM D. TAYLOR’S lavish production of “The FURNACE,” adapted by Julia Crawford Ivers from the novel by “Pan,” portrays the hell-fire through which a man and woman must go who marry for other reasons than pure love.

It is a picture which people will go in crowds to see.
WHEN beautiful Justine Johnstone became one of the Realart constellation the entire directorial field was searched to secure a man whom Realart believed was fitted by experience and temperament to direct her in her first Realart picture, “BLACKBIRDS.”

JACK DILLON is a veteran director who comes to Realart after having fulfilled his engagement as Mary Pickford’s director in “Suds.”

MR. DILLON has successfully directed Priscilla Dean, Olive Thomas in six productions, Bert Lytell in “The Right of Way,” Carlyle Blackwell, and Jack Pickford. So much for his record!

REALART wanted the BEST. The answer was JACK DILLON. When you see “BLACKBIRDS” you will agree that no mistake was made in the choice.

REALART PICTURES CORPORATION
469 Fifth Avenue New York

Brilliant Direction is Only One of the Qualities Which Distinguish Realart Productions
The sun never sets on the influence of MOVING PICTURE World.

first IN CHARACTER
first IN INFLUENCE
first IN CIRCULATION

All its books are OPEN books!
Arthur James, Editor in Chief,
Moving Picture World,
516 Fifth Ave.,
New York City.

Dear Sir:

It will probably be of interest to you to know of the results which we have obtained from advertising in the Moving Picture World. Not only in this country, but abroad.

In our mail this morning, we have one inquiry from Lisbon, Portugal, two from Havana Cuba, and one from Ribiera Gande, Azores, besides numerous inquiries from the United States.

We really believe that the Moving Picture World is the best trade paper published, and we take great pleasure in endorsing it as the periodical which gives us the very best of returns.

Yours very truly

AMUSEMENT SUPPLY CO.


PP. MOLY
REELCRAFT

SCENIC

NATURE BEAUTIFUL

ONE REEL EVERY OTHER WEEK

INQUIRE - WRITE - PHONE OR WIRE

REELCRAFT PICTURES CORPORATION
830 BROADWAY, NEW YORK CITY
What motion pictures do you remember? The good ones. And how many good ones are there? Three that we remember distinctly. And the three in order of their merit—as we see it—first, 'The Miracle Man', second, 'Over The Hill', and third, 'Humoresque'. And yesterday we saw what may be fourth. 'The Song Of The Soul'. At The Capitol."

—S JAY KAUFMAN

in The N Y Globe

MESSMORE KENDALL & ROBERT W CHAMBERS
Present
VIVIAN MARTIN
in THE SONG OF THE SOUL

Adapted from an Old World Romance by WILLIAM J LOCKE

A BROWN & WOOLF PRODUCTION
To see her baby once before the light went forever from her eyes, and then, having gratified the mother-craving in her heart, to make the Great Sacrifice for the man she loved—a scene that Vivian Martin plays like one inspired.

The very music of life is in "The Song Of The Soul" soaring straight to every heart on the wings of a sublime emotion.

MESSMORE KENDALL & ROBERT W. CHAMBERS
Present
VIVIAN MARTIN IN THE
SONG OF THE SOUL
Adapted from "An Old World Romance" by WILLIAM J. LOCKE
A JOHN W. NOBLE PRODUCTION
Distributed by GOLDWYN
THE Anniversary of the Hodkinson Corporation, in the form of a Hodkinson Month, calls attention to an organization that has added a solid plank to this industry.

W. W. Hodkinson founded his present business three years ago upon an economic principle. It is a principle that underlies other industries. It had been the basis of Mr. Hodkinson's previous operations in this field. It is the principle of the complete independence of the distributor.

Briefly, Mr. Hodkinson believes that the distributor must operate independently of the producer and exhibitor. He must be utterly free to pick from one for the other. Only in this way can there exist that freely selective force which at one end of the line encourages better production and, at the other end, assures a marketable product.

None of us will argue against the sound economy of this principle. Its application to so peculiar a business as this might be questioned if it were an untried theory. But Mr. Hodkinson has made it a fact. He started with a theory and today, after three years of application, he has a successful and expanding business.

We have a firm belief in the economics of this art-industry. We believe that its development will be gradually moulded by economics, and we furthermore believe that not only will its industrial structure be shaped by established business laws, but also that its art will be fostered by these same sturdy influences.

"And for that reason it is a pleasure to recognize a success like Mr. Hodkinson's because it is a constructive effort in the best, ultimate interests of the entire industry."

RAH. blazers, peacemakers and pioneers usually fail of recognition until after the floral tributes have been delivered and the echoes of solemn music have died away. In moving pictures which move with seven league strides fame overtakes a leader before too many years have fled. Therefore today W. W. Hodkinson, the most conspicuously modest man in our industry, is receiving the recognition that is his due, and these words are recording that fact. A man of ideas, of vision and constructive ability, much that has marked the progress of moving pictures first crystallized in his fine brain.

Recently Mr. Hodkinson's organization decided to set apart the month of November to a celebration to be known as "Hodkinson Month." This fitting and practical thing will be observed throughout the land to the advantage of the celebrants and to the further prestige of Hodkinson and all that he represents.

"For all the history of moving pictures is written, the name of W. W. Hodkinson will be carved high in the list of those who have served, of those who have built, of those who have set up standards which have been followed to the vast betterment and uplift of the great business which is close to all of our hearts.

A real pilgrim in the early days, he adventured into leadership, and today the things he forecast are accomplished facts. It is well for the industry to pay him a practical tribute by observing Hodkinson Month, and though it be good business, it is by good business that we all survive."

NOVEMBER
HODKINSON ANNIVERSARY
To see her baby once before the light went forever from her eyes, and then, having gratified the mother-craving in her heart, to make the Great Sacrifice for the man she loved—a scene that Vivian Martin plays like one inspired.

The very music of life is in "The Song Of The Soul" soaring straight to every heart on the wings of a sublime emotion.

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C. A. Jenkins

Dwight James

HODKINSON ANNIVERSARY

NOVEMBER
DIAL FILM COMPANY
PRESENTS
"THE TIGER'S COAT"
Directed by ROY CLEMENTS
Featuring MYRTLE STEDMAN - LAWSON BUTT and TINA MODOTTI

The Exotic Allure of Tina Modotti, — The Beauty of Myrtle Stedman, — The Rare Artistry of Lawson Butt, — lifts this picture far above the average run.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City.
Distributing through PATHE Exchange, Inc.
A Benj. B. Hampton Production

ZANE GREY'S GREATEST NOVEL

"THE U.P. TRAIL"

A Massive Picture of the Great West with a Buerful Cast Including

ROY STEWART, JOSEPH J. DOWLING, KATHLYN WILLIAMS
ROBERT McKIM AND MARGUERITE DE LA MOTTE
DIRECTED BY JACK CONWAY - ZANE GREY PICTURES INC

TWO THINGS ALONE ASSURE THE BOX-OFFICE 'PULL' OF THE PICTURE. ZANE GREY WROTE THE STORY AND BENJ. HAMPTON IS THE PRODUCER. AN ALL-STAR CAST ENACTS IT.

W.W. HODKINSON CORPORATION
537 Fifth Avenue, New York City
Distributing through PATES Exchange, Incorporated
Hodkinson Anniversary Month Release

J. Parker Read Jr. Presents

HOBART BOSWORTH in "The Brute Master"
From the story by Mrs. Jack London

Hobart Bosworth is seen in a role which compares more than favorably with even his splendid performance in "Behind the Door," his greatest success to date.

W.W. Hodkinson Corporation
527 Fifth Avenue, New York City
Distributing through NTSC Exchange Interchange
AN IRVIN WILLAT PRODUCTION

"DOWN HOME"

FROM THE WELL KNOWN BOOK "DABNEY TODD"
BY F.N. WESTCOTT, A BROTHER OF THE AUTHOR OF
DAVID HARUM

WILLAT PRODUCTIONS INC.

GABLIK STUDIOS

W.W. HODKINSON CORPORATION
537 Fifth Avenue, New York City
Distributing through PFARE Exchange, Incorporated
AN IRVIN V. WILLAT PRODUCTION

"DOWN HOME"

THE ONE BIG OUTSTANDING FEATURE OF THIS GREAT PRODUCTION IS ITS "HUMANNESS" FOR IT IS VERITABLY A PALPITANT BIT OF LIFE ITSELF. STRONG AND TRUE IN ITS PRESENTATION IT WILL MAKE ITS APPEAL TO EVERY CLASS OF THEATRE-GOER AND EVERY TYPE OF MIND.
AN IRVIN V. WILLAT PRODUCTION

"DOWN HOME"

CAPABLY ENACTED BY A STERLING AGGREGATION OF ARTISTS AND DIRECTED BY A MAN WHO STANDS IN THE VERY FRONT RANK OF HIS PROFESSION "DOWN HOME" WILL CREATE FOR ITSELF A UNIQUE POSITION UPON THE SILVERSHEET—THE GREATEST RURAL DRAMA OF THEM ALL!
GREATER IN ITS INSIGHT INTO HUMAN NATURE THAN EVEN "BEHIND THE DOOR" AND "BELOW THE SURFACE"—HIS BIGGEST TRIUMPH OF THE PAST—DOWN HOME—WILL LONG ENDURE AS A MONUMENT TO THE GENIUS OF IRVIN V. WILLAT—THE MAN WHO MAKES HIS PICTURES LIVE.

YOU KNOW WHAT "THE MIRACLE MAN" DID FOR YOU, MR. EXHIBITOR; YOU KNOW WHAT "BEHIND THE DOOR," "BROKEN BLOSSOMS" AND "HUMORESQUE" MEANT TO YOUR BOX-OFFICE. HERE IS A PICTURE OF EXACTLY THE SAME GAUGE—BOOK IT WHILE YOU CAN!

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
For the State Rights Buyer

"BITTER FRUIT"

Produced by DRAMAFILMS

Picturized and Directed by WILL BRADLEY

with
JANE GAIL & Brilliant Cast

Distributed by ARROW FILM CORPORATION
W. G. Shaefer, Vaudette Theatre, West Point, Ga.:
"I wish to express my enthusiasm over my franchise. Every picture delivers the goods, and I am anxious to get in as many as possible. I am certainly proud of my franchise and I AM SURE"

There'll be a Franchise everywhere

A Smashing Drama!

Mayflower Photoplay Corporation presents

THE SCOFFER

By Val Cleveland

An Allan Dwan Production

A profound theme that touches the fundamentals of life itself—presented in a series of smashing scenes that grip the heart and stir men to the soul—powerful characterizations portrayed by an exceptionally strong cast.

Directed by Allan Dwan

A First National Attraction

Foreign Representative: David P. Howells, Inc.
729 Seventh Avenue, New York City
Thos. Berta, Oracle Theatre, Rock Springs, Wyo.:
"Your pictures all go big with us and we are really surprised at the drawing power of all the First National Franchise pictures." THAT'S THE REASON WHY

There'll be a Franchise everywhere

A Powerful Punch!
Whitman Bennett
presents his personally supervised
production
Lionel Barrymore
in an adaptation of
W. B. Maxwell's novel
THE DEVIL'S GARDEN
Directed by Kenneth Webb
Eleven Picture Commandments

THOU shalt be afraid neither of the little reformer in the plain nor of the big politician without the walls nor of the sinister little men within our gates who seek to frighten the industry into the doing of their will.

Thou shalt not bend the knee to the noise maker who by shout and clamor would demolish all that is builted and destroy all that is established in order that he may profit and wax fat with the revenues that may accrue from chaos.

Thou shalt scorn the fathead who would bully thee into slavery and write for thee thine apologies that thy shame may be made known throughout the land.

Thou shalt silence the scandal monger and make fast his mouth, thou shalt combat the censor with all thy might, thou shalt deal with the unfair man according to his portion and cast him into darkness.

Thou shalt make no picture of which thou art ashamed, thou shalt show no picture which thou knowest to be wrong for of such is born the disaster of ultimate failure and a killing of the goose that layeth the eggs of gold.

Thou shalt aid thy brother and be square in all thy dealings whether thou art a producer, a distributor, an exhibitor or a publisher, for all else is bad business and it hath a back kick that will bring down thy head in sorrow and to thy mouth fetch bitter lamentations.

Thou shalt forswear the telling of the untrue, yea shalt thou omit the bull wiggle which thou are prone to throw that thy speech may be believed by thy brethren.

Thou shalt do no murder either to the character of thine adversary or to his business by the sly tongue of untruth nor shalt thou plot in the secret session the undoing of those thou wouldst tear down, for the secret session is no such animal and thine adversary may be on to thy curves and prepare to bat thee in thine eye, yea and smite thee in the kisser.

Thou shalt not covet thy neighbor's house, nor his organization, nor his pull, nor his drag, nor his pictures, nor anything that is his, for thou wilt make more money and feel better about it by minding thine own business and working at it to beat the band.

Thou shalt not bear false witness against thy neighbor even though he may get thy goat, for false witness is a boomerang and a two edged sword that knocketh a guy flat and cutteth a geezer in two.

Thou shalt honor thy business and respect it and play decent baseball all of the while that thy days may be long and thy profits clean in the game that the great screen giveth thee.

Arthur James
Manufacturers Must Start Readjustment of Prices, Says New England Exhibitor

THOMAS D. SORIERO, general manager of the Strand Theatre, Lowell, Mass., and one of the leading exhibitors of New England, believes that the readjustment period incidental to the war has reached a climax as far as high prices are concerned in the moving picture industry, and that it is dependent upon the manufacturers to start the ball moving toward a normal basis by reducing the cost of their product.

Mr. Soriero speaks from the exhibitor side of the question and he predicts that unless some drop in the price of films takes place, continued high prices will act as a boomerang against the manufacturers, pointing out the readiness with which many pictures would seize vaudeville and road shows as a substitute for the high priced films.

This type of program, he asserts, within the next few months can be offered audiences as cheaply as the costly feature films, which, he adds, have mounted to such enormous figures in the last year that they now are almost prohibitive for modest theatres owing to the unsettled economic conditions. This situation, he states, confronts the New England managers particularly.

New System of Costs Urged

In a recent interview Mr. Soriero said: "Now that high prices have reached their apex with an inevitable tendency to swing toward the costs prevailing before the war, we must naturally assume that the motion picture industry will primarily feel this tendency. Amusements, of course, are classed as a luxury, and we are told by the economists that luxuries are the first to feel the effects of any economic movement."

"It seems reasonable, then, in view of this situation that the manufacturer should prepare and establish a new system of costs as a working basis to meet this new and downward trend in prices.

"It would hardly be fair to ask the exhibitor, whose profit is substantially smaller than that of the manufacturer, to make the first move in the price slashing. Of course it is only fair to admit that the manufacturer has the most money invested, and must necessarily obtain an adequate return on his investment, but he is altogether better situated for making price reductions than the theatre manager.

Quick Price Readjustment

"The manufacturer is the fountain head, and therefore any movement either up or down should proceed from him.

"One of the ablest manufacturers in the country recently pointed out the necessity for a definite and quick readjustment of prices. This must surely take place, or the business will face a crisis such as it never experienced before.

"That old axiom of cutting off one's nose to spite one's face applies to this situation, for the manufacturers, if they ignore these new conditions, will feel this new movement more keenly than the exhibitors.

"I am not a pessimist, but I believe in meeting a condition by careful forethought rather than let it swoop down and overwhelm one."

Managers Dissatisfied

"I hear on all sides dissatisfaction expressed by New England theatre managers because of the high prices they have to pay for films. They declare they cannot raise the price of their admissions, and that in many instances they have been obliged to reduce their prices, although the cost of the films remains practically the same.

"Many managers of first-class houses, which of course have fully equipped stages, who have been running first-class film programs, threaten to throw out the films and substitute vaudeville or road shows of the better class, and even to put in stock companies, unless they can obtain pictures at a rate much less than they are now forced to pay.

"Patrons at picture houses where the highest prices of admission are obtained, are beginning to show some signs of dissatisfaction at being required to pay nearly as much to see pictures as they are for vaudeville and stock houses. If patronage falls off it inevitably reacts on the manufacturer."

Situation in Mill City

"As an illustration let me point out the situation here in Lowell. Essentially a mill city but comprising a large number of eager theatre goers, thousands of workers here have been temporarily thrown out of employment owing to cancellation of orders. The movies are, of course, their greatest form of amusement, but they are unwilling to pay top prices to see even the screen artists whom they like best of all.

"In one or two instances these workers have offered to go back to the mills at reduced wages, provided they are guaranteed permanent employment. This brings us to the crux of the situation. If the mill patrons haven't the money to pay high admission prices they will refuse to attend the movies, and this means that the theatre manager must reduce his prices or look to the manufacturer for help in the way of lower film costs.

One Theatre Had to Close

"At least one of the smaller picture houses in Lowell has been obliged to close its doors, as the managers have found it impossible to buy films at the prevailing prices and attract patrons at a nominal admission charge, such as is necessarily demanded in a city of this character.

"Personally my business was never better, but I have read the 'writing on the wall' and am preparing to meet any emergency created by the downward economic trend. I have thousands of patrons who never attended a picture theatre before, and I intend to use whatever skill I have at my command to keep them. If this means the rejection of moving pictures because of their present high prices, I must bow to the inevitable, although I believe that this will be unnecessary, by a careful survey of the situation by the manufacturers and the consequent move to relieve the exhibitor of the burden which now confronts him."

On the Other Hand

From the exhibitor side Mr. Soriero's views are of the greatest interest. The producers point out on the other hand that exhibitors are making a far bigger percentage of profit than the picture maker and that 12 per cent. of their income is paid for film rentals. The subject will be further discussed in coming issues of Moving Picture World.

ALICE LAKE LIKES THIS LAKE 'CAUSE SHE LOOKS LAUGHING OUT AT US
She is paddling her way to the next scene in Metro's new picture, called "Body and Soul"
No Decrease in Film Taxes Considered; Bankers Urge Quick Revision of Laws

Public Sentiment Seems to Be for Increased Rates

REVISION of the tax laws at the earliest possible date after the session of Congress opens was advocated last week by the bankers of the country, gathered in convention in the national capital. The question of taxes was one of the most important topics considered by the convention.

Immediate Revision Urged

"The present tax situation requires immediate revision at competent hands," declared the committee on resolutions in its report. "The excess profits tax does not square with the principle of equity of taxation as among taxpayers and it causes important uncertainties for any one taxpayer. The revenues from it are necessarily fluctuating, thus introducing into the federal fiscal system grave elements of uncertainty, and governmental experience with this tax proves conclusively that it cannot be successfully administered. This tax should be repealed forthwith, a more just and certain tax taking its place."

Turnover on Sales Tax

As an alternative for the present unsatisfactory taxes, speakers during the convention advocated a turnover, or sales tax, and it was declared that once Congress begins to revise the revenue law it will be a constant matter, coming before every session of Congress and eventually developing into a political rather than an economic issue. In order to prevent this, it was urged that a fundamental plan be devised without delay, "based on sound principles which can be carried all the way through until we can reduce our taxes to the former basis of taxation, and which will only require a revision in the amount or percentage of the tax levied."

"We must get clearly in our minds," it was declared, "that whatever tax may be levied and in whatever form it may be levied, it ultimately falls upon the final consumer. The politician is apt to reject a sales tax or a turnover tax simply upon the plea that it will not be popular because the consumer will have to pay it."

Discusses Different Methods

Two different methods of handling this tax were discussed during the convention. One was a turnover tax under which each person who sells anything, all the way down the line, will pay a very small tax. The other was that the person ultimately selling to the consumer should pay the entire tax, putting it upon the goods and passing it along.

Following the announcement of the bankers that they advocated a sales tax, Moving Picture World's correspondent secured some views on the subject of motion pictures. It was stated that the sales tax could be used as a substitute for the present film rental and admission taxes, with subsequent benefit to the film industry, because, at the most, the sales tax would be 1 cent on each dollar, but it also was declared that motion pictures would be viewed in the light of luxuries and that Congress would not be inclined to exempt them from the present levies.

As far as the Washington correspondent of Moving Picture World can learn, Congress is not likely to add to or lower the existing motion picture taxes, except perhaps with respect to film rentals, and even that is doubtful. If the Industrial Conference Board, which met in New York last week, tries to put over additional legislation which would contemplate an increase in the motion picture taxes in part as a substitute for the existing excess profits taxes, it will find opposition arising from among the bankers.

Apparently the Industrial Conference Board is not held in very high esteem by some of the bankers, because during the convention in Washington it was the subject of caustic remarks.

"The committees which have been studying this subject on behalf of other trade interests have been largely made up of or dominated by professors of economics of various colleges in this country, and their names will be found conspicuous in all the findings which have been made up to this time and par-

(Continued on page 52)

Samuel Goldwyn Is Returned as President and F. J. Godsol as Executive Head of Corporation

REORGANIZATION of the Goldwyn Pictures Corporation finds Samuel Goldwyn returned to the presidency, Frank J. Godsol as chairman of the board of directors and the executive head of the corporation, and Messmore Kendall as chairman of the executive committee. The reorganization provides Goldwyn with additional capital. It is the result of a number of conferences that culminated in decisions last week, it was rumored.

Officials of the Goldwyn Company refrained from issuing statements concerning the reorganization, but it is understood from a reliable source that the Du Pont interests, far from withdrawing from Goldwyn, are even more interested than before in the success of the company. Giving full cooperation to Mr. Goldwyn on his return the Du Ponts will take a more active interest in the actual conduct of the business than they have through representatives.

Goldwyn activities are reported as flourishing financially with an outlook brighter than ever in the history of the corporation. Their release schedules present important subjects with recognized stars of box office value, and the Goldwyn productions are of higher grade at the present time than at any time in the recollection of the industry.

The personnel of the company has been strengthened by recent additions of experts in all lines of its activities, and an impartial onlooker, who is in a position to know the facts, described the company's status as "The Greater Goldwyn Company," explaining that its resources and abilities together with the virility of its management will make it a very important factor in moving pictures.

It is understood that Messmore Kendall is completely eliminated as an active factor from the Goldwyn affairs.

The resignation of Samuel Goldwyn as president and F. J. Godsol as vice-president and chairman of the executive committee was announced in the September 11 issue of Moving Picture World. Messmore Kendall was then designated director in charge of the company, pending the election of a new president, and Mr. Kendall and General Du Pont were elected members of the executive committee in place of Messrs. Goldwyn and Godsol, who continued as members of the board of directors.
BRINGING to his subject a wealth of practical experience, acquired both as a pioneer in the early days of motion picture outdoor advertising, as an erstwhile exhibitor and again as one whose business it now is to study and supply the poster and other advertising needs of the present-day exhibitor, C. L. Yearsley, director of publicity and advertising for First National, addressed the Associated Motion Picture Advertisers on posters and their relation to motion picture advertising at the Cafe Boulevard on October 21.

In the belief that Mr. Yearsley's words on a subject of so material an importance to exhibitors will prove of interest and value to its readers, Moving Picture World gives the main portion of his address.

Mr. Yearsley introduced his subject with a hearty resume of the why and wherefore of his first acquaintance with poster work, punctuating his remarks with flashes of humor and intimate side lights which added an enjoyable zest to his illuminative address. Approaching the more seriously practical part of his subject, and paying a tribute to the gratifying association with J. D. Williams which he has enjoyed both in Australia and in this country, Mr. Yearsley said:

Those Early Days.

"We used in those early days to divide our posters in classifications such as cowboy pictures, love dramas, thrillers. Time was when if we were running 'The Cowboy's Revenge' and had some posters left over from 'Two Gun Mike's Last Stand' we would just have a new hand-lettered bottom sheet made with the changed title on it, and nobody knew, for both were just 'cowboy pictures.' "

"I used to know a showman who had a wooden cannon. He painted it black for the sake of realism. He had a small board sign upon which was lettered 'war picture today' and used it until a competitor captured it and burnt it up. The first time that cannon was used my friend 'packed deep em,' and its poster value was great, right up to its disappearance. It was a poster they 'could read at a glance.'

Standards Improved Rapidly.

"It is surprising how rapidly our standards in front of the house advertising improved. By 1912 we were getting lithographs equal to those used by the best theatrical attractions. They were really theatrical posters, designed by the same lithographic artists who made the paper for legitimate theatres. They were attractive to the eye and often beautifully drawn and lettered. But they were theatrical posters. And I have always maintained that the problem of designing paper for the legitimate is basically different from the planning of paper for picture theatres.

"I shall attempt to briefly state my conception of the fundamental differences between theatrical posters, which should really be posters, and motion picture advertising paper, which we call posters by force of habit, but which, with certain exceptions that I shall discuss, is not designed to serve the same purpose as is the theatrical poster.

Definition of a Poster.

"Hamilton King, quoted in Charles Matlock Price's book on posters, defines the poster thus: He says 'the poster should seize a moment, exploit a situation with one daring sweep of the pencil or brush. The poster is not a portrait, nor a study—it is an impression, a flash of color, a sweep of line, all that can be told of a tale in the passing of an instant.' It is dramatic and imaginative, yet it is saliently sincere.'

"Such posters are but a part of an advertising scheme, their mission is to force a bit of information into the consciousness of pre-occupied passersby. The theatrical press agent depends upon the indulgent newspaper to present his selling arguments. If his posters are sufficiently striking to put over the title of his show and the fact that it may soon be seen—and where—they are good posters and have served their purpose. The buyers read about the show in the newspapers, ye editor, sweetened by a pittance of advertising and a few 'comps,' prints the come-on copy free of charge and if his show presents sufficiently alluring talking points to 'create desire,' all is well.

Its Mission.

"And now let us consider motion picture posters. The great difference between the theatrical and motion picture poster, so called, is in the mission which it has to serve. Stated as simply as possible, I believe a motion picture poster to be used away from the theatre premises should be a poster in the strictest sense of the word, but posters planned for use in theatre lobbies should be advertisements carrying a much more complete selling arguments both as regards illustration and copy.

"I venture to say that 80 per cent. of the 1, 3 and 6 sheet posters used by exhibitors are used in the theatre premises. I believe I am also correct in stating that 65 to 90 per cent. of our motion picture theatres are continuous houses where the box office is open day and night and where prospective ticket buyers may immediately satisfy the desire created by posters and other house advertising.

Colors for House Front.

"We are all pretty well aware of the motion picture public's 'shopping habit. Barring attractions featuring well known stars, the posters have a great deal to do with convincing the 'shoppers' that the show inside is worth while. The most interesting the illustration and copy on posters, the more rapidly the 'shopper' is sold.

"The point that I am leading up to is—and I wish to stress it particularly—that in the strictest sense, the best 'front of the house paper' is colored advertising and cannot be judged or designed according to the same standards commonly accepted as being ideal for 'read as you run' posters.

"The poster is a thing to 'read at a glance,' but the paper on the front of the picture theatre is usually given the most careful consideration before the 'shopper' decides to buy a ticket.

What It Should Be.

"I am firmly convinced, and this after
some years of theatre advertising, during which period I spent a great deal of time in theatre lobbies studying the effect of various types of lobby advertising, that a motion picture poster should be not only striking but interesting, convincing, curiosity-arousing, entertaining, dramatic or all these qualities rolled into one, if such a wonderful combination were possible.

"In designing a set of posters for a First National attraction, which pleasant and interesting task I have always heretofore reserved to myself, I plan the 24-sheet to be a poster, pure and simple. I try to make it a simple, striking, pictorial message to be grasped at a glance. On the smaller paper—1 or 3 sheets—of which we prepare two designs on every release, I try to make one design of each size, a poster and the other design a pictorial advertisement.

Two Varieties.

"A great many theatres post one sheets and three sheets away from their premises and we try to fit one design each of our smaller posters for this need. As the 6-sheet is a size which is both on theatre premises and away from them, we usually try to strike the happy medium on the one design as we prepare but one design 6-sheet for most of our releases.

"Where a release is of sufficient importance to justify the use of two designs of six sheets, I always try to make one of them a 'read as you run' poster, and the other one a colored advertisement. On the posters designed practically for lobby and use on theatre premises, I believe in the use of 'copy.' I think every illustration should be explained by a caption. We seldom see illustrations in books and magazines without the inevitable explanatory caption.

Simile in Magazine.

"In looking through a magazine for something to read, it is my habit first to consider the title, next the author and then the illustrations and the captions. If illustrations and captions are interesting, I proceed with the story, but I first do my 'shopping' and decide from the pictorial displayed and copy accompanying it whether or not the story is worth reading. I believe we may take the 'shopping' picturegoer and the magazine reader as fair comparisons. Of course, the magazine reader has already spent his money, but he has not spent his time, which is a lot more important, and he has to be 'sold' on spending that time in somewhat the manner that I have described.

"All we men responsible for motion picture advertising suffer from much the same handicaps in preparing copy for posters.

Time and Stills.

"There is, first, the pressure for time; second, we are limited in our choice of illustration, to a very great extent at any rate, by the stills supplied by the producer. I believe we all spend a great deal of time and effort to induce producers to give us better stills. I sympathize with the troubles and pressure under the average director has to produce a photoplay. I believe we all realize that the making of still photographs is a trial to both director and players, but I can think of no other process of production which would so splendidly pay for increased effort as must be spent before we get the best possible still photographs.

Predigal in All But Stills

"Our employers are prodigal in every expenditure for every phase of production except that which fine stills call for. I believe that constant agitation for better stills and better pictorial advertising has effected a gradual improvement, but we are still in a rut. We treat the preparation of copy for posters too much as a matter of course. As far as First National is concerned, we believe the most important work we do is to give the exhibitor a line of advertising accessories which, if used as instructed, will sell his show for him.

As Highly Important

"I do not for a minute claim that our posters are better selling agents than those prepared by you men for other companies, but I do know that we regard our pictorial front of the house advertising as highly important and justifying the best thought we can give it, all circumstances considered."
American Pictures Against the Field: What We Must Do to Maintain Prestige

Until Would-Be Invaders Plan Special Version of Original Production Expressly Made for American Demands, Producers in This Country May Safely Snore on Their Post-Bellum Laurels—Swedes Aggressively at Work

By BARON HROLF DEWITZ

This is the fourth article in the series by Baron Dewitz. It outlines the producing situation in six foreign countries.

Among the producers in the countries committed to the status of neutrality during the war, those of Holland suffered the most, while those of Scandinavia prospered exceedingly. In the latter three little kingdoms it is difficult to remember the relative millions of money made by local “goulash barons” and overnight “film kings.”

The Swedes are the most aggressive and down-to-date people of the Norse race. Instead of feeding among themselves like the Spaniards and experimenting with producing makeshifts like the French and the British, the Swedes have pooled all their native producing strength into one colossal trust known as Svenska Biografen. It is capitalized at 55,000,000 kroner and is already spending an average of 250,000 kroner on each super-picture (1 kron equals 27 cents, but its purchasing power is such that an American producer would have to spend close to $100,000 to equal a 250,000 kroner picture).

Have Own “Eminent Authors.”

This monster enterprise of the North already has on its payroll many of the leading Scandinavian authors, notably Selma Lagerlöf and Werner Heidenstamm, who not only contribute the scenarios of their masterpieces of fiction, but supervise the filming of them to insure the spirit and the atmosphere of the original. This runs parallel to the “eminent authors” plan of campaign originated here by the Goldwyn people.

In fact, the enterprising Yon Yonsons are going the eminent ones a pace faster by republishing special de luxe editions of each book screened, with handsomely artistic illustrations reproduced directly from the “stills” of the screen production. I have several of these “film editions” of famous authors littering my desk as I am writing this, including the works of such masters as Bjoernson and Ibsen and Strindberg.

Exceed in Artistic Specialties

The Swedes seem to think that by focusing all their artistry and innate histrionic nerve, backed by the latest equipment and unlimited capital, into the production of super-excellence that is all-Scandinavian in locale, atmosphere, and story interest, they have got something that stands apart in a niche by itself, the something new and different the world market is always alling after.

Perhaps the Swedes are right. From what I have personally seen of their latest pictures I do not hesitate to say that they are the only ones of foreign make to reach these shores since the war which not only measure up to the present American standard, but exceed it in certain intimately artistic specialties. What the Swedes are producing now is far in advance of the rather decent product of the Store Nordiske (Great Northern) and Danske Biografen in Denmark, which used to be the standard of Scandinavia.

Foolish Adapting Methods

Nevertheless even the very best of the Swedish super-pictures will never score a real success in this country until the Swedes learn to adapt their material to the preference of American audiences. Their present plan of doing the “adapting” in New York, which also is followed by other foreign exporters, is precisely as foolish and inadequate as for an American exporter of shoes to ship his goods abroad and leave it to local agents to have such changes made in them as would recommend them to the foreign market.

The makeshift adapting done in New York for the foreign producer is usually a hurry-up job by some quick mike hack, who slashes about with the scissors until the picture is nearly as convincing as a lion with a hair-cut. Another Mike translates good European language into weird English. And maybe a third member of the Q. M. brigade called who thinks he is doing a “bang-up” job by re-editing and retitling the massacred corpse of what was once a real picture, with the intimate and artistic understanding of a prosperous policeman or a radical longshoreman.

Must Be Special Version

Until the would-be invaders of Europe plan a scheme of adaptation workable simultaneously with the production of the original picture on the home base —a scheme providing a special version of the original production expressly made for the American demands—the producers in this country may safely snore on their post-bellum laurels.

Entire Scandinavia is very much up-to-date in film literature and palatial picture theatres. “Filmen,” the leading illustrated picture magazine of Stockholm, as well as Norway’s “Film og Kino,” are prosperous looking publications in rotogravure equal to anything in this line here. You could stick a copy of anyone of these magazines onto an American news-stand with a certainty of selling it in a jiffy. Ninety per cent. of the pictures are of American stars. The foreign text should prove no obstacle to those who have mastered the war-maps of grateful memory.

Holland Was in Bad Way

When “Filmen” describes Elsie Ferguson as “den intagande amerikanska filmaktorn” (the “gala duken i Löben”), “you guess right away this is none other than the “wino” some American screen actress E. F. on the silver sheet in “The Lie.” Theatres like the “Röda Kvärn,” or the Red Mill and “Palladium” in Stockholm, not to mention the palatial theatres of Copenhagen and Christiania, provide a pleasant surprise to the visiting foreigner.

Poor old Holland was the stepchild of the war-producing era. Lack of raw material forced the half-dozen producers there to a standstill. The Dutch screen simmered down to a pinched and curtailed weekly change of pictures that reflected no credit on the home producers, though some of them, like Filmfabriek Hollandia at Haarlem, were just getting to a point of super-quality when the war interfered. Now and then American pictures found their way into the Netherlands by some underground route, but these offerings were rather poor, as were the general quality of German-made pictures, which was Holland’s only resource during the war.

The Dutch are now putting their “huisjes” in order. Before the end of the year at least one of the native “film-telereen” will butt into the world market with super-pictures showing the masterly hand of the great artists and ingenious craftsman for which this little toyland kingdom has always been famous. Here is an attractive steady market, comprising 226 screens, for the American producer who is farsighted enough to let loose his exploit. (Continued on page 31)
Associated First National Clears Up Points in Survey Schnitzer Questioned

Shown Bookings, Not Popularity of Productions

EDITORS, MOVING PICTURE WORLD:

WE are deeply indebted to J. J. Schnitzer, president of the Equity Pictures Corporation, for bringing to our attention several points in the survey by Associated First National Pictures, Inc., published in Moving Picture World for making it plain to Associated First National Pictures that the wording of the original survey article was possible of misinterpretation. We do not wish these facts to be in the last misconstructed because in the light of conditions described from actual existing circumstances in the theatre field, it would be folly for any producer or distributor to act on the interpretation, which Mr. Schnitzer has given to the original article and proceeded to provide comedy productions of a character that is not in demand to the extent that Mr. Schnitzer has inferred.

For One Purpose Only.

The survey was made for one purpose and one purpose only—to supply data to independent producers as to the kind of pictures that are being booked by exhibitors throughout the country. There was no intention to determine what particular style was the most popular, nor attempt to discover whether comedies or serious subjects have the greatest drawing power. The motive was to gain an idea as to the exhibitor demand as it has existed during the past season so that it could serve as a guide, so far as such information can, as to what is to be most welcome to the theatres of the country in the future.

We felt that it would nearly be useless to send out one question as to what style of picture was the ideal to the exhibitor. Such a question would bring so many varieties of replies that it would be impossible to classify them so that any consensus of opinion could be arrived at. Take almost any picture that has ever been released and it is seldom that exhibitors will agree as to its particular drawing power even when they are in accord on the fact that the picture is a good money-maker.

Avoided Being Arbitrary.

Therefore we prepared a list of descriptions which contained all the styles of pictures, aside from freak ones, that have had a wide circulation during the past year. We attempted not to be arbitrary in eliminating any of proven drawing power from this list, but because we felt that an error would be almost natural in attempting to compress all productions into fourteen descriptions, we added the extra space for any that occurred to exhibitors that was not included in the fourteen classifications we had prepared. So much for the reasons as to why fourteen descriptions were embraced in the questionnaire.

We agree with Mr. Schnitzer that the exhibitors "opinion" might be a guide as to what they wanted. This consideration entered into the matter, however. It is a recognized fact that having ideals is the thing which keeps a man ambitious. The ideals may be things that are utterly valueless, and again they may be of great value, but only time can tell. Therefore, we felt that until the time came when some system could be devised so that a man's ideals could be weighed before they were tried, actual facts would furnish a better guide to the style of picture upon which an exhibitor can make money, than ideals as to what they think they could make money on.

Booking Resume Requested.

That is the reason why they were asked for merely a resume of their bookings for the past year. We believe that the last year has been one of the most prosperous the theatres have ever had. The pictures that were shown must have appealed to the public, and as the attendance at the theatres during the early weeks of the present season indicate that another period of prosperity is coming to the live exhibitor, it was fair to conclude that the same styles of pictures as have pulled during the past year, will continue to pull in the future.

As to the results that were shown by the survey. It showed only the kind of productions that were booked by theatres in the past and the comparative number of bookings each received. We regard this information of value. It points out to the producer in what particular class of production he will have to excel to gain his desired place among exhibitors. It does not necessarily mean, nor did we intend that it would show, that only a "light comedy drama" starring a woman could hope to attain first place in the tastes of exhibitors as a feature attraction, feature used as defining a long subject as contrasted to a "two reeler." We believe that the wise producer can acquire knowledge from the fact that such an attraction has a wide appeal to exhibitors and incorporate some of the main points of such a feature in any style of attraction.

Intended to Serve

Had we felt competent to point out what particular parts of "a light comedy drama" constitute the portions of it that make it an extensively booked feature, very probably we would have started a controversy that never could have been finished. We don't feel equal to doing this, but we believe it is possible to analyze every one of the fourteen classifications contained in the questionnaire into component ingredients so that some factors that enter into the success of the various subjects may be isolated. We did not attempt to do this, nor will we. The survey was published for the purpose of supplying whatever material of value it contained to every person who has the improvement of motion picture at heart.

Thank Mr. Schnitzer.

Before closing we again want to express our gratification to Mr. Schnitzer. His article has shown us that the publication of the survey has attained the objective we had hoped for it. It caused him to read it carefully and give deep thought to the subject as to what the exhibitor wants and needs. Mr. Schnitzer has started the thought among producers. It is the hope of those responsible for the Associated First National survey that many others have given the same deep thought and consideration to the survey that the president of Equity Pictures Corporation has shown he has. By such discussion and by such criticism the real answer to the demand of the exhibitor market may be gained.

ASSOCIATED FIRST NATIONAL PICTURES, INC.
A word of welcome to Samuel Goldwyn who, after a brief holiday, is again president of the Goldwyn Company. It was confidently expected throughout the industry that Mr. Goldwyn's absence from picture activities would be only temporary, and it is pleasant to note his return.

Allan Dwan at a luncheon given in his honor at Delmonico's last week voiced the sentiment of the best elements of the industry when he made a plea for cooperation, for it is only by co-operation that the present and the future problems of our business can be solved, and Mr. Dwan, a very excellent director and a very capable producer, speaks as one having authority and full information. It would be well if exhibitor, distributor and producer would heed his words, for only by getting together can our industry flourish.

We are moved to congratulate Robertson-Cole as a company and Mr. Otis Skinner as an artist over the admirable characterization of Hajj, the Beggar, by Mr. Skinner in the very pretentious production of "Kismet." Not only has Mr. Skinner been faithful to the stage play but if anything his power of pantomime is even greater on the screen. He presents the smiling, unscrupulous villain with such fidelity that there were many among the spectators at the special showing at the Hotel Astor who could not disassociate Mr. Skinner from private life from Mr. Skinner of the play. This is one of the penalties which genius has to pay for doing things exceedingly well. As a character drawing it is one of the finest accomplishments of the screen.

Novelties in exploitation are the golden keys which unlock the door of publicity success. This is called to mind by an unpretentious folder prepared by Harry Reichenbach in behalf of Clara Kimball Young in "Hush." In its twelve interesting panels there appears this attention holding note:

The three best methods of communication

Telegraph
Telephone
Tell-A-Woman.

After all, exploitation is a matter of brains.

"A Man's Country," the new Jack Hoxie feature now being produced by Ben Wilson, will be filmed almost entirely on a large ranch near the famous San Juan Capistrano Mission.

Irvin V. Willat will produce "Partners of the Tide," by Joseph C. Lincoln, as his second independent production.

When the battle scenes for "The Four Horsemen of the Apocalypse" are filmed, many of the French uniforms worn will be those that have seen real service on the battle fields of France. By special arrangement, a number of officers' uniforms have been secured in New York and are now in transit to the Metro studios in Hollywood for use in colossal picturization of the world-famous novel by Vicente Blasco Ibanez.

Wallace MacDonald will play the featured role in a new picture to be produced by Edgar Lewis.

Wheeler Oakman has been engaged to play opposite Bessie Love in her coming production for A. J. Callaghan.

Eddie-Polo has been filming scenes at Catalina Island for his new serial, "The King of the Circus," for the past two weeks.

Robert Edeson will become a member of the Metro directorial staff as soon as he completes his work in the May Allison picture, "Are Wives To Blame?"

Kathleen Kirkham has about completed the organization of her own company and will begin production of her first picture in a short time at the Hermann Studio.

Frank Urson will direct Wallace Reid in "The Daughter of a Magnate," which will be Wallie's next picture for Paramount.

Jack Mulhall will play opposite Viola Dana in her coming Metro picture, "The Off-Shoulder Pirate."

Lillian Leighton, Al Filson, and George Berrell will support Neil Shipman in her new picture for the Nell Shipman Productions.

"Lavender and Old Lace," the Myrtle Reed story produced by Renco, is in process of being titled and edited by Director Lloyd Ingraham.

Edwin Carewe will direct Alice Lake in her new Metro picture, "The Five Dollar Baby," to be made from the Irving Cobb story.

Tod Browning has completed the Priscilla Fay picture, "Outside the Law," after fifteen weeks of intensive work on the production.

Scena Owen is leading woman for William Russell in his new Fox production, "Between Two Thieves," being directed by Scott Dunlap.

Glads George, who played the feminine lead in "Easy Street," has signed a long term contract to play leading roles in Paramount productions.

The entire Marshall Neilan company will leave for Glacier Park, Montana, in a week or ten days, to make exteriors for the new production, "Paradise," based on the Ben Ames Williams story.

Webster Cullison will direct Franklin Farnum in his new Selig play, "Danger," by William E. Wing, with Mildred Moore, Vester Pegg, Al Ferguson and Jack Conway in the cast.

Louise Fazenda, whose contract with Mack Sennett expired just recently, has signed up with Special Pictures Corporation to star in two-reel comedies.

Francis Ford, who is between production on his own account, has been induced to take directorial charge of the Jack Hoxie serial, "Thunderbolt Jack," for the Berwick Film Corporation.
Steffes Marshals Exhibitors for Fight Against Censorship Peril in Northwest

What is expected to be the opening gun in the fight of Minnesota women's clubs for Sunday closing and censorship laws will be fired at a meeting on October 28 before Mayor J. E. Meyers of Minneapolis, when a plan for the "selection of films" is to be broached.

Several of the leading ministers and educators of the city have agreed to attend the meeting and speak against the proposed regulation of the film industry, it was announced by William A. Steffes, president of the United Theatre Protective League, which numbers in its membership the leading exhibitors of Minnesota, North and South Dakota, Montana, western Wisconsin and the upper peninsula of Michigan.

Mr. Steffes' Supporters

Mr. Steffes will be supported in his fight by the following committee appointed from the league: Theodore L. Hays of the Twin City Amusement Trust Estate; Oliver Rowe, manager of the Minneapolis Blue Mouse Theatre; Daniel Chamberlain, controller of a string of theatres in the Northwest, and G. N. Briggs, director of publicity for the Twin City Amusement Trust Estate.

Following the meeting, the committee will continue to function, Mr. Steffes said, in anticipation of one of the bitterest fights ever waged before the Minnesota legislature, when the whole matter of state regulation of the film industry is to be threshed out. Exhibitors and others interested in the motion picture business throughout the Northwest will be asked to join in the defense against the program mapped out by the women's clubs.

Exhibitor Meetings Arranged

"We expect to have a cohesive organization at work before the matter is submitted to the legislators," said Mr. Steffes. "A series of meetings will be scheduled throughout the Northwest to bring our membership near the 100 per cent. mark and to arouse exhibitors to the dangers confronting them. We believe after careful investigation that censorship is a bad thing for the industry and the theatre-going public, and we intend taking the matter right to the public to let it decide what it wants."

Following is the schedule of meetings arranged for the next few weeks to bring the matter of censorship, and Sunday closing before the exhibitors: Albert Lea, Minn.; Sioux Falls, S. D.; Marshall, Minn.; Owatonna, Minn.; Red Wing, Minn., November 5, the exhibitors of northwestern Minnesota and eastern North Dakota will meet at Fargo, N. D. The dates of the other meetings will be announced as soon as they can be arranged, Mr. Steffes said.

At a meeting of the exhibitors of northern Minnesota on October 19 at Duluth, sixty-five new members were added to the rolls of the organization. Emil Nelson, manager of the Star Theatre, Duluth, was appointed representative of the organization in the north part of the state to confer with members of the state legislature to learn their views on the moot questions. Other representatives will be appointed for the various sections of the Northwest as soon as the meetings have been conducted, Mr. Steffes said.

Failing in obtaining repeal of the Sunday closing laws in North Dakota, the exhibitors of that state will prepare to put up a fight for local option on the question, according to Mr. Steffes.

American Pictures

(Continued from page 28)

The new craze for modern pictures spread like a typhoon all through the Caribbean Sea and cast its spell over Puerto Rico, Venezuela and the states of Central America. In the twinkle of an eye a half-dozen new markets blossomed forth in fine shape on the neglected junk dump of the film trade chiefly due to the Yankee enterprise of the Caribbean Film Company. The natives are building theaters everywhere, organizing exhibitors' circuits, and plunging into every branch of the film game in the lands bordering on the Caribbean.

Our Films Very Popular

"Las Grandes peliculas Americanas," as the great American screen productions are called, are as popular in those parts as in the United States. The weaker sex of the Antilles and the Central Americas are quite in the habit of consulting the news and topical screens for the latest wrinkle of the fashions, which they get much quicker and better in the theatre than on the belated printed page. The American styles of "la moda femenina" are extremely popular, and once more the screen is opening up a very great and growing market demand for the American article.

Some of the local exhibitors are getting quite "yanqui" in their methods. The manager of the palatial Teatro Fausto in Havana hit upon the device of advertising Cecil de Mille's "Old Wives for New" as a picture "specially dedicated to the women of Havana," scoring capacity crowds at every performance as a result. Later on, when the same theatre captured the companion picture entitled "Don't Change Your Husband," it was craftily exploited as a special "dedicated to the men of Havana," in particular the husbands, and all former box-office records went to smash! Cuba has now in excess of 200 picture theatres.
Film Tax Story
(Continued from page 25)
particularly in the findings of a tax committee which is holding a meeting in the city of New York at the Hotel Astor and which will report in favor of a general revision of the existing schedules and of the addition of a number of taxes to particular articles, so-called luxuries," said Sol Wexler of J. S. Bache & Company, New York bankers.

"They have estimated that they can make up the removal of the excess profits tax and a small portion of the surtaxes by levying higher and additional taxes upon quite a number of commodities.

"If we do not revise our tax laws—I do not wish to be a pessimist—we will bring on a business panic in this country within the next few years greater than we have ever known, because whatever amount any of us have or shall make will find its way into the public treasury where it will be paid out for one thing and another on all the theories that are going about these days, and the business interests of the country will be bankrupt," he said in conclusion.

It is held quite likely that immediate consideration of the present tax laws will follow the opening of the session of Congress, but that this activity will be largely confined to hearings and a study of existing conditions. It also is predicted that there will be an extra session of Congress, beginning probably in April or May, during which both revenue and tariff will be taken up. The coming Congress will hardly do anything on either subject, as they believe that their action would be nullified by the present incumbrance of the White House if not in accordance with Democratic policies.

Al Lincoln Is Engaged for Lead in "Determination"
Al Lincoln has been engaged as leading man in "Determination," the super-feature photoplay which is now under production at the studios of the United States Photoplay Corporation at Grantwood, N. J.

Mr. Lincoln has had a varied career on the speaking stage, both in vaudeville and legitimate productions, as leading man and heavy, and has filled several engagements with motion picture companies.

On the screen he has appeared, among others, opposite Mme. Olga Petrova and Mabelle Trunnelle, and was with Arnold Daly in his detective series for Pathe.

Fox News Program for Its Second Year Is Already Under Way; Facilities Are Greater
All Branches of Service Have Been Enlarged to Meet Conditions—Camera Staff to Be Doubled and Editorial Force Increased

FOX NEWS, just one year old and already in the front rank among news reels, begins its second year by announcing enlarged facilities for news gathering, editing, laboratory work and distribution of which the aim is to guarantee to the exhibitor perfect service in every direction.

The Fox News program for 1920-1921, just made public by Fox Film Corporation, carries a message of optimism to the exhibitor. William Fox, pointing out that all the promises made when the reel was begun have been more than fulfilled, does not content himself with vague generalizations about what Fox News will do, but gives detailed information which shows exactly how these things are to be accomplished.

The program's most striking innovation, perhaps, is the doubling of the camera staff—which it is hoped to accomplish by January.

Depots in Foreign Countries
These men are scattered all over the world, and are directed from the New York headquarters. Recently established depots at London, Paris, Rome and Berlin. Thanks to a process of selection and recruiting conducted during the last year by the editors, each man behind a Fox News camera, in Hungary or in Texas, in Seattle or in Calcutta, is an expert photographer with a nose for news and an eye for a good effect.

This means that Fox News is in a position to assure to exhibitors during 1921 a greater variety of features, both foreign and American, than ever before. Another great advantage that Fox News has lies in the fact that it occupies part of one of the greatest film laboratories in the world.

Fox News will continue to be printed in black and white, with the exception of subjects which call for color, such as fires, night effects, snow pictures and scenes in which there is an opportunity to bring out the natural beauty of foliage. The research department has given and is giving much attention to toning and tinting as to production. Special titling and printing plans have been installed in the Fifty-fifth street building due to the particular needs of Fox News.

All this new machinery makes for the expedient handling of film and gives the exhibitor the comfortable assurance that he will always receive his prints on time or ahead of time. This feature will be most pronounced during last year, when the speed with which Fox News was delivered won high praise from exhibitors everywhere.

Increase in Staff
Another important development in the direction of perfect service is a large increase in the editorial staff of Fox News. This is in the interest not only of better titling and make-up of the reel, but also of news gathering. Ten men of wide experience in national journalistic work have been added to the staff for the specific purpose of visiting all countries of the world and explaining to camera what Fox News wants—just what real, live news pictures should be, and obtaining exclusive subjects.

A special service to exhibitors by wire has recently been inaugurated. By means of this the exhibitor will be notified whenever he may expect to receive subjects in the news concerning a particular country. He will receive this information in time for him to advertise the showing of the local event and then he will have abundant scope for enterprising showmanship.

"Midchannel," an Equity Production, Having a Prosperous Run in the West

THE state of California is to motion pictures what Maine is to politics, both being taken as test states for the sentiment of the entire country in their respective fields. If it is true that "as California goes, so the nation goes," then Equity's latest Clara Kimball Young production, "Midchannel," by Sam Arthur Wong Piner, is destined to carry the country in a sweeping triumph, according to statements of its producers.

The backbone of the moving picture industry is made up of the first run houses. They make great productions possible and without them the day of great productions will pass. They guarantee better pictures to the smaller houses and safeguard the producer in his efforts toward progress. Their rentals are the only inducement for big pictures. Their responsibility is great, their aid is essential.

This prediction is based on the first returns from the West, notably the state of California, where the film had its premiere. Opening at the California Theatre in San Francisco, it set a record for box-office receipts, it is stated. The popularity of Young productions in the West was borne out by similar successes at the Kinema in Los Angeles, the Florence in Pasadena, Loew's State in Oakland, the Plaza in San Diego, and the American in Ventura, Cal.

The picture played a week at each of the houses named.

The success of the premiere was surpassed in the second state, where the picture showed—Ohio. Opening in Cleveland, it had a simultaneous first run in two of the foremost houses, the Strand and the Metropolitan, whose managers reported a very prosperous week.

At the Majestic in Kenosha, Wis., the production duplicated its previous success. In Milwaukee showing at Asher's Merrill, many were turned away at each performance. The film also had prosperous runs at the State Street Theatre in Trenton, the Metropolitan and Knickerbocker in Washington, at the Newberry Strand, the Crescent in Perth Amboy, and other first-run houses.
Omaha Exhibitors and Musicians Reach Agreement and Latter Return to Work

After being off duty for fifty-three days because of a disagreement over wages, the musicians in the motion picture theatres of Omaha, Neb., returned to work Friday, October 22. The managers and the musicians were not agreed as to a wage scale, but the musicians agreed to the managers’ plan to have the controversy submitted to a board of arbitration.

The board of arbitration is to include three to be selected by the musicians, three to be selected by the managers, and a seventh to be selected by the two trios.

The musicians were getting an average of $35 a week when their annual contracts with the managers expired September 1. The musicians asked that the average be raised to $56 a week. The managers declined, but offered an increase that approximated an average of $45 to $46 a week.

Refused Arbitration

The musicians declined to go to work under such an agreement. Beginning September 1, the Omaha theatres were without music. On October 21 the managers offered the arbitration plan, and offered to pay an average of $30 a week pending the decision of the board of arbitration.

The board’s decision will be retroactive. Should the board decide that the musicians are to get $55 a week, for instance, the additional $5 a week will be paid for the time since the men went to work.

A peculiar feature of the Omaha situation was that during the time the motion picture houses were without music there was no noticeable decrease in attendance.

“We broke a record last week in attendance, and we went far, high and above anything we ever dreamed of in the way of profits,” said one manager recently. The managers were reluctant to be quoted, saying they did not want to be put in the light of reflecting on the musicians in any way.

“We are glad to get the musicians back,” said Manager R. A. Ballantyne of the Moon. “We have pride in our shows, and no real showman can feel happy over a presentation without music. Oh, boy! I’ve got some record-breaking prologues worked out for the rest of this season! Something that you have never heard of before! Why, that is about all we had to do when we had no music—just sit back and think up things to do when we do get music with our shows.”

Manager Harry Watts, of the Strand Theatre, Omaha, heard over the telephone the report that an agreement had been reached. He at once called for an organist with whom he had been talking. Within an hour the Strand patrons were applauding the first strains of an organ to be heard in the theatre for weeks.

Public Interested

The newspapers of the city featured the story of the agreement on their front pages, indicating the interest the public in general had.

All the exhibitors at once began scurrying about, getting an orchestra together. All of them had their organs going before the night shows of the day of the settlement, and they had the organization of an orchestra under way within an hour after they heard the news.

Approximately fifty musicians were without work during the eight weeks of the controversy.

Clyde Cook Comedies Being Booked Heavily; New York Daily Praises First Production

Exhibitors who have been feeling downcast over an alleged shortage of good comedy material may take heart after reading what the New York Herald has to say about Clyde Cook, the pantomimist whom William Fox discovered not long ago making Londoners forget their dignity in the “Alls” and captured as soon as he had fulfilled a contract with the New York Hippodrome.

The Fox organization issued but one release thus far of its “Clyde Cook Special Comedies,” and immediately upon witnessing the first showing of this at the Rialto in New York the newspaper chronicled the happy affair with words to the effect that “he tied himself up like a frog, wriggled like a snake and hopped like a grasshopper.” The paper opines that “Cook in his first motion picture here displayed not only Chaplin’s wistful earnestness and expressiveness, but also a gift of contortionism that made him several knots faster than Chaplin.”

In Cook’s first film, which is called “Kiss Me Quick,” he plays the part of a janitor—and he is a janitor, too, except that he moves about a thousand times as rapidly and sets a pace for laughs that no screen comedians can regard without envy.

Cook’s chief claim to distinction is the fact that he is “different.” His work is so speeded up that he builds his comedy situations with such electric rapidity. Added to his speed is an art of grotesque contortion.

In “Kiss Me Quick” Cook takes part in a wrestling match that will go down in history as a masterpiece in film comedy. There is also an airplane bit that contains as many laughs in itself as the average comedy.
William S. Hart Files Two Suits
to Prevent Exhibition of His Old Films for New Under False Titles

STARTING a campaign to put a stop to the exhibition of his old films disguised under new and false titles, William S. Hart, the motion picture star, has filed suit in the Superior Court of Los Angeles County against the Peerless Film Service, a corporation, asking for an injunction, an accounting and damages in the amount of $250,000. A second action has been brought against one L. F. O'Donnell, a theatre proprietor, to restrain him from showing old pictures under false titles, an accounting and $25,000 damages. The star's attorneys have in preparation five more suits.

Has Been Held Illegal

The Federal Trade Commission at Washington in 1918 held that the practice is illegal and has a tendency to mislead and defraud the public, and issued a restraining injunction for William S. Hart at that time. This decision seemed to have a salutary effect for a time, but it was only temporary. Recently other distributors and exhibitors are said to have resorted to the same practice and Mr. Hart has again found it necessary to institute suits to protect the public and honest exhibitors.

List of Old Films


Says Cuttings Are Used

Other false titles have been conferred on these old two-reelers, but they are too numerous to state.

Ottawa Public Accepts 5-Cent Increase with Equanimity; Matinees Not Affected

THE principal exhibitors of Ottawa, the Canadian capital, sprang a little surprise on the local public on October 16 by making a general raise in admission prices of approximately 5 cents all around, and in doing so an official statement was made by Harry Brouse, owner of the Imperial and Family theatres, as to the reasons for the advance. He said:

"To give an idea of the tremendous increase in operating expenses, not to mention the great increase in the cost of maintenance, salaries, advertising, etc., we might say that the rental of high-class productions such as we present has increased in the past few months from 100 to 150 per cent; productions which a few months ago would have cost us $50 a day, now cost from $100 to $150 a day. We have held off this increase as long as possible, the principal theatres in other cities having increased their prices some time ago to 40, 50 and 75 cents, as against our 25, 35 and 45 cents for the same class of productions. We cannot show all the pictures produced, hence we will exhibit nothing but the best."

The Theatres Affected

The theatres affected included the Imperial, Allen's Regent and the Centre, the latter being owned by Ben Stapleton, who is associated with Harry Brouse in holding the Eastern Canadian franchise of the First National. The advance does not cover the admission scale for matinees, except on Saturdays and holidays, the regular matinee prices being 15 and 20 cents.

"The Girl in the Taxi" to Be a DeHaven Film

Surrounded by a company of prominent screen players, Mr. and Mrs. DeHaven are busily at work on their second production under their contract with First National, after having established their organization at the Charlie Chaplin studios, which were recently leased for a period of one year.

"The Girl in the Taxi," Anthony Mars' successful stage comedy adapted for the screen, provides the story for the next DeHaven company release. This is the second of a series of stage plays which they will produce, the first having been "Twin Beds," also a First National attraction.

The cast is headed by King Baggot. The task of selecting the players for the production came under the supervision of Mr. DeHaven and Lloyd Ingraham, who is in charge of direction.

Players in Cast

Among the players selected are Grace Cunard, Leo White, Otis Harlan, Lincoln Plummer, Margaret Campbell, Zella Ingraham, Freya Sterling, John Gough and Tom McGuire. Elaborate sets will be featured throughout the day film. The photography is in the hands of Ross Fisher. The executive staff of the company, which has been expanded, is announced as being Ben H. Cohen, business manager; Bob McGowan, scenario editor; George Crone, assistant director; Joe Van Meter, purchasing agent; and Carlyle R. Robinson, director of publicity and advertising.

The production will be ready within five weeks, it is expected.

Prefers the Real Thing

Lois Weber's production manager, William H. Carr, is a "traveling man" between pictures. The most recent production was completed on "To Please One Woman," he went out to spend weeks in Santa Barbara, San Francisco and other California cities, looking for mansions that are available for use in filming interior scenes in the next drama. Miss Weber takes great pride in beautiful interior scenes and prefers to pay big rentals for a few days' use of a real mansion than to try to duplicate the interiors in studio sets.
New England Mayors' Conference Favors Films for Children, Attacks Censorship

The Conference of New England Mayors and Other City Officials, held in New York on October 21-22, was called by Andrew J. Peters, mayor of Boston. Letters of invitation were sent to the mayors of some forty cities from the leading New England cities, to meet with members of the executive committee of the National Board of Review. The Mayors met in conference at the Hotel Commodore.

At the opening session Mayor Whiton of Quincy, was elected president. William P. Capes, secretary of the New York State Conference of Mayors and Other City Officials, gave a comprehensive report on the investigation conducted by a committee appointed by Mayor Walter Stone of Cambridge, last year. Following this report Miss Amy Woods, secretary of the Massachusetts Motion Picture Committee, spoke, advocating a state statute. Judge Whelan, representing the picture theatre owners of New England, opposed censorship.

Censorship Undesirable

The conference then went into executive session. The subject of censorship was discussed at length, the opinion prevailing that state censorship of pictures is undesirable. An official committee of three, consisting of Mayor Sullivan of Salem, Mayor Breath of Chelsea and Mayor McPherson of Beverly, was appointed to draw up resolutions expressing the views of the conference.

The conference adjourned to the City Hall where the members were formally received by Mayor John F. Hylan, Police Commissioner Enright having arranged special traffic regulations in honor of the visiting mayors.

Following the reception by Mayor Hylan the conference discussed the problem of young people and pictures, Mrs. Kirtland, representing the mayor of Malden, expressing the views of the women of New England. The subject of advertising was presented by Paul Lazarus, president of the Associated Motion Picture Advertisers. Orrin Cocks, secretary of the National Committee for a Film, described its work in the selection of pictures especially suitable for young people.

Many Speakers at Dinner

In the evening a dinner was given by the executive committee of the National Board of Review in honor of the visiting delegates. Dr. Everett D. Martin, chairman of the National Board of Review, addressed the conference, expressing its spirit of co-operation for the preservation of the amusements of the people. Gabriel Hess, chairman of the censorship committee of the National Association of the Motion Picture Industry, spoke for the executives. D. W. Griffith represented the producing directors, pointing out the incompatibility of free speech and screen censorship.

Arthur Friend described the national scope of the industry, citing examples of the effect of censorship upon it. Alfred Kuttner, formerly associated with "Seven Arts," addressed the conference on the subject of the motion picture and the functions of criticism. Senator James J. Walker, minority leader of the New York State Senate, representing the Motion Picture Theatre Owners of America, spoke of the effects of censorship on the exhibitor, urging an organized nationwide campaign against censorship.

Visited Studios

The conference adjourned to meet at 10.30 o'clock Friday morning to visit the studios. After a call at the Fox studios, the visiting officials were entertained by the Famous Players-Lasky Corporation which had made special arrangements to demonstrate the production of motion pictures at the new studio in Long Island City. Mayor Whiton, following the inspection of the Famous Players-Lasky studios, expressed himself as deeply impressed by the sight of six companies working simultaneously on productions of various types.

The conference then went again into executive session to receive the report of the Mayors Sullivan on resolution of the Mayors of Salem, reporting for the committee, offered among others, a resolution in which the conference declared itself unanimously opposed to any governmental official censorship of motion pictures.

Other resolutions urged the protection of the public from misleading advertising and production of motion pictures suitable for children and endorsed the Americanization program of the industry.

Announce George D. Baker Productions; Anna Q. Nilsson to Be Starred in Them

Negotiations Concluded by President Rowland of Metro, Arthur Sawyer and Herbert Lubin of S-L, and Director Baker—"Temple Dusk" to Be First All-Star Picture

As the outcome of negotiations just concluded on the part of Richard A. Rowland, president of Metro Pictures Corporation, Arthur Sawyer and Herbert Lubin, of S-L Pictures, and George D. Baker, the announcement is made that the second S-L Picture to be released through Metro will be known as a George D. Baker Production, with Mr. Baker as the director. This forthcoming special production will be made at Metro's New York studios in West Sixty-first street. The story selected is "Temple Dusk," by Calvin Johnston, which appeared in the Saturday Evening Post of the issue of October 16. This will be the working title of the picture, which is to be enacted by an all-star cast headed by Anna Q. Nilsson. Mr. Baker will not only direct the picture but will also scenarioize the narrative.

Long Anticipated

Mr. Baker for long has looked forward to the day when he could offer a George D. Baker Production, and his present affiliation with S-L Pictures as the producing organization and Metro as distributors is expected to result in a work for the screen that will enhance the already enviable reputation that he enjoys in the world of the cinema.

George D. Baker's many years of stage experience as an actor and dramatic producer have shown in his screen work. His picture career dates from the early Vitagraph days when he spent three years writing and directing his own pictures. Part of this time was passed as director for John Bunny.

Then followed three years with Metro. Mr. Baker directed a number of Metro's prominent stars in New York and eventually was promoted to the position of managing director of the company's studios at Long Island City, moving later with Bert Lytell, May Allison, Viola Dana, Edith Storey and other Metro stars.

Invited on "Temple Dusk"

His later association with International and Cosmopolitan Pictures brought him additional fame. As a side venture he directed William Faversham in "The Man Who Lost Himself," also providing the continuity for this Selznick production.

During the negotiations leading to his new association, Mr. Baker was steadfast in his determination to find the right kind of a story for his initial production. Such a story he finally secured in "Temple Dusk." This unusual romance of New York gambling palaces and of a girl who stayed "straight" when ill-fortune had embittered her almost to the point of choosing the path of crime, has occasioned widespread comment because of its character drawing and its dramatic unfoldment. The contract for its purchase was closed by Messrs. Sawyer and Lubin with two hours after the recommendation was made by Mr. Baker.

In S-L Pictures already had Anna Q. Nilsson under contract it was incumbent to select a story that would enable Miss Nilsson to display her talents and beauty, and in "Temple Dusk" Mr. Baker is confident he has such a vehicle. It is the intention of S-L Pictures to star Miss Nilsson in a series of special productions later under the direction of Mr. Baker, who has already handled her in previous pictures.
The Song of the Soul  
(Vivian Martin—Goldwyn—5 reels)  
M. P. W.—Adapted from “An Old World Romance,” by William J. Locke, and released by Goldwyn, it follows the spirit of the novel in evolving from the misery and unhappiness of its heroine, Ennis, into an ideal of exquisite happiness. Through artistic treatment and vivid impersonation, it goes far beyond the novel in its impression through advanced maturity of technique, and goes far beyond the average moving picture in beautiful that impression.

W.—Fine basic plot but lacks action and incident.

T. R.—The romantic charm of this picture is irresistible, the story original and full of surprise and its emotional interest never lessens from start to finish.

W.—Pathetic appeal and beautiful. Simplicity its feature.

Sins of Rosanne  
(Ethel Clayton—Paramount—5 reels)  
M. P. W.—“Sins of Rosanne” pleases through the interesting personality of Ethel Clayton, her acting and that of her flawless support and fine workmanship in all departments of production. The story is a meaningless one, unless the Malay woman in it may be accepted as the symbol of woman’s passion for jewels and precious stones.

N.—Very little appeal in this wildly fantastic story.

T. R.—There are plenty of thrills and a strong leaven of suspense in this picture, which deals with a dual personality, the elimination of the passion hatred by the power of love, and registers throughout as a very interesting melodrama.

W.—Foolish story and mechanical production.

Nomads of the North  
(Featured Cast—First National—6 reels)  
M. P. W.—Emphasis on beauty in the North Woods, a capable cast and generally intelligent direction cause “Nomads of the North” to be valued as good entertainment.

N.—A well-planned, absorbing and suspenseful melodrama with the elements of nature providing a good deal of its moving moments.

T. R.—The material is so well handled that the interest slackens and the element of suspense holds sway right up to a satisfactory climax. Exhibitors should find this picture a good drawing card.

E. H.—Deft touches with animals and beautiful exteriors make it a worth-while production.

Beware of the Bride  
(Eileen Percy—Fox—5 reels)  
M. P. W.—Production winds up in gale of farcical merriment.

N.—This would look better as a two-reel slapstick.

T. R.—Is an amusing farce with the usual complications of the young bride getting into the wrong suite of rooms and being found by her husband in her old sweet-heart’s apartment. While the complications are old, they have been given a rather amusing twist.

W.—Old theme used as basis of numerous complications.

Wanted at Headquarters  
(Eva Novak—Universal—5 reels)  
M. P. W.—As a whole, the production falls considerably below the average for a feature subject.

N.—A little editing here and there would make this a clever crook story.

T. R.—Admirers of crook melodrama will find abundant thrills, plenty of flashy action and a wealth of spectacular photography in this picture.

W.—Crook melodrama with very exciting action, but contrary characterization leaves much to be desired.

Something to Think About  
(Featured Cast—Paramount—7 reels)  
M. P. W.—A different style of DeMille picture, yet as interesting and artistic as his best.

E. H.—A beautifully presented feature which should please every sort of audience.

N.—Impressive moments in this artistic production.

T. R.—The story is rich in dramatic moments, its interest is well sustained and skilful direction, clever acting and handsome photography combine to place it in the van of high-grade attractions.

W.—Splendid entertainment. Another DeMille success.

The North Wind’s Malice  
(Tom Santschi—Goldwyn)  
M. P. W.—A typical Rex Beach picture with its story of the great outdoors, and has that something that is so necessary in stories today—suspense and human interest.

E. H.—It is a hot weather box-office attraction.

N.—Probably the best Beach picture yet produced.

T. R.—A typical Rex Beach story, admirably screened and well directed. It is an attractive feature, buzzing with action, cleverly constructed and sure to prove a valuable box office asset.

W.—The story contains an effective bit of moral which has divided interest, but Vera Gordon’s performance is worth seeing.

So Long Letty  
(Featured Cast—Robertson-Cole—6 reels)  
M. P. W.—A very high degree of entertainment.

E. H.—Has been skilfully handled and presents a smooth-running and highly amusing story.

N.—Famous stage success intelligently adapted to screen.

T. R.—One of the very strongest box-office attractions.

Body and Soul  
(Alice Lake—Metro—6 reels)  
M. P. W.—Frankly sensational in many of its episodes and dealing with the night life of Bohemian Paris, it permits Miss Lake to show that she is anything but a one-part actress. The production is admirably handled.

E. H.—Gives that pleasing little actress Alice Lake further opportunities to display her histrionic abilities. It is a straightforward narrative, well acted, full of suspense and should prove a good drawing card.

N.—Story of dual personality fairly interesting.

T. R.—Alice Lake has an excellent role in “Body and Soul,” an offering that should fare well in any theatre on any sort of a run. It has box-office qualities if properly exploited and adequately advertised.

W.—Unusual in theme and given satisfactory production.

Harriet and the Piper  
(Anita Stewart—First National—6 reels)  
M. P. W.—Almost everything that makes a picture attractive has been injected into “Harriet and the Piper.” Popular story, logical plot development, highly dramatic moments, touches of the spectacular and a sprinkling of fine humor give the picture an effect of being well rounded out.

E. H.—A society drama elegant in interiors, picturesque in portraiture and concerned with the power of a society sconder over an unsophisticated young woman.

N.—Favorite formula given rich production.

T. R.—Some good, old-fashioned melodramatic material has been utilized skilfully in the construction of this picture, the net result being an attractive feature, well directed, with many ingeniously balanced moments of suspense, convincing situations, a touch of comedy and pleasing climax.

W.—Production efforts fail to make poor story material entertaining.
Dwan Seeks Co-operation in Determining Just What the Photoplay Public Wants

The real reason why Allan Dwan came East was to give his imagination a whirl.

There were a number of other reasons, such as a legal adjustment in Chicago and a business conference in New York, which he said might account for his leaving the Associated Producers' studio at Hollywood, accompanied by two secretaries and a notebook, on October 16. But these were only incidental.

"When a train moves, my brain moves," was the way he explained it, while stopping in Chicago, on Tuesday, the 19th. "There's something in the motion of a car that makes me want to keep up with it. And in our profession, where the supreme objective is a new idea, a new plot, or a new character—something to pull down the shades and lock up the workshop, once in a while, and follow fancy."

"Constantly changing scenery has a psychological effect. I look out of the window, see a red barn, grab a new idea, jot it down, and by the time I look up again, we're passing a mountain and something different is suggested."

"And right here, I would like to say that the highest merit any scenario can have is to keep things moving. The story may be weak, the plot may be ancient, the situations may not be plausible, but if the author can succeed in carrying you along with him, the work is a winner. The public will forget and may not be possible, but if the author can succeed in carrying you along with him, the work is a winner. The public will forget and may not get it."

"What do you think the public wants, just now, Mr. Dwan?"

"If I could answer that," he replied with a smile, "I would be the most valuable man in the industry. I would be something a little more than human. I can only tell you what I have concluded after earnest observation."

"People today are leaning toward idealism. It's in the church's, it's on the street, it's in the theatre. There's a craving for something better than materialism and sensuality. It's all very well and interesting to see some of that, even a lot of it in pictures, but after all, the good taste at the end of a picture is more essential than ever. After being carried through scene after scene of naughtiness and reels of evil, the average theatre-goer is ready for a little preaching. He's even disappointed if he doesn't get it."

Wants Sensational Pictures

"The preservation-of-the-home idea is a big one now in screen dramas. That seems paradoxical when you look about and see the apparent looseness of morals in modern life and literature. That's because the public doesn't know its own mind. It has a craving for something not bad, but sensational."

"This we can satisfy without in the least injuring the mind of anyone," Mr. Dwan continued. "We can do it and are doing it by clever advertising. Take an average sex drama where the other woman nearly wrecks a home. Really, the public doesn't want her to wreck it, but it would like to see her try. Therefore, to advertise such a picture in this way, 'See How a Good Woman Preserved Her Home,' wouldn't stimulate interest in the least. But call attention to the vampire angle and see how quickly attention is drawn."

The production which Mr. Dwan had immediately in mind was "The Forbidden Thing," which has just been completed and which is his first to be made under the banner of the Associated Producers, Inc. A print of this followed Mr. Dwan to New York, where a pre-showing is scheduled for an early date. The general release date is November 15.

Is Story of Fisherfolk

Mr. Dwan describes the story as being similar to Griffith's "Sand of Dee," which was produced a number of years ago. It is a tale of Cape Cod fisherfolk and has a strong spiritual and elemental appeal. The story was written by Mary Mears and came out in the Metropolitan Magazine recently.

Mr. Dwan has almost unlimited confidence in the dramatic power of the cast.

"Helen Jerome Eddy, who has the feminine lead, is real," he said. "There is nothing of the doll type about either her or Marcia Manon, who plays the woman between. Both are strong womanly types with an appeal that is far from superficial. James Kirkwood, who showed his worth in 'The Lure of the Irish' and who appears in the recent First National release, "The Heart of a Fool," is a most satisfying actor."

After two weeks in New York, Mr. Dwan expects to return to California and start work on his next picture for the Associated Producers. He has not settled upon the title for this, but the story is one which appeared in the Saturday Evening Post.

Mr. Dwan was host at an informal dinner given to the members of the trade and daily press at the Blackstone, October 19. His amiable personality and interesting studio comments made the occasion a most enjoyable one. The Merriman laugh of all pleased when he told of his first venture into the field of moving pictures, an experience particularly interesting to Chicagoans, as it happened at the Eesanay studio.

"Eight years ago when Warren Kerrigan was playing out there," he related, "I was at

(Continued on page 72)
Exhibitors and Operators of Baltimore at Loggerheads Over Increase in Wages

A DEADLOCK exists between the moving picture exhibitors and operators of Baltimore regarding the new contracts which have been sent out by Operators' Union Local 181, and which were meant to go into effect November 1. The cause of this deadlock is that the two factions cannot come to an agreement over the increase in wages of 28½ per cent. which has been stipulated for.

Four conferences were held between October 16 and October 23 between the committee representing the Exhibitors' League of Maryland, including Frank I. Baskin, chairman; Thomas D. Goldberg and Charles A. Nolte, and the committee of five representing the Operators' Union, headed by G. Kingston Howard, president of the union.

Baltimore operators are now receiving $39.90 a week for a nine-hour day. They want the increase, saying the present living conditions require it. According to Mr. Howard, the union's national board has proved their request for the increase; they also are said to have statistics from Washington to back up their claim and state they can prove that operators in other cities are receiving as much as they are and in some cities more. They have not had an increase for two years, and say they will not put the matter up to a board of arbitration.

The committee representing the Exhibitor's League had the power of attorney to sign the contract. They are the exhibitors of the city, but they called a special meeting of the league for Monday, October 25, and it was decided that as they are the owners of the movies and the board of arbitration and the operators will not, they will make no further move in the matter unless a crisis arrives on Monday, November 1.

"Babe" Ruth Fails to Stop Exhibition of "Headin' Home" Losing Court Case

THAT "Babe" Ruth did not make the sort of contract that would enable him, through the process of a court injunction, to block the exhibition of a motion picture, "Headin' Home," is the contention of Supreme Court Justice McAvoy in a decision he has just handed in the suit brought by Ruth against William Shea to recover $35,000 alleged to be due him for posing as the star in the motion picture, and for an injunction to prevent Shea and Herbert D. Yudkin from exhibiting the picture.

The decision detailing the contract and the situation Ruth finds himself in as a result of the contract and its alleged breach, follows:

"The plaintiff, a professional baseball player, who during the past few months has been so much in the public eye that his name is almost a byword throughout the country, brings this action to restrain the defendants from using his name and pictorial representation of him in and about the exhibition of a motion picture entitled "Headin' Home."

"The action is based upon the provisions of sections 50 and 51 of the Civil Rights Law and the plaintiff and the defendant Shea entered into a written contract in and by which the plaintiff agreed to pose for and render such other services as might be necessary in connection with a motion picture to be produced by Shea or his assigns featuring and portraying the plaintiff as a baseball player. Presumably the defendant referred to in the motion picture, "Headin' Home," is the exploitation of the extraordinary batting ability of the plaintiff that has made him famous."

"For plaintiff's services, Shea agreed to pay him $50,000 in certain stated installments, the last payment to be made upon the completion of the picture. Plaintiff performed all the services required of him, and the picture in due time was completed. During the making of the picture plaintiff was paid $13,000. Upon its completion he was given a check for $35,000, the balance due him under the contract, but the check proved to be worthless and he has not been able to procure payment of any part of the sum it represented."

"It was provided in the contract that Shea would keep him in the picture. One Yudkin, who is made a defendant with Shea, is an officer of a corporation that has succeeded by assignment to certain rights under the contract. No point is made that Yudkin's company should have been made a defendant instead of Yudkin, and his situation and that of respect of the plaintiff. Yudkin's company is now exhibiting the picture in question."

"The plaintiff's contention is that the defendants did not obtain written consent to use his name and picture. The argument on his behalf is that the failure to pay him the $35,000 remaining due under the contract destroys or prevents the coming into being of the written consent that the very contract itself essentially was."

"It is not wholly understood the reasoning that is intended to support such a proposition. Had the agreement been that the use of the motion picture was to be dependent upon the plaintiff's execution of the entire stipulated compensation, a very different question would be present from that now in the case, but no such condition appears in the contract. The plainly expressed design of the statute was to protect living persons from an unapproved use of their names or portraits for trade or advertising purposes."

"The plaintiff here was very willing to authorize the use of his name and picture. He had naturally capitalized the notoriety and popular favor he has acquired by reason of his remarkable athletic achievements. But now he seeks to avail of the Civil Rights Law, not for protection from an improper invasion of his purely personal rights, but as a means of procuring summary relief against a purporting to be written and under such a name and picture. The statute in question was not intended to serve any such purpose as the defendant's right of privacy, the plaintiff is in this same case as any other who has sold any sort of thing and who has not been paid for it. He must seek redress in the form of a suit for judgment in a court of law. Motion for preliminary injunction denied."

Arbuckle Works Day and Night on Paramount Films

For the last few days Roscoe Arbuckle has been engaged on two different pictures for Paramount. The moment one director finishes with him, the other puts up a call sheet summoning him to work in the other production.

For scenes in "Brewster's Millions," which is almost completed, a massive set was set up on the studio lot, and of an equal length, provided with a double system of rockers and representing the complete deck and cabin of a yacht, had to be constructed. As this occasioned a few days delay during which Mr. Arbuckle would be idle, Director James Cruze, who was all set on production work on "The Dollar-A-Year Man," the next picture in which Mr. Arbuckle was to star, decided to begin work right away. The call went up, and soon "Fatty" was portraying his role of amateur detective in the new picture.

Soon the large yacht structure was completed and as the action of that sequence of "Brewster's Millions" all supposedly takes place at night, director Joseph Henabery was duty putting Mr. Arbuckle, and he has been kept working day and night.

"Nothing to do till tomorrow," "Fatty" would say cheerfully as he departed in the wee small hours from the studio to "grab off" a few hours sleep.

$900,000 Loaned on Capitol

The Columbia Trust Company, as trustee, loaned to the Moredall Realty Corporation $900,000 on the Capitol Theatre in New York on Thursday, first tenants, 7th Avenue and 42nd Street, New York. The loan is in the form of 7 per cent, gold bond issue running for ten years and carrying for ten annual $90,000 interest and principal payments. The Capitol Theatre was finished within one year on land leased from the Wendel estate, and is under the active management of Messmore Kendall.
Otis Skinner Makes Triumphant Debut
In Robertson-Cole's Screen "Kismet"

By EDWARD WEITZEL

I N "Kismet" is the answer to a number of disputed questions. First off, it is a shining example that a film drama may deal with the past of a thousand and one years and be as brisk and engrossing as a present day tale of our own Bagdadm on the Subway, which, you may recall, is O. Henry's name for George M. Cohan's little old New York. This should forever give the lie to the popular superstition that the costume play is a frightful bygo THAT goes about devouri-ng the bankroll of the unwary producer who is foolish enough to invest his money in anything but stories of his native or adopted land, which retail the doings of the wiser kings and burlesque queens of these United States, and other alive ones who too often are dead from the neck up.

It also proclaims in ringing tones that a romantic drama may be an intellectual treat, although its traffic in blood and lust as well as in piety and love and its chief character is a lying, thieving beggar who murders his enemies with a delicate blending of ferocity and childlike glee. It also adds its voice to the slogan which so many cry in the market place and take small heed of in the fashioning of their wares: The story is the thing!

And it silenced the clamor that is still heard proclaiming the folly of entrusting thoroughly trained actors from the spoken stage with important roles in film productions. If Otis Skinner had not thirty-odd years of faithfully acquired experience as a romantic and Shakespearean actor behind him it is possible that his performance of Hajj might not dominate the picture with just the bold, free sweep with which he puts life and personality into the swiftly changing scenes and passions of "Kismet." One thing is certain, a finer bit of characterization has not been given to the screen.

The Story Is the Thing

The production is massive without being mere bulk. Louis J. Gasnier, aided equally by the liberality of Robertson-Cole and his own artistic sense, has provided the Edward Knoblock story with a setting that is correct in local color, rich in eye arresting detail and, for the most part, excellently contrived to throw into the foreground the conflict of unbridled emotions which surges fiercely through the palace of the Caliph and the hut of the beggar and keep it there under the constant and searching light of a clear understanding that story and scenery is the electric spark of drama. And in no photoplay has it ever been more evident that the story is the thing!

If the movement of events is delayed unnecessarily in the opening reel. Several of the characters are permitted to pace the magnificent distances of the Caliph's palace to the slowing up of the required tempo, and other minor faults in cutting, or, rather, lack of cutting, work against the full value of the intense theme. The pictures which claims but a slight hold upon the softer emotions, but startles and fascinates with the boldness with which it lays bare the primitive passions of these dwellers in ancient Bagdad, no time for contemplation should be given the spectator.

Danger in a Fat Purse

It is the history of Hajj the beggar's day of days that is found in "Kismet," the telling of what befell him between the rising and the going down of the sun the day this heir to the throne of a king of mendicants walked with the great ones of the earth and tasted the luxury and the lust that are bought by a fat purse of bright gold.

Awakening with the dawn upon his ancestral stone at the doorway of the Mosque of the Carpenters, his rapid changes of fortune until the night is come again and his adventures have gone full circle is an Arabian Nights tale more strange and complete than any between the covers of that famed collection of folklore of the mysterious East. Within the space of those few hours Hajj sees himself the recipient of his bitterest enemy's bounty and the proud wearer of the finest raiment of the bazaars. Strutting before his daughter and his servant in his own courtyard, he is arrested by the chief of police on a charge of theft and given his choice between murdering the Caliph or having his right hand cut off. Unaware that the ruler of the city is in love with his only child, the beggar king agrees to remove the just and gentle Abdullah from the path of the dishonest and cruel Wazir, who has been notified that his term of office ends that day. Attempting to stab Abdullah during a lute, Hajj is betrayed by the chief of police and thrown into prison. Here he finds Jawan, his enemy, and once a notorious highwayman, who robbed the beggar of his wife and slew his infant son. Jawan is almost helpless from age and infirmity and has come to Bagdad to repent before he dies. Hajj strangles him in the cell and takes his place on the stretcher, when he is pardoned by the Caliph, and hires the jailer to have himself carried from the prison.

His Daughter the Caliph's Bride

Once free, Hajj goes to the palace of the Wazir to keep an assignation with the chief wife of the master of the house. Kut-Ul-Kulub is the fair one's name. She has learned that her husband has promised to wed the daughter of Hajj and make her his favorite and that the beggar has helped the Wazir's servants to drag the girl to the home of the chief of police. Just before the Caliph came to take her to his own palace.

Finding out that both the Wazir and his wife intend to betray him, Hajj tries to escape and is discovered by the gentleman of the house. There is a brief struggle. Hajj stabs the Wazir, throws him into the marble bathing pool in the center of the room and holds his head under the water until the last bubble comes to the top, the grinning murderer's glee being increased fourfold by the newly acquired knowledge that the dead man is the son of the repentant highwayman. Captured and brought before the Caliph, the beggar learns that his daughter is to marry the ruler and that he himself must go on a pious pilgrimage to Mecca. Shut out from the good fortune of his child, Hajj snaps his finger at fate, returns philosophically to his stone at the door of the mosque, wraps his ragged old cloak about him and goes contentedly to sleep, at peace with himself and the rest of the world.

[Service Section on "Kismet" will be published next week.]

"The Bronze Bell" Nearly Complete at Ince Studios

With the big Thomas H. Ince-Louis Joseph Vance special, "The Bronze Bell," nearing completion at the Ince studios on the West Coast, a nation-wide campaign has been placed under way by the company's exploitation department in an attempt to make the production one of the biggest box-office attractions of the year. The picture was filmed from the novel of the same name written by Mr. Vance.
Keeping in Personal Touch

by SAM SPEDON

EDWARD CONRAD, formerly assistant to George Kahn, export manager of Universal, resigned on October 16 to go into the export and import business on his own hook.

Andrew J. Callahan, producer of Bessie Love pictures, arrived in New York from the Coast on October 26 to confer with Arthur S. Kane, his Eastern affiliation and the Federated Film Exchanges, which is releasing the Bessie Love pictures.

J. G. Spencer, of St. John, N. B., who is the owner of a number of theatres in the Maritime Provinces, was in New York October 21.

Walter R. Greene, managing editor of the Canadian Moving Picture Digest, has resigned and will sever his connections with that publication November 1.

The Micheaux Film Corporation, a colored organization of Chicago, is editing its first production, "Symbol of the Unconquered," at the New York Leavitt Building, New York. The cast is made up principally of colored players with few exceptions. Edward S. Elkus (white) plays a prominent part, also Louis Dean. The first showing will be at Lafayette Theatre in New York on November 23. It will be offered as a road attraction and on state rights basis.

Agnes Egan Cobb, formerly sales manager for Schomer-Ross Productions, is travelling representative throughout the country for C-B-C Sales Company.

Sam Somin, of the Lincoln Theatre, Brooklyn, N. Y., was given a farewell bachelor dinner at the Hotel Astor on Wednesday evening, October 26. Mr. Somin will be married this coming week.

Louis Brock, export manager of the Selznick Enterprises, returned to New York October 23 from an extensive European tour in the interests of Selznick.

Thomas W. Gerety, formerly of the Advertising Display Company, has been added to the advertising staff of the Selznick Enterprises.

Arthur S. Kane, accompanied by Mrs. Kane, left for the West Coast Wednesday, October 27, to visit his principal star, Charles Ray, and to see the new studio built by Mr. Ray. Mr. Kane will be gone about six weeks, during which time he will visit many of his exhibit friends.

Carl Grosz, of the Selznick art department, has been transferred to the Selznick Port Lee studios to do art titling.

Sol Lesser is on his way from the Coast. He will make several stops on his way East and will arrive in New York just after election day.

C. F. Dunston, of New Orleans, will open the Strand Theatre at Port Arthur, Texas; V. Duffe opens up the Community Theatre at Donaldsvile, La.; E. W. Wart opens up the White Way at Bogalusa, La.; A. S. Plues, formerly manager of Vitagraph at New Orleans, has opened the People's Theatre, seating 1,600, at Greenville, Miss.; Frank Heidrick has opened the Mecca Theatre at 722 Adams street, New Orleans; F. Howell has opened the People's Theatre at Biloxi, Miss.

H. P. Caulfield, formerly with Universal, left New York for Los Angeles, October 26.

E. R. Trabold, well known motion picture man of Omaha, has been appointed zone captain of the World Picture Corporation, which has seventy theatres under contract in his territory.

Charles Holtz is opening a new theatre at Danforth, Me., seating five hundred; H. C. Horater is now managing the Alhambra Theatre at Toledo, O.; C. J. Doerr, of Dallas, Texas, is now managing the Majestic Theatre at Kerrville, Texas; Joseph H. Solomon has taken over the Bijou Theatre at Clarkburgh, W. Va.; S. L. Driggs, owner of the Driggs Theatre of Deering, has bought out the old theatre, seating three hundred, at the same place.

G. H. Howard, formerly of Billings, Mont., is now managing the Arcade Theatre at Big Timber, Mont.

M. Pois, one of the oldest theatre owners in Texas, still manages his original theatre at 713 Ohio street, Wichita Falls, Texas, and reports an excellent business.

Jimmy Johnson, of Atlanta, is managing the American Theatre at Columbus, Ga. Lawrence Borg has taken over the Varsity Theatre at Berkeley, California, located at 2024 San Pablo street.

Walter F. Bauman has been appointed executive secretary of the Wisconsin Exhibitors Association with headquarters at 214 Alhambra Building, Milwaukee. The slogan of the association is, "An injury to one is the concern of all."

William Oldknow, of the Consolidated Exchanges of Atlanta, is in New York this week to buy pictures and keep in touch with the film mart.

Alfred Walker, director general of productions for the World Motion Picture Corporation, was recently elected vice-president and he is making definite arrangements to send three companies of players to Nashville and Tampa, Fla., on December 1, to produce two or three five-reel pictures.

S. A. Lynch, of Lynch Enterprises, has taken over the Brophy houses at Vinita, Clermont and Muskogee, Oklahoma.

The Carlos Film Corporation, W. G. Smith, president; Aaron A. Corn, treasurer, and Jerome Lewis, secretary, with offices at 117 West 46th street, bought the world rights of "The Fighting Kentuckian" from the Sterling Feature Pictures, Inc., of Delaware. The Carlos will distribute through the Fidelity Pictures Corporation.

The Slavij-Sachia Film Corporation, with offices at Prague, Vienna, Budapest, Warsaw and Zagreb, the largest in these territories in Europe, is editing one of its features at the Midwest, in the Leavitt Building, New York. The corporation will arrange to distribute their products through some established company here in America. Its object is to interest American producers in the production and to handle American productions in European centers in which it controls many theatres. Alexander Count Kolwrat is president; Arnold Pressburger is vice-president, Count Kolwrat's office is 125 Front street, New York.

Carnette Sabin, producer of the Muriel Ostriche two-reel comedies, released through the Arrow Film Corporation, had a Museum of Natural History, New York, linearly. Mrs. Sabin had just finished work on her latest Muriel Ostriche comedy, "Betty the Vamp. Vamped." While motoring at Delaware Water Gap the car became unmanageable and overturned, falling down an embankment. Fortunately Mrs. Sabin escaped without serious injury, although she was bruised and cut about the face and shoulders.

Leon Schlesinger, of the Film Service Bureau at Mile studios in the Leavitt Building, New York, has taken over another room for his greatly increased patronage.

David Selznick, secretary of the Selznick Enterprises, appeared before and addressed the annual meeting of the Indiana Women's Board of Endorsers of Motion Pictures at the Hotel Savern, Indianapolis on Tuesday, October 26 as a representative producer of the motion picture industry. Charles Petitojohn accompanied Mr. Selznick on the trip.

Arthur Leslie is now engaged in the publicity department of the First National at the home office in New York.

Horsten Saunders, fan writer for Selznick Enterprises, who recently left on a two weeks' vacation at her home in Cleveland, has returned to New York and will combine her talent as a writer with the exploitation of the Hobart Henley productions for Selznick. "The Sin that was His," starring William Faversham and written by Frank T. Packard.

Thomas Kimmwood Peters, vice-president of the Eureka Pictures Corporation, gave a showing of a trip up the Amazon at the Museum of Natural History, New York, October 22. The Eureka Film Corporation produces travelogue and educational films for schools and like institutes.

Theatre Owners Association of the Bronx, New York, will hold its eighth annual vaudeville and motion picture ball on Monday, November 24, at the Commodore Palace, 163rd street and Southern Boulevard.

The Climax Film Corporation of 729 Seventeenth avenue, New York, has sold Illinois and the South for "Love's Battle" and "The Fourth Face." The former starring Eileen Sedwick and Joe Moore and the latter featuring Louise Adams. C. H. Rosenfeld, general sales manager, is arranging to take

(Continued on page 102)
Robinson Opens 2000-Seat House in Peoria; Mayor Issues Proclamation Calling Upon Citizens to Make Opening Day a Holiday

The handsome Madison Theatre in Peoria was opened, October 16, by Mayor Thomas Robinson. It is a 2,000-seat house, which Director Manager Dee Robinson, one of the most popular and successful exponents of the stage, hesitantly called "a happy theatre." The most striking feature of the opening was the Cosmopolitan—Paramount feature. The opening proved a huge success, and was a great tribute to the theatre, the management and the opening picture.

Almost a year and a half behind the scheduled time—due to difficulties with labor and securing material, the opening of the Madison had been eagerly awaited by the Peoria populace, and the outpouring of citizens that awaited the opening of the doors was pronounced the greatest civic gathering Peoria has seen in many years.

Opening Day Made Holiday

Indeed, so important was the event considered Mayor Ed. Woodruff issued a proclamation calling upon the citizens to support the theatre and make Saturday, the opening day, a holiday. This was just another proof of the popularity of Dee Robinson and of his associates in the enterprise.

The theatre is a monument to the career of Dee Robinson. It represents an investment of $500,000, and is located on one of the finest business corners in Peoria, at Main and Madison streets.

From the canopy to the back wall, the Madison is the very latest word in modern theatre construction. The 2,000 seats are on two floors, complete electrically.

The stage is equipped with scenery, in the most modern style. All technical equipment makes lighting effects of intricate and beautiful combinations, possible. The stage is fully equipped with scenery, including sets for prologues and presentations.

What is known as the "Adams" style is used throughout the structure, both in the architecture and decorations. There is none of the red plush or heavy gold about it. Even the canopy is of bronzed plaster design, in light colors. Mirrors form an important part of the equipment.

There is a mezzanine promenade as well as a lower floor, inner foyer. Spacious domes appear under the balcony and in the upper ceiling. The stage effect is beautiful. The orchestra is on a platform instead of in the usual pit. The stage is semi-circular, with a great semi-transparent dome. The proscenium also is of art glass, through which the beautiful lighting effects are seen. A semi-circle of solid pillars frames the screen.

The opening presentation of "Humoresque" was a beautiful, attractive and worthy performance. The orchestra of twenty pieces, under the leadership of Charles Wonnell, played the overture from "William Tell," with special lighting and storm effects. Miss Lou Eastman, of Chicago, rendered several appropriate selections, stepping to the stage from an oval gold frame, on a black silk drop. A violin solo, played by her in a ruby spot light, was impressive for "Humoresque."

A big exploitation campaign preceded the opening, the attention being divided between the theatre opening and the picture. Ben Serkowich, Dee Robinson's new publicity man, and former managing editor of the Peoria Journal-Transcript, secured almost innumerable window displays in music stores and in jewelers, florists, and dry goods establishments. Indeed, the entire populace seemed anxious to help open the big new theatre.

Dailies Give Big Space

A sixteen page section, devoted to the new theatre and "Humoresque," was published in both the Saturday evening and the Sunday morning papers. Even the newspaper bulletin boards carried news about a special car filled with motion picture men from Chicago and other cities, who had come to open.

Among the out-of-town arrivals were: District Manager Wolfberg, of Famous Players-Lasky Corporation; Ben Beadell, of Selznick's National Association of Associated Producers; Harry Willard of Realart Pictures Corporation and M. M. and J. J. Ruben, Joliet exhibitors, and a number of others.

Handsome floral pieces were banked high in the theatre foyer and numerous telegrams of congratulation were received.

Among the latter were wires from Thos. Meighan, Dorothy Dalton, and a long list of producers and directors. Sydney Cohen, national president of the M. P. T. O. of America, also sent a telegram of congratulations from leading members of that organization.

Paramount Plans Election Returns in Chicago Houses

Presidential elections in years past have usually raised poor attendance at theatres of all kinds, on national election nights. Heretofore men and women have crowded the downtown sections of cities, large and small, to read the returns projected on outside screens by the various dailies.

This is to be changed and Chicago will probably be the first city in the country to put in practice a plan that promises to do away with the old-time ordeal, with its crushing, crowding, neckbreaking experiences, on national election nights.

Paramount-Arcaft's Chicago office has taken the lead by devising the plan in question. An arrangement has been made with Fred McQuigg, moving picture editor of the Chicago American, to furnish every theatre in the city, whether moving picture, theatrical or vaudeville, at intervals of fifteen minutes, with election returns on the night of November 2. These returns will not be restricted to picture theatres showing Paramount programs, but will be 'phoned direct to every theatre. Theatres in outlying towns, such as Gary, Berwin, Harvard, etc., will be served by long distance "phone."

The returns will not be thrown on the house screen, for that would mean a break in the entertainment. Instead, the returns will appear at intervals of fifteen minutes on a bulletin board, placed on the right or left of the house screen. A small spot light will be used to illuminate this board, and held until each return is read.

A thousand one-sheets, bearing the announcement that election returns will be shown at the various theatres, are already being posted in front of every theatre in Chicago. Each of these posters bears the credit line—"By special arrangement with Paramount pictures," which is quite an important publicity feather in the cap of Paramount-Arcaft.

The plan just outlined was devised by that live wire, Oscar Doob, Paramount's exploitation and publicity expert, in the Chicago office.

Offers "Deliverance" for Benefit of Shut-Ins

The Chicago premiere of "Deliverance," George Kleine's seven-reel feature, starring Helen Keller, promises to be an event of unusual significance. Under the auspices of the Vocational Society for Shut-Ins, it will be given a pre-release showing at Orchestra Hall, Monday evening, October 25.

About one month ago Mrs. Joseph M. Harris, director of the benefit committee of the Society, called on Mr. Kleine and asked his assistance in procuring a suitable film to show for the purpose of raising funds for the society. Mr. Kleine immediately promised the Society a showing of "Deliverance," and offered his assistance.

Teaching as it does, what remarkable achievements of one woman, robbed of her most important faculties, was capable of in the way of self-education, it is an inspiration to us all," Mr. Kleine said, "and particularly to those interested in vocational training for the disabled. I think it fortunate that this picture was available, and I am glad to offer it for such a charitable purpose."

Seats will sell for $2.50. Orchestra Hall seats, $3.00, when the gallery is put into use. A prologue, consisting of a personal message from Helen Keller, will be read by Horace Bridges. Between episodes, Dr. Edwin Ryerson, of the reconstruction department at Fort Sheridan, will speak on the value of vocational training.

Mr. Kleine expects to release "Deliverance" in Illinois territory, in the near future.
Pathé Picture Review Gives First Full Details of Underground and Sub-Sea Wireless
Shows Dr. Rogers' Invention That Saved the Day When Germans Were Succeeding in "Jamming the Air" Maintaining Communication Between Washington and Army

It has remained for Pathé Review to give to the general public the first complete account, with official details, of the achievement of an American scientist which is credited with not only having saved the United States Government from a probably fatal embarrassment upon this country's entrance into the great war, but having revolutionized both the theory and practice of wireless telegraphy all over the world. Just as Pathé News frequently "beats" the newspapers on events of world-wide interest, so Pathé Review now performs first the more deliberate functions of magazines and Sunday supplements.

What Pathé Review No. 80, to be released on December 5, tells so graphically of this great material and intellectual victory of the United States over the wireless world, and its clear and understandable description of what it can be only briefly set forth here. It was becoming known when this country entered the war that the Germans were "jamming the air" to an extent that at times practically destroyed our wireless communications with Europe. Had this condition continued, our forces at the front might have been unable to get through, for the most pressing exigency of the situation was perfect exchange of intelligence between Washington and allied commanders and the heads of our army and navy forces abroad.

Thought an Impossibility

At this time, officially, the army and navy departments at Washington were ignorant of the fact that the patent office contained evidence that the problem was solved, and that this was in the form of proofs of successful tests and specifications in applications for patents filed by Dr. James Harris Rogers of Hyattsville, Md., on this underground and sub-sea wireless system.

Naval officers with experience in electrical engineering, associated with Marconi, who had stated that underground wireless transmission was a scientific impossibility. But through Dr. George H. Lamar and Senator Blair Little, the discovery of Rogers and the status of his patents were brought to the attention of Secretary Danials. At his request Secretary Lansing caused the patent matter to be expedited. Thus, a series of demonstrations had proved the invention a success.

Tax Collections Are Holding Up Steadily, Says Revenue Man

Tax collections on admissions are holding up steadily at approximately $6,750,000 a month, according to figures which have just been compiled by the Bureau of Internal Revenue. Collections from this source during August amounted to $8,824,986. This is $31,704 more than collected from the same item during the corresponding month of last year, and is approximately the same as the collections for July, indicating, it is pointed out, that the government is now collecting the maximum amount possible under the law and that future increases will be brought about only by the natural growth of the theatrical industry.

Collections under the tax on leased and licensed films during August totaled $854,464, as compared with $299,990 during the same month last year. Other collections which the exhibitors of the country helped to pay were $11,396,474 from the tax on freight, $1,380,014 from the tax on express, $8,391,990 from the tax on personal transportation, $112,634 from the tax on seats, berths and similar accommodations, and $2,273,483 from the tax on tele- message services and long-distance telephone calls.

Thought of New Quarters

President J. L. Friedman, of Celebrated Players Film Corporation, informs that his Chicago office, at 320 South Wabash avenue, will be vacated in the near future owing to the great increase in his business. The new quarters, which will occupy fully six times the space of the old, are located at the southwest corner of Eighth street and Wabash avenue, a locality that is fast becoming the centre of the Chicago exchange district.

Mr. Friedman states that for some time past Celebrated has been handicapped by the lack of a full and up-to-date office, in the old quarters to handle the largely increased business. When he moves to the new quarters, he will double his sales force.

Contracts for "Baseball" Film

Celebrated Players Film Corporation recently contracted with the C. B. C. Film Sales Corporation, of New York, for "The Great Baseball Scandal," for Illinois and Indiana rights. This picture was made by Lincoln Borthwick, who also made the slow motion special feature of Babe Ruth, "The Great Baseball Scandal," President Friedman, of Celebrated, says, is not a collection of news weekly pictures, but was specially posed and shows clearly the trickery of crooked baseball.

Title Plant for Los Angeles

J. W. Aston, president of the Photo Play Title Company, Chicago, left for Los Angeles last week to install a complete title plant in that city. He was accompanied by his wife and child.

Robertson-Cole Offers "813" for Fall Release

Robertson-Cole announces for release in the late autumn "813," a screen version of the Arsene Lupin story of the same name, and claimed by the officials of the company to be one of the best detective and mystery productions ever made. "813" comes on the heels of the famous French story, which was made into a serial by LeBlanc, and with the exhibition and theatre-goers, every care has been taken to make the picture one of power and entertainment, able to stand with the best attractions.

Arsene Lupin is a fictional character well known in many lands. "813" was chosen as the first of the productions presenting this character on the screen. Its originality, suspense and strong human theme, and its claimed that no mystery story has been put on the screen more elaborately or with greater dramatic qualities. Its theme is a broad one, treating with the present European unrest, its international nature being an important phase.

Wedgwood Newell, said to be the best Latin type on the American screen, is featured as the celebrated detective who in this instance from his career of theft to prove he is not a murderer. The story deals with a secret possessed by a French capitalist. He is murdered and the question arises as to who is the murderer and how the crime was committed.

Artographic Films, Inc.

A new company specializing in short subjects, scènes, and animated plastic pictures, has been formed and has obtained temporary quarters at the Bloom film laboratories. Work has already been started on the initial picture. A slow-motion camera is part of the equipment of the new company, J. E. Kelly, formerly of the Thos. H. Ince forces, and Charles Boyd are the heads of the company.

Boy Scouts' European Trip Shown in Kineto Review

A film which is of interest now, and will be of undoubted historical value in the future, is a new reel just added to the Kineto Review by Charles Urban. The story of the American delegation of Boy Scouts on their recent European trip to the world gathering of Scouts is fully pictured.

The journey of the Scouts marks a milestone in their growth, and the fun they had, the work they did, the honors they won, have all set forth. The reel tells a story complete in every detail from the time the Scouts sailed for England until they returned home. Every Boy Scout will be interested in seeing the picture.
CURRENT RELEASES

BODY AND SOUL
By William Hurlbut, featuring ALICE LAKE

WINCHELL SMITH'S
The SAPHEAD
Starring Wm. H. CRANE & Buster KEATON

BLACKMAIL
By Lucia Chamberlain-Starring VIOLA DANA

THE GREAT REDEEMER
By H. H. Van Loan MAURICE TOURNEUR Super Special

CLOTHES
By Avery Hopwood & Channing Pollock, ALL STAR CAST

COMING

ARE ALL MEN ALIKE?
By Arthur Stringer
Starring MAY ALLISON

THE FOUR HORSEMEN
OF THE APOCALYPSE
By Vicente Blasco Ibanez ALL-STAR CAST

CINDERELLA'S TWIN
By Luther Reed-Starring VIOLA DANA

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring Mr. BERT LYTELL

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THE MELODRAMATIC SENSATION of the decade. Produced on a Scale of Unprecedented Magnitude; a Photo-spectacle that will thrill with its Power and Enchant you with its beauty. Such is

The FATAL HOUR

By CECIL RALEIGH

Enacted by an ALL-STAR CAST

Directed by GEORGE W. TERWILLIGER

Adapted by JULIA BURNHAM

Produced under the personal supervision of MAXWELL KARGER

Director General

METRO PICTURES CORPORATION

JURY IMPERIAL PICTURES Ltd. Exclusive Distributors through-
**Read These Hyman Hints and Improve Business**

**Australia Springs Exploitation Scheme to Put Over “The Cinema Murder” Heavily**

**A** USTRALIA is not a bit backward about exploitation when it wants to put something over and Everybody's Theatre, Rockhampton, New Zealand, worked a stunt for "The Cinema Murder" which will compare well with anything tried over here.

Everybody's is a 3,500-seat airdome, the general layout of which can be seen in the airplane picture on this page. It is the home of Paramount productions, as may be gathered from the eight-foot letters on the side walls.

**Rand a Reader**

To sell those 3,500 seats for "The Cinema Murder" the house ran a two-column story with a news head, purporting to come from a news agency, as is the custom there. It ran "Murder Mystery" in a two-line bank and a head which dropped some six inches down the page.

This purported to be an interview with "Senior Henriques Guiterrez," the chief of police and some half a dozen other officials in Bolivia, who were in Australia looking for "Senior Huidrobro," who had gone suddenly away from Bolivia with $99,000 after a carefully prepared murder plot.

Guiterrez was supposed to have found a clue that led him to Australia and he was out looking for the $99,000 and, if possible, the man as well.

**Had a Thumb-Print**

He had discovered a thumb-print of this faithless official and he was determined to run him down.

He found that he had been at Everybody's with a woman with whom he had eloped, and the excitable visitor offered £50 for a duplicate of the print, which he announced would be thrown upon the screen at Everybody's on a specified night.

Failing to find the print, £25 would go to the person who presented a print most nearly resembling that of the missing Huidrobro.

All who attended could present as many thumb-prints as they desired, and this, of course, got the people busy thumb-printing everyone else and advertising Everybody's.

**Straight News**

There was nothing about the story to suggest a fake. It was run just as straight news, in the general style of the news columns other than an extra heavy head, and not one word was said about "The Cinema Murder" or the resemblance of this crime to that written of.

It was purely a news story, so far as the reader could see, and while some may have guessed that there was a catch, it did not keep anyone away from the theatre, which did a rushing business.

**Try an Insurance Warning**

If you have used the fake subpoena and the newer bail bond, try the insurance warning. Any insurance agent can give you a sample of the notice which tells the insured that his policy has run out, but not to worry as he will be carried thirty days or until he can send the new premium.

**Got Two Day's Business with Single Postcard**

Using only a postcard to supplement the newspaper display, the Jones Theatre, Canon City, Colo., told last two days' nice business out of the Goldwyn-Rex Beach production, "The North Wind's Malice."

The card was prepared by R. P. Allison, Goldwyn exploitation man in Denver. He knew that Goldwyn pictures did well at the Jones and that of these the Beach productions seemed to pull best, so the card worded to tell that this was a Goldwyn-Beach. The separate facts were boxed to pull them into prominence, and the card did as much as was asked of it, for all the management wanted was full houses.

**Here's a Bridman's View of the Everybody's Theatre, Rockhampton**

That's in New Zealand, and they exploit pictures out there the same as they do here, only more so, sometimes. They offered £25 for a finger print, and took a two-column story to put the idea over—two columns of apparently real news.
Tell Fat Women They Are Only Generously Stout

Pete Smith Pulls Another
Big National Publicity

Pete Smith has been pulling another one for the Marshall Nielan productions. His latest is a hook-up with the Woolworth stores in handling a ten-cent life of Wesley Barry, the booklets to be put out about the time "Dinty" is released.

The booklet is the first of a series to be issued under the title of "The Movie Mirror," selling at ten cents each. The initial publication is sixteen pages, lavishly illustrated and telling all about Wesley Barry. It is not an advertising booklet in any sense, but a fan publication, and the idea promises to become as popular as the plugger songs were not long ago and it may last longer.

Exhibitors who have the Barry stories can arrange with the local Woolworth store to make a special window, or they can get them in quantity lots for their own use, if desired.

Later issues for Marjorie Daw, Colleen Moore and other Nielan stars are in preparation.

Made Local Bonus Parade
Pack His Theatre Twice

When Edward Costigan, of the Acme Theatre, South River, N. J., heard that 75,000 former soldiers had turned out in a bonus parade demonstration, he argued that perhaps he could work up a local angle—and he did.

He got after the local service men and talked it up with them, offering to provide a band and loan his theatre for a meeting. He had "The River's End" booked, and decided to hook up with that, on the proposition that the time to get a big crowd was when he had a good picture, rather than to try to bolster up a poor one.

The soldiers took hold of the idea with such a will that the service men in twenty nearby towns joined in and it became a matter of news.

Then Mr. Costigan gave it another twist by inviting all of the local political candidates to come to the theatre and state their views on the bonus. Most of them accepted the invitation, and the newspaper stories grew in length. For two weeks the press campaign was a daily stunt.

Then they had a torchlight parade and wound up at the theatre where the speeches were made. There was a heavy stand out, so Costigan arranged an overflow meeting and the speakers helped hold the standout until the house was cleared after the first show and immediately refilled from the waiting line.

The event cost practically nothing—not even for the band, and the Acme is sold with the Legion and its friends, and pulled many new regular patrons on the strength of the play.

Twin City Theatres Have a Contest Over "The Penalty"

Playing day and date at the Liberty, St. Paul, and the New Lyric, Minneapolis, "The Penalty" came in for a lot of booming lately. Both houses went to extra large spaces, the New Lyric trusting more to white space and the Liberty pinning its faith to descriptive phrases.

The Liberty followed the best lead in seeking to sell Chaney on his past performances, showing cuts of him in his last four pictures and telling that as "The Blizzard" in "The Penalty" he was even better than in "The Miracle Man," "Victory" or "Treasure Island." This sold the picture to a majority of those who had seen him in these three productions, where the New Lyric sought to sell him from a flat start.

Second Story Farm Made
Baltimore Patrons Eager

One of the most unique displays for Mack Sennett's "Down on the Farm" comes from the Sunset Theatre, Baltimore, where the management built a second story farm in the lobby. There was the house and the well curb and a picket fence and a wind-

Cotton Snow, Paper Ice
and Glass Water in This

The Majestic Theatre, Findlay, got away with a lobby display for "The Courage of Marge O'Doone. They worked out an effective landscape with simple materials. The "trees" are branches of ever-green with profile paper icicles and cotton snow, sprinkled with crushed tinsel. The stream is part of a mirror, laid down and partly covered by the cotton.

"Stylishly Stout" Women
Enjoyed "Perfect Woman"

Hooking in with the news is one of the most certain ways to get good business, and the Leland theatre, Albany, hooked in with a vengeance when Elizabeth Marbury offered to give the Democratic Committee for every inch of her waist line. Miss Marbury is built on the ample lines of Marie Dressler and the proposition made a lot of comment and cost her more than two dollars.

The Leland was quick to see the opportunity. Constance Talmadge in "The Perfect Woman" was due in a few days and the Leland started in to talk about "perfect women" and those "generously stout." It would up with a special performance for generously stouts.

Fat and good nature seem to go together and they screamed with delight at the funny situations and then waddled out to tell the world how good the show was.
How "Madame X" Made a Ten Strike in Texas

Modern Exploitation Means Accurate Treatment of Pictures to Be Shown

By CLAUD SAUNDERS

Director of Exploitation Famous Players-Lasky Corporation

EVEN as the actual means of exploitation on any amusement have altered to keep pace with the steady progress of the present decade, so has the preliminary preparation for an exploitation campaign shifted to meet the demands of modern efficacy and thoroughness. Accuracy has replaced lavishness in rhetoric; reliability has assumed greater proportions than mere hugginess; actual result counts for more than a play to the grand stand.

Responsible producers insist that the statements made on their behalf in advertising and exploitation of productions of their concern shall be accurate and trustworthy. This is not the development of a sudden and latent prudishness; the public has known, for today desire that reputation for integrity which sound, veracious advertising and exploitation create, and they realize, besides, that any other kind of advertising and exploitation doesn’t pay.

To Insure Accuracy

It might be interesting to exhibitors and the readers of this publication in general to know just what extent producers are prepared to make sure their statements are truthful. Speaking of the organization with which I am associated—and I know this is true of many others—every possible step has been taken to insure that the exploitation men at the home office and the twenty-nine men distributed throughout our exchanges over the country, are familiar with the pictures themselves.

The importance of this can be guessed by the fact that the men in the field are responsible for placing in the newspapers a great many of the stories which appear in motion picture columns or magazine sections. Obviously, unless they are correctly informed on a picture, it is impossible for them to give accurate information to the exhibitor and the exhibitor’s patrons—the public.

Works Far Ahead

Famous Players-Lasky Corporation have, during the past year, established a surplus of productions. At any time there are about thirty pictures, all completed, on the shelves in advance, awaiting their turn for release. Practically every minute of the day the projection room at headquarters is busy showing films that are not due for release for three or four months.

"Midsummer Madness," a William DeMille production which is not scheduled for release until the end of January, was the latest arrival, having been given a private showing during the week just ending.

The creation of a surplus has an artistic object in that it gets away from the mere completion of pictures on rush orders to comply with an arbitrary release schedule. Another practical goal is achieved in that the opportunity is given those who do the advertising and plan the exploitation to become thoroughly conversant with a production before they begin to undertake their share in preparing this film feast for public consumption.

Advance Showing Helps

Not only does a three-months’ pre-release showing enable these departments to give accurate, reliable information on the subject, but enables them to determine how each production can be exploited most advantageously at the same time for the exhibitor’s benefit.

Before this policy came into vogue the exploitation man had to rely entirely upon written reports, stories or statements from the studio or wherever the picture was being made. Sometimes the director in his wisdom changed the plot. The exploitation man in field, utterly ignorant of this, spread his newspaper publicity from such knowledge as he had received second hand, with the result that when the picture was flashed on the screen it proved to be entirely different from what the advance press notices had led one to expect. The public found itself fooled—and often indignant.

Know What They Work With

Today there is no excuse for any exploitation man misrepresenting his product, and this office takes pride in the fact that, as far as we are cognizant, there has not been any misrepresentation by its men in the field. They, and the men at the home office, have every chance to become familiar with their pictures long before the exploitation campaign is planned.

This is not done in a haphazard manner, and the way it is accomplished at the home office offers an illustration for the entire field.

As soon as the picture reaches the offices, with very few exceptions, in final form, a showing is arranged for the departments of publicity advertising and exploitation.

The operator of the projection room keeps a record of those in the department attending such a showing. If, for example, I or one of my assistants are unable to be present at the first showing, the operator makes a note of the fact and of the picture. The next time that picture is shown we are notified.

As the pictures are being shown continuously for some purpose or other, every man in the department has no possible excuse for having failed to see a single one of our productions in sufficient time to prepare his part of the work accurately and reliably.

Clever Window Display for "Mme. X" Has Wax Woman

Photographic enlargements, framed portraits and a wax figure were the central points in a display for "Madame X" when that Goldwyn product played the Empire Theatre, San Antonio.

The window was one of the best in the store of Wolf & Marx, who conduct a large department enterprise.

On the wall to the rear hung photographic enlargements of a still of Miss Frederick and one of the court room scene. Across the rear of the window was a screen which suggested the bar, and back of this was placed a wax figure in black.

In front were a number of portraits of Miss Frederick, in silver frames, with cards calling attention to the display, one suggesting that the books for sale by the store contained many equally striking situations. The French tricolor at either end completed the display.

Another window was secured in a drug store for a display of toilet articles, while much was done with stock rotogravures of Miss Frederick’s overprint the title in red, the X being a two-inch letter.
Does Connie Talmadge Need “Good References?”

Billboard Ape Upset the Negro Population’s Nerve

No white man has ever fully sounded the mind of the untainted negro of the south. Obeah is a terribly real thing and the “conjure man” and the Voodoo “doctor” holds sway.

Working a teaser campaign for “Go and Get It,” H. C. Farley of the Empire, Montgomery, Alabama, nearly caused an uprising and he made his final splash in advance of the time at the request of the police, who feared that a combination of Saturday night and moonshine whiskey might result in an uprising.

Mr. Farley used the 24-sheets of the ape for billboard display without lettering, and then began a series of teaser ads.

In some manner the impression got around the negro sections that this monster ape was a reality and had been captured in nearby waters and was being held in the jail. Superstition further added that the prevailing rains would continue so long as the creature was held from its native element.

The excitement ran so strong that the negroes would not go out after dark and the African churches did a thriving business. Things got to be so highly tensed that the police asked Mr. Farley to spring the story Saturday, and it was announced, in a front page box in the newspapers, that the “mermaid” was merely a shadow on the screen. Even at that the darkies were not fully convinced, but the tension was broken to the point of safety, and the picture reaped the rewards.

The story may sound absurd to those who do not know the southern negro, but those who know what superstition will do to them can imagine the effect. One large laundry, employing nearly a hundred negroes, reported that the help had remained in the place since Monday, and all over the negro quarters families grouped in little bands for impromptu prayer meetings and better physical protection.

Election Returns Give Paramount a Big Boost

For election night the Paramount Chicago office has arranged to give all of its clients a fifteen-minute telephone service direct from the editorial offices of the Chicago American.

Oscar A. Doob arranged a hook-up with the American by which the newspapers not only supplies the returns, but advertises the event on its fifty 24-sheets boards scattered over the city and by means of seventy-two delivery trucks, as well as in the paper itself.

The slogan, “Be there election night” has been adopted and this is repeated on one-sheets supplied the houses. The houses are also supplied with one-sheets on which to print the returns, which may be hung at the side of the stage without interfering with the showing of the picture—at least it will not cause the stoppage of the run. This service, which is designed to offset the appeal of the streets on election night, is entirely free to the theatres, and with women so keenly interested this year, it should be the means of bringing packed houses on a night ordinarily poor.

What Have Babies To Do With “The Right to Love?”

One of the many stunts used by Monte Rice to put over “The Right to Love?” at Grauman’s theatre, Los Angeles, was a baby show.

Just why babies should be interested in the right to love is a question only Rice can answer, but he figured it would help, so he went to the stunt and hooked up the Express as sponsor.

Then he got the huge window of Brock & Company, jewelers, right in the downtown section and completely filled it with pictures of the babies in silver frames and a page from the Express announcing the contest.

The crow stood before the window all day long and so many women felt that it would be a shame to take baby’s picture out of the pretty frame that the sale of frames was an angle of unexpected profit.

After the decision had been made by the judges the babies were separated from their mothers and a motion picture was made of the infantile group. This was exhibited at the theatre and any mother who could identify her offspring from the picture was given a ticket prize.

Rice had tie-up windows all over the place, but the baby contest window was the big event.

Gave Connie a Reference and Patrons Followed Suit

John Le Roy Johnston, advertising manager for the Finkelstein and Ruben theatres, Minneapolis and St. Paul, devised a good stunt for Connie Talmadge in “Good References” at the Strand, Minneapolis.

He just wrote out a reference for Connie, had a plate made and sent the reference to all on the mailing list.

It was printed on plain white paper and read:

To whom it may concern:

This will introduce to you Miss Connie Talmadge, who has appeared at this theatre several times and has always proved very entertaining.

Knowing her great ability and versatility we are pleased to give her “Good References” a week’s showing, starting Saturday, October 9 and to recommend it as one of the briskest, breeziest plays ever shown on our screen.

Dear patrons,

And after they saw the play the patrons took a hand at the recommending game themselves.

The copy was written so that the star, play and theatre were shaded more heavily than the rest.
Based on the novel by Andrew Soutar
Personally directed by EDGAR LEWIS

One man broke the heart of his mother and another stole the girl he thought he loved.
The one woman he trusted seemingly betrayed him into the hands of his enemies.
Embittered to great determination he fought a man's fight to find nought but ashes at its end.
And then love came, and with it understanding. He Was Wrong. She Was Right. She was the woman he drove from him.
He was two men in one; to the world of high society and big business he was a shining light; to Chinatown and the underworld he was a daring, unscrupulous, remorseless leader of the less daring and less powerful but no less unscrupulous grafters and crooks.

He had two sweethearts, one in the "400" and the other in Chinatown. Neither knew of the other, and he saw no chance that they would ever meet.

But the devious windings of his trail as a Chinatown despot crossed his path as a captain of finance and a leader in society.

And then—!
A money picture, that cost much money, for exhibitors who want to make money.
Truly a remarkable cast!

Juanita Hansen, Warner Oland, Wallace McCutcheon, Wm. Bailey, Harry Semels and others!

You never saw a serial with as good a cast. And with it true feature production and a strong story. "The Phantom Foe" is a serial feature.

It has to a superlative degree, surprise, mystery, thrill, action and adventure. Your audiences can never guess what is coming next.

And get this---
Profits not for one week but for fifteen.

A Pathé Serial
PHANTOM FOE

with WARNER OLAND
Directed by Bertram Millhauser
PRODUCED BY George B. Seitz, Inc.

A Pathé Serial
JESSE D. HAMPTON presents

BLANCHE SWEET

"HER UNWILLING HUSBAND"

BY KENNETH B. CLARKE
DIRECTED BY PAUL SCARDON

Why did she tell the total stranger that he would have to pretend to be her husband?
Why did she go to his room at midnight and refuse to leave when he frantically ordered her?
Why did he fight like a demon for her only to find her in the arms of another?
Blanche Sweet is at her best in this role of a girl playing with her wits against men. It is a delightful and human comedy.
Two Schoolboys Put Over a Big Exploitation

Now Minneapolis Kills All Records with Monster Hook-up for "What's Your Hurry?"

MINNEAPOLIS may be a bit slow on the start-off, but she is a whale of a finisher. The hook-up for "What's Your Hurry?" overlays all that has gone before and sets a new record in exploitation.

Ever since Roche and Doob started the use of the title as a traffic slogan in Chicago, the theatres all over the country have been hooking in to the best of their abilities. But when Hal Oliver got busy on behalf of the Minneapolis exchange, he went down the line and pulled all the stunts the other fellows had thought of and then built a fire run on top of that.

Got a Double-Header

He got the Minneapolis Tribune interested. The Tribune has both a morning and afternoon edition, and never heard of an eight-hour day. It worked early and late and in between times, not to mention the lunch hour and the supper interval nor yet the recess for breakfast.

It was the Tribune's campaign against reckless traffic, and it went to the idea with cuts, cartoons, liners and then dug into the morgue for bad street accidents. It wasn't still a minute.

They got everyone in town and even over in St. Paul interested, and when interest was properly worked up they pulled the first stunt.

The Chief a Ringer

October 9 Fire Chief Ringer lived up to his name by pulling a box at Sixth and Nicollet. Ten pieces of apparatus rolled on the first alarm from that box and with banners asking what their hurry was.

Everyone knew the answer, for they all read about it in the Tribune. They filled the sidewalks, and when the engines got there they held an overflow meeting in the middle of the street and on both sides and out of the windows.

The last act of the firemen was to stretch a huge banner reading: "When you hear the fire gongs ring and the apparatus coming, drive to the nearest curb and stay there. If you are walking on the sidewalk stay there until you are sure all danger is passed. What's Your Hurry? National Safety Council."

Paying the Chief

That banner was what paid the Chief and his men for the trouble the false alarm caused. More than one good driver has gone to the hospital or the morgue because some fool citizen thought he was in a hurry and they had to run the apparatus into the curb to keep from making a mess of him.

The chief was willing to turn out the whole blamed department, if necessary, to get his part of the message over. Remember that part of it if you try to land the department. Don't try to slip the Chief a ten-spot. Just remember that the Jaywalkers get his goat, so remind him and he'll come in.

Parade Number Two

But Oliver, he's his famous namesake, wanted more. He got it. The following Saturday—the 16th—he had an eighty-five truck parade right along fashionable Nicollet avenue, where trucks get shooed off by the cops. The Mack agency helped him to rout out Mack trucks owners because Mack trucks are used in the play. The first section was all Mac's. The second section was made up of the other makes. All carried banners.

Two bands were used, so that the trucks might have no trouble keeping step, and the parade took twenty minutes to pass any given point.

By this time the Strand Theatre had started to advertise and they got the benefits of the banners.

And all the time the Tribune kept busy. It sent a cartoonist to the traffic court, it gave out pasters for windshields. It ran

editorials and used liners on the front page instead of the usual break dashes, and it arranged to have "What's Your Hurry?" top the police traffic signs.

It made a wonderful week for the Tribune and it gave the Tribune a fine circulation stunt. Everyone was happy.

These Two Schoolboys Plan Good Exploitation Stunts

Hal Opperman, who is making hustle history out in Pontiac, Ill., at the Strand Theatre, let his two young sons plan his handling of "Passion's Playground," with Katherine MacDonald, and they did so well with it that they may get a permanent job as publicity "men."

Opperman argues that his ushers are closest to his patrons lives and dislikes. They come into more intimate touch with the audience than the busy management possibly can, and presumably know best what will appeal to the clientele.

His two sons, Victor and Julius, are still in school, but they help seat the patrons at night, and he put it all up to them to try and put over the play for him.

They decided that breaking the bank at Monte Carlo offered the best point of contact and they built a lobby and two window displays around roulette wheels, adding cutouts. They had no difficulty in selling the idea to two storekeepers, and they got good locations.

The displays made talk, but their best stunt they worked the opening day. They own a small dog which might be a sister to the one in the play. Her name is Esther.

The day the film opened Esther was paraded around town with brand new blanket bearing the lettering "See Esther at the Strand tonight." And everyone did.

Opperman looked after the newspaper displays, but the youngster did all of the rest of the work themselves.

Read Eddie Hyman's stunts again

THIS IS SOME SAMPLES OF HAL OLIVER'S PRIVATE "WHAT'S YOUR HURRY" PARADE WHICH STIRRED UP MINNEAPOLIS

Paramount exploitation man starts in to show what he can do and winds up with a fire run and exhibition, a truck parade with eighty-five trucks and two bands and so many columns of space in the Tribune that he had to paste it into two scrap books. He did it all anyone else did and threw in the firemen for good measure.
Know What Swift Means? Darn if We Do

Finds Paper Bags Almost as Cheap as Paper Stock

Lewis J. Nadler, of the Majestic, Rochester, Pa., finds that in these days of automatic machinery, paper bags cost but little more than paper stock, and this led him to scout around to see if paper bags would be used by local tradesmen. They told him to go get them. He had "Go and Get It" and Charles son, love her always. Be her friend, her guide, her mainstay, whatever happens. Madame X."

Then came "The People versus the woman, Madame X." The fourth day the opening advertisement appeared in the shape of a two sixes, and found the readers waiting. Teasers are a wonderful help where they lead up to a full campaign.

General Exploitation Card Is Away from Stunts

Harry Swift, of the Albany Paramount exchange, noticed that most persons when passing an eclectic's windows try to read the test cards often shown as part of the display. They want to see how good their eyes are.

Instead of the usual IHTESXZ lines of the ordinary card, he decided to give them something to think about. The text, in various size types, to suggest the test cards, reads: "Do you know that the smallest letter that can be seen by the human eye is five minutes of a circle. When a motion picture is taken the line of vision of the human eye is measured exactly so that the distance is the same when a Paramount picture is shown on the screen."

Like a cartoon series of Rube Goldberg's "It doesn't mean anything," but it sounds impressive and people pass on with the idea that there is something special about Paramount pictures. The idea worked so well that other Paramount exploitation men are going to have similar cards made.

Teaser Postcards Work Again

Brian V. Vivian, of the Rialto, Anacortes, Wash., is the latest to report success with the out-of-town postcards. J. A. Koerpel, of the Seattle Goldwyn exchange, wrote a card for the three-day showing of "The Penalty" and the later run of "Madame X" at the Rialto and had them mailed from Seattle on the theory that out-of-town mail counts for more than local delivery. It seemed to work for Vivian, for he issued a warning in his house program that the seats were all gone for Monday and they would have to hustle to get in Tuesday or Wednesday. Vincent supplied the addresses and the cards.

Came Because Warned Off

E. C. Loveridge, of the Rialto, Omaha, figures that the same instinct which causes men to try to pass doors with "No admittance" signs, would work in theatre advertising. When he offered Charles Ray in "Forty-Five Minutes from Broadway," he was insistent that they try and make the matinee performances. He told them they would be comfortably crowded at night, and they were, because they turned out in droves.

Horned In with a Film on the Atlantic City Parade

Late in September there was a Fall Frolic parade held in Atlantic City to help the hotel guests forget for the moment the prices they had to pay for rooms.

"A Child for Sale" was the attraction at the Bijou at the time, and the Superior Film Exchange prepared a rolling chair float for the parade which won an honorable mention from the judges. The youngest in the chair is one of the little kiddies in the Philadelphia North American's Seashore Home for Crippled Children, and that institution benefited by a portion of the receipts of this engagement, which not only helped a thoroughly worthy charity, but got some press stories in the North American.

Teasers Pulled Well in Colorado Springs Paper

Three teasers opened a very successful campaign for "Madame X" at the Liberty, Colorado Springs. The first was run four days before the opening, a single one and a half in a black border. It read:

"Somehow she drew me toward her. I wanted to take her in my arms and kiss her. Madame X." The signature was in heavy display for the space, but was not quoted. This was followed by: "Love her, my

A BOARDBALK RIDE FOR A BALLYHOO STUNT

This roller chair was the Superior Film Exchange's contribution to a recent Atlantic City parade. It won honorable mention from the judges and a lot of patronage for the Bijou, where the film was playing.
Gardner’s Stunning Cards Are Made from Ad. Sheets

Harry E. Gardner, of the Risalco, Pueblo, Colorado, gets out some stunning home-made window cards through the use of trade paper ads, sheets from the fan magazines and the plan book. The scheme is so simple and so striking that any manager can make them and any manager, who does not is overlooking a good business. The scheme is not new, for it has been offered in these columns before, but good ideas seem to be forgotten after a time, and Mr. Gardner’s samples are well worthy of reproduction. Somewhere he dug up some cardboard printed across with light green stripes. He uses this largely in his work, pasting down the pictures cut from the trade papers, though scene stills would work as well. The example for Mary Pickford in “Pollyanna” is about 14 x 19, and by means of one of the blue and yellow on white page ads. The double page for “The Sea Wolf” was mounted on plain stiff board and finished up with a diagonal line across each corner, making a striking window card at no greater cost than the trouble of digging up an old box cover. Equally simple is the design for “Sick Abed.” The advertising page is mounted on grey card, a line is drawn inside the margin and the days lettered in. A striking card for “Bringing up Father” is made by mounting the white and yellow figures from the Pathé ad on black card and lettering with white ink and a permanent card shows Lloyd and some of the other comedians frequently booked pasted to a narrow strip of card and stuck in one of the frames with “Smiles that make you happy. Frequently shown here.” The things which can be done with old box covers and a lettering pen are limited only by the invention of the manager. The same boards can be used over and over again by recovering with wall paper. Get a few rolls of the solid colors, the satin stripes or mottled effects, remembering that too large a design will detract from the appearance of the cuts and kill the effect. If the sheet bends on account of the paste, wait until it dries and paste a sheet of newspaper on the back, which will draw it flat again. The lettering may offer some difficulties, but if you cannot letter yourself you can find some schoolboy who will letter your entire output, in return for free admissions and take a glory in the task. Don’t read this and forget it. Try out the scheme. You’ll find it helpful and economical.

—P. T. A.—

Tudor Theatre, Atlanta, Used Clock for Warner

This cut of the Tudor Theatre, Atlanta, shows another adaptation of the clock face idea for Warner in “One Hour Before Dawn.” Dawn must come earlier in the south. In Omaha the clock face was set at four. Here it is three, and it may be daylight saving time at that. The lobby shows an effective use of the cutout from the 24-sheet. Anything unusual in front of the house will attract attention. You can use posters fifty-two weeks in the year and one poster will not attract much more attention than another. People will pass and look and forget, but the least deviation from the ordinary will be noticed. That clock face is something different. It is not very lovely, and it does not add to the picturesqueness of the display, but scarcely a person will fail to see it because it is different. They will catch the title, the title will suggest something unusual, and they will want to come and see what it is about. The wise exhibitor will plan to have some eye catcher each week. If nothing else offers, turn one of the posters upside down and people will strain their necks to read what would not attract them in a proper position. Don’t let your lobby become merely a place of entrance. Make it sell tickets for you, and you will be that much ahead.

—P. T. A.—

Cross Page Display Well Cut Off by the Designing

Getting something a little different, Howard Pierce takes a cross page strip seven inches deep for the Madison and Adams, in Detroit, and splits the space in two by means of the design instead of the cus-
Dolled the Doorway with Dahlias for Miss Minter

title of Miss MacDonald's newest play, "Curtains," but it serves also to mark the limits of the space and keep Miss Mac-
donald from flirting with Tom Moore and
his moustache, while the top and the under-
lines serve to hold the space together. Harold Lloyd gets a good showing because that face trade mark cut is so well estab-
lished. This is one of the best trade marks being used and gets more publicity than any other mark we know of. It instantly
connects with the Pathe star and it gets
over. The entire space is an example of
good planning and one of the best Mr.
Pierce has given us. He does his own de-
signing, and because he keeps away from too
much hand-lettering, as he does in this,
his results are good. We can understand the
impatience of an artist-letterer who sees his stuff spoiled with clumsy type in-
sertions, but it is possible to get the proper
type effects if the printer is watched, and
the result is always better than straight
lettering.

-P. T. A-

Hyman Gives Full Bill
in Limited Sunday Ad.

Eddie Hyman makes much of his program of features, and sometimes as in the present example, he gives the full program, know-
ing that these features, as he presents

them, pull business wholly apart from his screen features. The space is only a two
four and a half, but by using a light letter for the special attraction, he avoids the ap-
pearance of crowding while giving to his announcement the full recital of the offer-
gs. He could have put all that in heavy
lettering and would have killed his entire
display, but by proportioning the size, he
even has room for a vignette cut as well.
He is doing some of the best advertising for the Brooklyn Strand that we can recall, and he does it every week and not merely
now and then.

-P. T. A-

Dahlias Prize Blooms to
Help Mary Miles Minter

A rose by any other name would smell as
tweet, and Dahlias understudied for "Sweet Lavender" in the run of Mary Miles
Minter at the Liberty Theatre, Colorado
Springs. The flowers came from the cele-
bated Igo Dahili Farm and the flowers
were all lavender colored and prize blooms.
Naturally the populace took an interest in

a display from the famous farm, so the
newspapers mentioned the display, which
brought the crowds down to the house, and
once there, they were sold on the show.
It is getting rather late in the season for
flower displays, but put the cut in your
scrap book and try it next year. It will
work for any flower title, and at a pinch
you can run it for a more general title as
well. It makes a very effective display and
the bright colors and sweet scents will add
to the unusualness of the decoration, giv-
ing you three strong points of contact.
In the meantime why not use small laven-
der sachets for souvenirs for this Minter
production?

-P. T. A-

This One Hundred Line
Announcement Dominates

Here is an example of how a change in
display will get attention. It is taken from
a Chicago amusement page, largely made
up of small spaces crowded with type. This
display is only two-columns by 50 deep, and
it covers two houses, the Woods and the
Playhouse. Each gets only fifty lines, and
yet the combination stands out. It is not

long, because other houses will perceive
its advantage and copy the style, but then
it is merely a matter of going back to black
stuff and once more you can hog the
page until the copyists follow you in, when
you can do something else. The best dis-
play is the different one, and it does not
much matter what it is, so long as it comes
up to that requirement. Keep changing to
be different and you can sell.

-P. T. A-

A Comprehensive Statement

Bruce Aspley, of Morehead, Ky., sends in a daily statement sheet to F. H. Richard-
son, along with a projection room report.
The statement is one of the best we have
seen, and we have no doubt but that you
can obtain a copy by sending Mr. Aspley a
stamped return envelope. It can be run
off by your local printer and, if you desire,
can be punched for loose leaf binding. If
you have no adequate system of account-
ing, here is one ready made to be had for
the asking.
News of the West Coast

By A.H. GIEBLER

Wedding in Filmland
Francelia Billington and Lester Cuneo were married recently at Riverside, Cal., and after a short honeymoon will take up their residence in Beverly Hills. Miss Billington, who has starred in both Universal and Fox productions, has just finished playing the feminine lead in a Ray Rockett production. Lester Cuneo, since his return from the war, has worked in Metro and other productions. Before joining the army Cuneo played heavy parts in the Harold Lockwood pictures for Metro.

Secret Marriage Disclosed
News of the marriage of Harry Carey and Olive Golden has just leaked out in Filmland, although the wedding actually took place several weeks ago. Mrs. Carey is the daughter of George Fuller Golden, a famous actor, and one of the organizers of the White Rats, a national actors' association.

Von Stroheim Married
Erich von Stroheim, producer, actor and author of recent Universal features, was married this week to Miss Valerie Germonprez, an actress.

Writer Heads Film Company
H. H. Van Loan, noted photoplaywright, has organized a company to produce films of which he will be the author. The new company, which will be known as the Golden State Motion Pictures Corporation, is capitalized for $500,000 and will begin production on its first picture in about sixty days, at San Mateo, Cal. The officers of the company include Joseph Brandt, president; H. H. Van Loan, vice-president; Frank Burt, treasurer, and J. B. Watson, secretary.

Educator Cinema Corporation
The Educator Cinema Corporation is a new film producing company just recently organized in Los Angeles and incorporated under the laws of the state of California. George Edwardes-Hall is head of the organization and John J. Pasztor is chief cameraman. Other officials of the new company are George D. Meiklejohn, E. E. Lott and A. A. Wittman.

George Bunny a National Star
George Bunny, son of the late John Bunny, accompanied by Walter Ackerman, scenario writer and comedy gag man, has arrived from the East to produce two-reel comedies, featuring George Bunny and written by Mr. Ackerman. C. A. Willat, president of the National, is sponsoring the enterprise.

A. P.'s First Run Theatre
The Mission Theatre, which will be ready to open to the public about November 12, has arranged for first runs of all productions made by the Associated Producers. The Mission was formerly the Victory Theatre, on South Broadway, and will be under the management of Robert E. Wells when the alterations are completed. The Associated Producers include Thos. H. Ince, P. Parker Read, Jr., Maurice Tourneur, Allan Dwan, Mack Sennett, George Loane Tucker and Marshall Neilan.

Back from Europe
C. Gardner Sullivan, noted scenario writer, returned this week to the Thos. H. Ince studios after five months' travel through Spain, Italy, France, Switzerland, Holland, Belgium, England and Scotland. Mr. Sullivan resumes his position as head of the Ince scenario department, and will put into scenario form several stories that were begun while he was in Europe.

Gasnier Returns to Coast
Louis J. Gasnier, president of the Astra Film Corporation, has returned from New York, where he went a few weeks ago to arrange for distribution of the Hamilton-White Mermaid Comedies. Mr. Gasnier also contracted to make a number of big features during the coming year, which he will personally direct.

Receives Token
Alex Troffey, who cut and assembled the Basil King production, "Earthbound," has received a handsome silver plate, bearing the inscription, "A token of our work together," from Mr. King.

New Publicity Director at Fox
Leo Pollock has been put in charge of the publicity office at the Fox studio, succeeding Carl Downing, who will go to New York after a few weeks' vacation.

Marcus A. Loew in Town
Marcus A. Loew, theatrical magnate, came to town recently and is stopping at the Hotel Alexandra. Besides being interested in the Metro Corporation, Mr. Loew is also interested in a big new theatre building now under construction at Seventh and Broadway.

Productions Begun
"Mr. and Miserable Jones," from a Rupert Hughes story, has gone into production at Goldwyn under Director E. Mason Hopper. Helene Chadwick and Richard Dix play the leads.

The Water Lily," by Gouverneur Morris, with Leatrice Joy as feminine lead, was begun by Director Frank Lloyd.

Roscoe Arbuckle has started "The Dollar A Year Man," under Director James Cruze.

Lila Lee is leading woman.

On Location
Al Christie, with a company of players, including Dorothy Devore, Fay Tincher, Helen Darling and Harry Edwards attended the big Cotton Carnival at Bakersfield, Cal., this week, taking a number of scenes to be used in a coming Christie comedy.

Irvin Willat and his players in "Partners of the Tide," are in San Francisco, making scenes for the production.

The Mary Pickford company, with Director Frances Marion, are at Carmel-by-the-Sea, making the final scenes for "The Flame in the Dark."
Rubbernecking in Filmland

W EYE had quite a lively week in Filmland. A number of important people have burst upon the scene; there have been two parties, three weddings, a rain storm and snow in the mountains.

The list of arrivals includes Oliver Morosco, Marcus Loew, Joseph Engel, Robert Brunton, Ben Gazzin, Nazimova and William E. Keefe.

Mr. Morosco has come out to the West Coast to start the wheels grinding on the Oliver Morosco production by directing the first film personally. "The Half Breed," one of Oliver's biggest stage successes, will be the first play to be filmed, and Bill Desmond who made the hit of his life in "The Sun" in the speaking version of the story, will play the lead in the picture.

Marcus Loew has spent the week speculating up the carpenters who are building his new theatre at Seventh and Broadway—to see how things are going at the Metro studio, and to get a lowdown on the local situation generally.

Other News in Brief

Joseph Engel, general superintendent of the Metro studios, who has been in the East on business connected with his organization, accompanied and personally conducted Mr. Loew to the Coast.

Robert Brunton returned from a three weeks' holiday in New York, the details of which I am promised later. Local Gassiner was also away for three weeks in the interests of the Hamilton-White Mermaid comedies, which seem to be making somewhat of a stir in exhibitor circles.

Nazimova returned to start producing her new film, "Aphrodite." Bill Keefe, who has been shooting his first film in the Midwest making comedies, then over in Japan and then in New York, says he has come home to rest up a little, and it's about time. Bill is one of the great gadabouts in the movies. He has made thirty across-the-continent trips, and has been in Europe twice in addition to the jaunt to Japan during the last few years.

Orange Blossom Stuff

Now for the orange blossom stuff. Erich von Stroheim and Valerie Germonprez are now one. Francesca Billington and Lester Cuneo have agreed to co-star in the drama of life till death do them part. Harry Carey and Olive Golden, daughter of George Fuller Golden, well-known actor and founder of the White Rats, have just been fitted with a set of double matrimonial harness.

The rain storm gave us a fraction less than half an inch. Those of you, dear readers, who live in the East and other parts where rain is in rarity, may not at the first glance be able to see why a shower should be classed as movie news. But if you lived out here in the land of eternal sunshine and continual summer, you would see that for the big rains of the winter to start before the apartment house people turned on the heat, you would understand just what precipitation means in oil-smeared human existence.

I can speak from personal experience about only one of the parties that was pushed off this week. A previous engagement and a previous party prevented me from attending the swell swarve staged at Jack Conway's house in honor of Misha Gutmann, musical director for Sid Grauman's theatres.

Buster was not so happy in his new pants, however.

"Look at 'em," he said. "Would you think they cost twenty-two dollars?"

I was astonished.

"It's a fact, Buster. "Wait, I'll prove it. Hey, Eddie!" he called. "What did these pants cost?"

Very Poor Support

"Twenty-one bucks," said Eddie Cline. Buster was surprised.

"Why, I've just sold the man they cost twenty-two," he said. "How do you get that way?"

Oh, well, make it twenty-two," said Ed. "It's worth a dollar more or less in the cost of a comedy?"

Buster was not satisfied.

"Wait, I'll ask Jean," he said.

"Nineteen," said Jean.

Buster threw up his hands. "That's the kind of support I get," he said. "Let's talk about something else."

Eddie Cline has got the high cost of clothes scotched and a double bow knot tied in the tail of the profiteers when it comes to directors' costumes. He was wearing a set, or suit, or suite, or whatever it is they call 'em, of "covered", a kind of a teddy bear outfit that cost $375 for the whole works.

Matter of Class, Not Cost

Eddie told me it was not so much a matter of cost as of class in his case.

"You see, a director has got to have something distinctive in the way of a costume to set him apart. Otherwise folks might think he was an actor, or the manager of the studio or something unimportant like that. Some directors wear puttees, some wear owl glasses, others wear trick hats and as I didn't want to copy anybody, I had a celebrated art clothier from Paris, Texas, make me a costume that's quiet, modest, distinctive and inexpensive."

Everybody who has ever read any press agent stories knows what a problem fan mail is to the stars. Knowing that Mr. Keaton was one of the few stars who insisted on answering his fan mail personally, I thought I had a good chance to get someone on the pot.

"Yes, fan mail is quite a problem," said Buster. "But we can't refuse to gratify the wishes of our admirers who write us letters."

"How many fan letters do you get each week?" I asked him.

"One," he replied. "All the year round. If they don't come regularly, I write a few myself to keep up the average. You see, answering my letters from my many admirers has got to be such a habit with me that I would be lost without the pleasant occupation of corresponding with people who are uplifted and made better by my work on the screen."

After this Buster kindly consented to pose for a picture, seated at his desk autographing "the bigraph" for a fan. I took the opportunity to ask him a question about his trousers and he was good enough to show me what steps to take to get a job in the movies.

I have not enjoyed a visit anywhere as much as I did the trip to the Keaton studio for a long time. All was all comedy from beginning to end. No wonder the organization turns out funny films, they think and live and breathe comedy all the time.

Apartment Radiators Help Super-Sunshine Drive Away Goose-Flesh in California

By GIEBLER

I understand, however, that a most scruptious time was had by all, and that the festivities continued with unabated fervor and fury until a late hour, and that the reputation of Jack Conway as a host is written large on the memories of all those who remember.

I attended the party given by Mr. and Mrs. Carter De Haven upon the occasion of their taking over the Charlie Chaplin studio, simply because it came first and not through any feeling of favoritism. If I had been tipped off in time I would have made the necessary gastronomic reservations for Jack's affair. One of the deepest regrets of my life is that I have been hit by lighting at the concert which was going to strike twice during the same week.

However, we can't have everything. The De Haven party was a delight. The company was a noble one, being composed for the most part of ladies and gentlemen of the press. The food was perfect from crab cocktail to coffee, and the chicken as tender as my heart—from the celarette was unencrypted; the liquid nourishment—a wine skin on the desert, the shadow of a rock in a weary land, balm of Gilead to thirsty souls, surfeited by many moons of bellywash.

There was a jazz band controlled by psychic influence, with Sid Grauman as the human ouija board. All you had to do was to think of a tune, tell Sid the name of the piece, and it would come true. Was I not, as is often said, the life of a party? There is a little thing like an erroneous air between friends?

The De Haven gathering was in the nature of a studio coming out as such it was an unqualified success, and as a warmer of the cockle of the heart and a stimulant to good feeling and good fellowship, it was more than that.

Buster and Comedy

I went out to the Buster Keaton studio this week, shook hands with Lou Anger, general manager of the plant; Jean Havez, who writes the Keaton comedies; Joe Mitchell, assistant to Jean and gag man of the organization, and watched Buster and Eddie Cline, his director, doped out a comedy with a bank as a background and Virginia Fox as leading lady.

I also picked up a lot of information about actors' fan mail such as such as it was an unqualified success, and as a warmer of the cockle of the heart and a stimulant to good feeling and good fellowship, it was more than that.

Then came the scene; they were all ready to go.

Buster was in a hurry. He had to get to the bank before the bank's local was closed and have the money from the last pay from the studio's profits. I think the tailor who made them must have learned his trade at a balloon school; they looked like they had been cut from a baby blimp pattern.
President of the Commonwealth Film Corporation of New York, the largest independent film exchange in America—why he bought "THE INVISIBLE RAY," the most astounding serial ever filmed. Ask him how many competitive serials he saw. Ask him what he thinks of the action, thrills, suspense, romance, punches, drama and holding power of "THE INVISIBLE RAY." No man in the industry has anything on Sam Zierler when it comes to picking the goods that "make good." As former exchange manager for one of the largest film companies in the world, Sam Zierler has seen more, and knows as much, perhaps more, about serials than any other film man in the game. With these facts before you—ask him—

Why He Bought

"THE INVISIBLE RAY"

Featuring Ruth Clifford and Jack Sherrill

Incidentally, just ask him what he thinks about the exploitation prepared for "THE INVISIBLE RAY." Ask him about the sensational newspaper advertising, the screaming posters, lobbies, and sensational publicity that goes with this serial. He will tell you that a fortune has been spent on this serial, exploitation and accessories to enable Exhibitors to get the money for 15 straight weeks. Mr. Zierler bought "THE INVISIBLE RAY" for the State of New York, including Greater New York and Northern New Jersey. Bookings are now being arranged in this territory by the Commonwealth Film Corp. at 1600 Broadway. For bookings in the Buffalo territory—

Ask Fred Zimmerman

Zierler and Zimmerman know serials, and because they know, they bought "THE INVISIBLE RAY" with RUTH CLIFFORD and JACK SHERRILL. It's the super-serial of the season, destined to sweep thousands of patrons into theatres, and bring them back every week for 15 straight weeks. Other important territory still available. Write or wire us for complete information, prices and terms.

JOAN FILM SALES COMPANY INC.
33 - WEST 42nd STREET, N.Y.C.
MINNEAPOLIS

Frank "Yip" Owens, veteran Minneapolis ball player is now selling feature films in the Twin Cities Exchange, according to an announcement by Manager Jack O'Toole.

C. A. Gordon, former vice-president of the Vanity Films, has had the sales force of the Minneapolis Pathe branch, it was announced by Manager Charles W. Stombaugh. Mr. Gordon was recently returned for Universal in the New York territory.

S. A. Louis of the Rialto Theatre Supply Co., has returned from a vacation in Montana, reports business as excellent in the mountain territory.

Roy Cummings, manager of the Majestic, Orpheum and the Grand Opera House, at Oshkosh, Wis., is negotiating for the control of the string of houses in Wisconsin owned by the late Charles Pacini at Kenosha, Wis.

Manager J. F. Cubberley of the Minneapolis First National Exchange recently staged a spectacular stunt in filing an order. Early in the morning of the day "Go and Get It!" was to be run by Manager Jerry Hines of the Gem Theatre, Pipestone, Minn., it was discovered that the film had not been shipped and that the last train for the day stopping at Pipestone had left. Mr. Cubberley chartered an airplane and sent Benedict, Edward J. Joseph, and H. J. Garrison to Pipestone. The feature was exploited and the film, which arrived in time for the afternoon showing, did a tremendous business through the novel exploitation stunt.

BUFFALO

Kimberly Succeeds Allen

"Bill" Allen, local Vitagraph manager for over six years and one of the most popular film men in the state, will leave the Buffalo office Monday, November 2, to assume the management of the Toronto Vitagraph exchange. He will be succeeded by J. E. Kimberly, now manager of the Buffalo Pathe office, who is now "learning the ropes" at the Vitagraph headquarters. Mr. Kimberly's successor has not as yet been named. This switch in local exchange circles came as a distinct surprise and has been the talk along Film Row for several days.

Mr. Kimberly is an officer of the Buffalo Motion Picture Exchange Managers' Association, Inc., visited Manager Fred Sitter appointed Ray Powers to take charge of the office temporarily.

Smith Leaves Robertson-Cole

Another resignation burst out of a clear sky this week, when P. H. Smith, severd his connection with Robertson-Cole. He resigned Friday, October 22 and left immediately for the exchange in Chicago. His successor has not as yet been named. This resignation came as a distinct surprise and has been the talk along Film Row for several days.

Mr. Kimberly is an officer of the Buffalo Motion Picture Exchange Managers' Association, Inc., visited Manager Fred Sitter appointed Ray Powers to take charge of the office temporarily.

Erdman Visits Home Town

George W. Erdman, division manager for Select Pictures Corporation, visited his home town the other day and has been called upon to get acquainted with the local Select Exchange officials. He received a warm welcome from the entire Film Row. Erdman was closely identified with the industry in Buffalo for the old days, he being manager of one of the city's first theatres, the Bijou Dream.

Zimmerman Buys Garload

Fred M. Zimmerman, president of Nu-Art Pictures, Inc., has moved to New York the week of October 18, where he purchased the state rights north of Westchester county of "Heed and Home" the Rabel Ruth feature: "Keep to the Right!," the Equity special; "Voices!," a Victor Kremer production; "The Rich Slave," Edith Taliaferro; twelve new Billy West comedies, "The Invisible Ray," starring Jack Serrill and Ruth Clifford, twelve Frazee comedies and "The Blazed Trail," a series of two reel stories. In Albany Mr. Zimmerman booked "Whispering Devils," at the Clinton Square Theatre. Mr. Zimmerman called a meeting of the Exchange Managers' Association at the Hotel Irigoyen, Monday, October 25 to discuss the poor transportation service being given exchange men at present. Mr. Zimmerman is president of the association.

Fitzer Gets Lobby Display

Ben Fitzer, who has an exchange in the Palace theatre, has received an elaborate lobby display on "Madonnas and Men," which when placed in front of the office, was the means of stopping the traffic in the street. Ben reports business good.

Ben Davis Visits Buffalo

Ben Davis, service manager of the New York First National exchange, was in Buffalo the other day to discuss with Mr. Erdman, the affairs of the exchange and hear his plans for the future of Buffalo.

Installing Screening Room

The Select Buffalo branch is making arrangements for a big new screening room in the basement of the new building at 257 Franklin street, where Manager A. W. Moses is installing a number of theatre seats and two projection machines. Ande Sharick, special exploitation representative, put over a column story in the Buffalo Commercial on the visit to Buffalo of District Manager George Erdman.

DETROIT

Disposes of Exchange

Joe Herwitz has disposed of his exchange to the Independent Film Company, and has returned to New York City. Joe came here about four years ago as a Universal salesman and gradually worked into the state rights business. His first big success was "Mickey," The Independent Master Films, Inc., of which W. B. Seifert is manager, owns the New York franchise for Michigan as well as for the Tuson two-reel westerns being released by the Capital Film Co. In addition the Independent has a great many other short subjects and features.

Recent division managers in Detroit have been: George Erdman, Select; Clayton S. Kendig Fox; Harry E. Pugh, Faden; J. M. Tarbell, Vitagraph; Mr. Shrader, Pathe; and Fred Sitter, Robertson-Cole.

George Rowell, formerly with Paramount and Fox, is now associated with Metro as special representative in the state.

Herbert Traver is the Detroit manager for United Artists, succeeding Robert L. Curry, who has returned to the east and who plans to enter the acting side of the business.

A new theatre is being erected in Niles, Mich., by John Bauman. It will seat over 1,000, and be ready for opening about Dec. 1st. John Bingemer, formerly with Bala- ban & Katz in Chicago, will be the house manager, and he is planning to present pictures very elaborately.

SAN FRANCISCO

GETS NEW EXCHANGE SITE

The Metro Pictures Corporation has secured a lease on the quarters at 247 Golden Gate, the old offices of the Western Poster Company and will move from the present quarters on Jones street about the first of the year. A large addition will be built to the structure now on the site to house the shipping, inspection and poster departments. The present building improved and remodeled and transformed into one of the finest exchange homes on Film Row. Fred W. Voigt is manager of the local branch.

SELZNICK MANAGERS Switch

Harry D. Goldberg, for several months in charge of the local office of Selznick has been transferred to the Los Angeles branch; E. C. Mix, formerly of Los Ange- les, has been placed in charge of the Salt Lake City office, and T. C. Malcolm, for some time in charge of the latter, has been transferred to San Francisco. Mr. Mal- colm is no stranger here, having been with the General Film Company about six years ago.

HARRY OV IATT Returns

Harry Oviatt, at one time local manager for Pathe, but more recently representing the Bray branch of the Film Exchange, is now handling short subjects for Golden Gate avenue, now occupied by the G. C. Parson, manager of this branch, recently returned to Los Angeles with A. S. Aronson, Western division manager.

BALTIMORE

Exchange Notes

The Universal offices in Baltimore are now located in the Palmore & Homand Building, 420 East Lexington street. Mike Siegel is Baltimore Universal representa- tive and his assistant is Frank Brickner.

B. L. Mendelsohn, Realart representative in Baltimore, introduced Melville E. Max- well, special representative of that company, of New York, to several Baltimore exhibitors recently when the latter visited that city.

M. Courtney Jenkins, otherwise known in this territory as "Mal-Hart franchisee of Jenkins, has now become associated with the Exhibitors' Film Exchange of Washington, D. C., of which Abe Desner is manager. Mr. Jenkins makes it plain why the films he sells are so good.

STURGES IN OTTAWA

A recent visitor in Ottawa was William Sturgess, manager of the Imperial Thea- tre, Toronto, Ontario, who was attending the annual fall ceremonial of the Shriners of eastern Canada.
DETROIT

Two New Theatres

Two new Detroit theatres opened the past ten days. One is the Holbrook at Russell and Holbrook avenues, seating about 1,000. The owner is Ruby Fisher and this is his first theatrical venture. His price is 10 and 20 cents and he will have a daily change of pictures. The other house is the New Victory on Grand River avenue, managed by Harry Goldstein. It seats 1,000 and is very pretty and complete throughout. Mr. Goldstein is establishing a policy of four changes weekly.

Franchise Holders Meeting

Arrangements have been completed for a meeting in Detroit at the Hotel Statler, Thursday, November 4, of all the sub-franchise holders of Associated First National Pictures of Michigan, to perfect the new state organization with the election of officers and directors. Letters are being received from every member of Associated Fils National in the state to be in attendance at this meeting have been sent out by Harry Scott. Management at Statler, decided that the representation here will be 100 per cent. The business session at the Statler will take place immediately following an impromptu spread at 12 o'clock noon on November 4.

Lease Iris Theatre

Fitzpatrick and McElroy have leased the Iris Theatre, New, John Mich., from Messrs. Smith & Riesau. This gives this enterprising circuit a total of sixteen theatres in the state of Michigan.

Associated Announces Sales

E. A. Crane, Detroit resident manager for Associate Producers, announces having sold his first two pictures for week showings in Detroit. The first Homespun Folks has been contracted for by Tom Eiland for a week at the Regent and a week at one of his downtown theatres. John H. Kunsky has booked "The Leopard Woman" for a week.

Purchase Interest in Princess

Angell & Cod, who now operate theatres in Niles, Owosso and Adrian, have purchased the controlling interest in the Princess Theatre, Buchanan. Mrs. Whitman will continue to manage the house.

New Theatres for Maryville

Herb Wehl, of Port Huron, heads of a company operating five theatres in that city, reports that new theatres are to be built in Maryville and Port Huron. The Port Huron new house will seat 1,600, while the Maryville house will seat 600 with a capacity later of 1,000. This latter town is just being built. C. Howard Crane, who had just returned from Detroit, will design the new theatres.

Purchases Rights to Jans Picture

John H. Kunsky has purchased the Michigan rights to the Jans picture "Madonnas and Men." He will give it an elaborate presentation at the Madison Theatre starting October 31, where he expects it to remain for at least two weeks.

Crump's Theatre Opens

Crump's Theatre, Columbus, Ind., closed months while extensive improvements were being made in the interior, was formally opened to the public last week, more than 3,000 people attending the opening attractions.

Beautifully redecorated and refurbished throughout, the theatre, with its many hundreds of lights, made a most attractive appearance. Among the best of the decorations were many floral designs, the gifts of moving picture exchanges and Columbus business firms. Among the exchanges were Exter, Pathe, Realart and Select of Indianapolis.

Files Suit Against City

John Ryan, proprietor of the Indiana moving picture theatre at Anderson, Ind., has filed suit against the city of Anderson and the Union Traction Company, asking damages in the sum of $2,000.

According to the complaint, a city light wire, conveying electricity into the moving picture machine in the theatre, in September, came in contact with a trolley wire and instantly an explosion occurred in the operating booth. The projection machine was ruined, it is alleged, and the operator narrowly escaped being killed by electricity.

Urges Censorship Institution

A national censorship for moving pictures was urged by Dr. J. Loose, a member of the detective bureau of the Chicago police department, in address this week before the local Elks club of Elkhart, Ind., at a meeting in the Elks Temple. The address was given under the auspices of the Elkhart Chamber of Commerce.

In emphasizing the necessity of a censorship, Mr. Loose declared that many crimes, especially among the youth of the nation had been caused by the moving picture shows. He said the mothers would make the best censors because they could best judge the kind of offerings their children should be permitted to see. He urged a censorship in Chicago and told of its workings in that city.

Royal Theatre Reopens

After having been closed for three weeks while repairs were being made, the Royal Theatre, Newcastle, Ind., which was recently bought by C. L. Branigan and William Conner, of Marion, Ind., was reopened to the public on Monday night. New projection machines and a new ventilation system has been installed in the building in addition to numerous other improvements. The theatre under the new management will operate under an eleven cent admission in the afternoon and eleven and twenty-two cents in the evening.

SAN FRANCISCO

Frolic to be Enlarged

The Frolic Theatre, under the management of Robert Abrahams, has proved so successful that arrangements have been concluded, whereby the house will be re-modeled and enlarged. The present lease expires in 1923, but the term has just been extended for thirty years, including a lease on an adjoining store, which is to be razed. William Cutts, general manager of theatres for Universal, arrived here recently to confer with Robert Abrahams and C. A. Nathan, local representative of the film company. Unique lobby displays have been done much too late to attract attention to this house, a recent one in connection with the showing of "Once a Plumber," including the employment of a tinker, who mended pots and pans free of charge.

Poster Company to Move

The Western Poster Company, now located at 247 Golden Gate avenue, will move into the business of the 117-119 Golden Gate avenue, into the quarters now occupied by G. A. Metcalfe. The latter will move his supply business to his own building on Turk street at Leaveanworth, now nearing completion.

Back from Trip to Chicago

A. N. Jackson, secretary and treasurer of the Crescent Theatre Corporation, has returned from a hurried business trip to Chicago. This firm, which conducts several theatres in San Francisco, is planning to erect houses at Fresno and Visalia.

Organ Being Enlarged

Having enlarged the New Mission Theatre, the Robert Morton & Greenefield are having additions made to the Robert-Morton organ with the idea of making it one of the finest on the Coast.

Lack of Orchestra No Drawback

The T. & D. and the U. C. Theatres of Berkeley are being operated without orchestra, without drawings for more pay, and business at neither house has shown a falling off as a result. These theatres each have a seating capacity of about 2,000. The U. C. Theatre is making use of a Robert-Morton organ with player roll attachment.

Operators Give Ball

The eighth annual ball held by Mardi Gras of the San Francisco moving picture operators' union was held at the Exposition Golf Club, October 16 and netted the sick benefit fund a handsome sum. The committee on arrangements was composed of Herman Lubin, chairman; Frank Love, John McElroy, Sleet and President Anthony L. Noriega.

Hold Motion Picture Luncheon

The California Industries Association held a "motion picture" luncheon at the Palace Hotel, San Francisco, on October 13, with more than five hundred in attendance. A. V. Scott, Jr., president of the Pacific Studios Corporation, which is erecting a large plant at San Mateo, was the keynote speaker. Other speakers were H. H. Van Loan, author of the "Virgin of Stamboul," Frank Burt and G. H. T. Jackson.

BUFFALO

Hornell Theatre Robbed

Yeggs exploded three charges of nitroglycerine in the safe in the box office of the Shattuck Theatre in Hornell, N. Y. early on the morning of October 18 before they reached the interior. The theatre is only a few doors away from police headquarters. The burglars rifled every nickel from the safe, even taking all the checks, records and receipts. There was more than $2,500 in the safe at the close of the night performance,
but Treasurer Frank Gardner became worried after locking up and went back to the house and removed about $1,000.

**Operators Stage Ball**

The Motion Picture Operators’ Union of Buffalo gave a ball in Eagle’s hall, Thursday evening, which was well attended by exhibitors, operators, exchange men and others identified with the film industry.

**Big Jump in Admissions**

J. S. Burnham, new owner of the Bertis Grand in Auburn has raised his admission prices from 10c to 25c, which will bring in 50 cents, which is “some” jump. He has added a ten piece orchestra and booked a number of super-productions and is putting over the boost in excellent shape. N. "The Idol Dancer," was the first attraction under the new scale.

**Savoy, Syracuse, Reopens**

The new Savoy Theatre in Syracuse has opened its doors again after being closed for some time for alterations and it is sure put a pretty picture in a picture in. Its attractive entrance and foyer, with new drinking fountains, delicately tinted walls, its easy-to-enter aisles, where formerly one had to climb ladders and by-standers, its new $10,000 organ and the artistic stage settings all combine to make it one of Syracuse’s most attractive motion picture palaces. The opening attraction was "Madame X."

**Buys Two Albion Houses**

Charles Husband has purchased the Temple and Family theatres in Albion, N. Y. Mrs. Jensen formerly owned the Temple and Gus Revels owned the Family. Mr. Husband is a Union City, Pa., resident.

**Purchases Gless Falls Theatre**

Ollie Stacey, manager of the Majestic Theatre in Albany, has purchased the Empire Theatre at Glen Falls from Lew Buettner. Motion pictures and vaudeville will be the policy of the house under the new management.

**Walker to Open New House**

John Walker, at present operating the Lincoln Theatre in Schenectady, N. Y., will open a new house in the same city on Thanksgiving day. The theatre, which has not as yet been named, will have a seating capacity of 1,800.

**Buys Port Henry Theatre**

T. J. McCarthy has bought the Empire Theatre at Port Henry, N. Y. Mr. McCarthy also owns the Liberty Theatre in the same city.

**Hustling Green, N. Y., Exhibitor**

Ralph Gillette of the Wilford Theatre, Greene, N. Y., is a bright example of a hustler who makes everything fish that comes to the net. He has been rapidly progressive or rather the success that has crowned his achievements, he has just purchased a new Packard Twin Six. Greene is a town about 175 miles from Binghamton and Mr. Gillette has a theatre with a capacity of 250. He runs six nights a week, charges ten and twenty cents, runs all the best pictures and passes them "em in. He has a splendid mailing list and gets out a monthly program that could not be duplicated in many larger towns.

**Start Nickum’s New Gem**

Charlie Nickum’s new Gem Theatre at First and Main streets, Olean, N. Y., will be open for business before the holidays. Building operations have been started.

**Western New York Notes**

D. Stoll has bought the Abbott Theatre in South Buffalo from J. H. Smith.

**PITTSBURGH**

**Grand at Sharon Opens**

The latest addition to the list of picture theatres in Sharon, Pa., was thrown open to the public Thursday, October 14, with "Sundown Slim," a Universal production, as the attraction. The Grand has a capacity of 700 and is owned by the Alpha Motion Picture Company, which company also operates the Luna and Alpha theatres in the same town.

A speedy job in the construction line was done on the Grand, started July 15, and just three months later the house was opened. The general manager, F. E. Young, was on the job all the time and kept things on the go.

**Cohen Buys Duquesne Theatre**

Samuel Lourie has sold his Duesquesne Heights Theatre to A. W. Cohen, the new owner having taken over October 15. Cohen is a newcomer to the business, but he is a hustler and will undoubtedly make a success of his venture.

**Main to Open Thanksgiving Day**

The new Main Theatre, now in course of erection in Sharpsburg, is rapidly nearing completion, and it is stated that it will be ready for opening about Thanksgiving Day.

The theatre is being built by the Western Pennsylvania Amusement Company, of which H. Goldberg is general manager. It will have a seating capacity of 300 and will be modern in every respect. This will be the fifth house in the chain operated by this corporation, the others being the Avenue, Fifth avenue, Pittsburgh; the Regent and Grand at Beaver Falls, and the Grant at Millvale. The company is also building an 800-seat house in Braddock, which will be completed about the first of January.

**Singer Acquires the Pastime**

N. Singer has taken over the Pastime Theatre, Herron avenue, Herron Hills, Pitts- burgh, formerly owned by E. Kwall. The new owner has secured the property also, and on May 1 next will enlarge the house from its present capacity of 240 to 600. For the present the house will be managed by Isidore Mandelblatt.

**McClintock in Town**

Charles McClintock, director of exploitation of the Selznick Corporation, was in Pittsburgh recently, conferring with Manager Safier, and meeting the exhibitors of this section with a view of publicity and exploitation. Mr. McClintock is a Pittsburgh boy, having gained his experience in publicity on the newspapers here.

**Standard Buys Serials**

The Standard Exchange, Pittsburgh, has been known as the house of comedies, but now it is rapidly being changed to the house serials. They have bought no less than four chapter plays in the last few weeks and have options on several others.

**Shorts**

Ed. Kelley, formerly of the Detroit office, is the latest addition to the road force of the Goldwyn Exchange.

Manager Stern, of the Pittsburgh Universal, had an attractive lobby display for "The Cabin," and the public reception of the first showing of "Pink Tights."

Max J. Haskell is in Pittsburgh from New York, for the purpose of "pink tights" showing. "The Woman Untamed." He is making his headquarters at 1010 Forbes street.

Harry Michelson, salesman for the Universal, who was operated on for appendix five wees ago, has fully recovered and is now back on the job again.
BALTIMORE
Enlarged Colonial Reopened
The enlarged and remodeled Colonial Theatre, 19th and Washington Street, which is under the management of J. A. McLaughlin, was reopened to the public on Saturday. The new addition, which cost about $20,000, was built after the plans of John Freund and the construction work was done by the Craig Engineering Company. The interior decor-
atations are of old rose and gold and the remodeled structure measures 160 by 30 feet. The seating capacity has been greatly increased, being now, according to Mr. McLaughlin, 490 seats.

Durkee Building in Wilmington
A new moving picture theatre with a seating capacity of 1,800, which will measure 75 by 100 feet, is now under construction in Wilmington, Del. Frank H. Durkee, who operates the Palace, Schanzes, Elec-
tra and Metropolitan theatres in Balti-
more, with Col. Millard F. Tydings, speaker of the last legislature in the House of Delegations of the State of Wil-

Durkee, back of the project. The Pompeian style of architecture is used in the design. An organ and orchestra will furnish music, and the playhouse will be named the New Parkway. According to the present plans, the new theatre will open in February.

SOUTHERN STATES
Charlotte, N. C.—Cameron Price, general manager of the Uptown Pictures Corporation was married on October 20th to Miss Jenee Snoope, a prominent society debutante of Charlotte.

New Broadway Manager
T. W. Ritch has been made manager of Craver's Broadway, Charlotte, succeeding S. W. Craver, who goes to Durham to handle that Craver house, the Broadway, Paris and Strand.

A New Studio
The Art Cinema Producing Company now has a studio here, specializing in advertising films, industrials and art titles.

Caldwell Visits Charlotte
Fred Caldwell, president of the Union Label Film Company, with studios in Los Angeles, together with his business manager, R. H. Rhoen, recently visited Charlotte, visiting the local studios under here, transferring from the West Coast. Charlotte's location, within easy distance of both the ocean and the mountains was considered by Mr. Caldwell, and some definite announcement will be made upon Mr. Caldwell's return to the West Coast.

Select Opens Exchange
Select has just opened their Charlotte exchange. W. W. Webster being in charge and George V. Atkinson, for five years with Pathe, will cover the Carolina territory.

New Exchange Manager
M. W. Davis, formerly sales manager of the Charlotte Paramount exchange, has been made the new exchange manager. H. C. Cassell, Jr., succeeds Davis at Paramount.

RICHMOND
Lyric Has Big Opening
The Lyric, Richmond's newest motion picture theatre, had an opening last Saturday, Jaley Wells theatre, was formerly opened on October 9th, and

OKLAHOMA
To Build $100,000 Theatre
Oklahoma City is to have another big motion picture house, where Paramount pictures will be exhibited. The S. A. Lynch interests, which control the Paramount pictures in Oklahoma and Texas, have secured a location for a Marc Strand Theatre, 305 West Main street, and have taken possession.
The old building will be razed and a new theatre will be built at a cost of $100,000.
The Lynch interests also own a number of theatres in both Texas and Oklahoma.

ATLANTA
Erecting Modern Theatre
Albert Sotille, of the Pastime Amuse-
ment Company is erecting a new motion picture house here which will seat twenty-
three hundred and will be one of the larg-
est and most modern in the South. Com-
plete for children, smoking and lounging rooms, and ladies' parlors will be features which distinguish atten-
tion in the new theatre. It will be completed about January 1st.

Notes of Interest
C. E. Danforth, architect for the Loew southern interests, announces that Loew will build a new theatre in Birmingham in the near future. The Scenic Film Company, heretofore doing only commercial work, has a new release on the market, "Scenic Ticklers," one of the commercial theme releases, to come out every week. It is being released through Salley Films, Inc.

CANADA
Peck's Mother Injured
Raymond S. Peck, manager of the moving picture producing bureau of the Depart-
ment of Trade and Commerce, Ottawa, Onta-
ario, has sustained a fractured hip in a fall a few months ago that she broke her arm under some-
what similar circumstances.

Strand Float in Parade
A feature of the big Safety First Parade which was held in Ottawa on October 14 was the Strand Theatre float which was arranged by Harry Pomeroy manager. The decorated truck was a distinction in that it carried its own orchestra, several musicians from the theatre occupying places on the vehicle.

Demetri Opens Belmont
P. G. Demetri has opened a picture thea-
tre in Montreal, which is known as the Belmont Theatre, is located in the north end of the city.

Resignations
James Travis, formerly manager of the Mutual and Pathe offices in Toronto, and more recently manager of the Select office in St. John, N. B., has returned to the Pathe organization coming in as special sales representative at Toronto.
A. M. Wilbur has resigned as Toronto Manager of Western Pictures Corporation of Canada. Mr. Wilbur is well known in the Canadian West.

BUFFALO
Hopkins Coming Along Fine
Frank S. Hopkins, former manager of the local Universal exchange, who was obliged to go to Saranac Lake for his health many months ago, is reported to be coming
around in excellent shape. Reports received in Buffalo this week say that Frank is in excellent color, fine spirits and full of confidence. We hope Buffalo can welcome him home soon.

Pulls Down Third Place
Allan S. Mortiz, manager of the Famous Players-Lasky exchange, reports that his office received the third prize in the nation wide sales campaign recently staged by his company. J. Walter Bengough, for-
merly with Dooley & Co., is now a Famous Pathe salesman. Walter was formerly assistant manager of the Mark-Strand Theatre, but has been given this position to go to France and end the war.

Gardiner No Deposit Exchange
The Gardiner Film office has inaugurated a new system by which a deposit of $500 in- to effect, Monday, October 25. "Buck" Taylor, general manager, says that exhibitors de-
mand this system and that it is the com-
ing thing. "Buck" reports that Gardiner has taken on 15 "re-created" Harry Carey subjects. C. A. went to New York, Sunday evening, October 24 to spend several days looking over films. The new exchange in the Warner building now looks like a million dollars, it having been completely refurnished with elaborate mahogany equipment.
YOU CAN'T GO WRONG!

WITH A CAST, PLOT AND PRODUCTION LIKE THIS

BAFFLING!
DRAMATIC!
TENSE!

A TREMENDOUS BOX OFFICE ATTRACTION

YOU CAN'T GO WRONG with "THE WRONG WOMAN"

Written and Directed by IVAN ABRAMSON

Now Open for State Rights Buyers
WIRE OR WRITE

GRAPHIC FILM CORP.
729 SEVENTH AVENUE, NEW YORK
Gus Crosswell Smith Buys Foreign Rights on Educational's Timely Film "The Race of the Age"

Gus Crosswell Smith, Ltd., has closed a deal with the Educational Film Corporation of America for all foreign rights to their two reel feature, "The Race of the Age," which shows in detail the recent match race between Man O' War and Sir Barton at the Kemlworth Race Track, Windsor, Canada.

The price for the territory outside of the United States and Canada is assessed as $100,000, said to be a record for a two-reel offering in the foreign field.

This is the exclusive picture of the race which Educational secured through special arrangement with the Kentlworth Jockey Club and which is to have its American premier at the Strand Theatre, Sunday, October 3.

The arrangements between President E. W. Hammons, of Educational, and Guy Smith call for elaborate presentations of the great racing picture in London and Paris the latter part of November. George Bowles, the European representative of Guy Crosswell Smith, Ltd., will have personal charge of the foreign exploitation. He has been instructed to book immediately special showings at the Carlton Hotel Ballroom in London and the Trocadero in Paris. The London showing will include as guests noted horse owners of England, and the Dukes and the Earls and Lords whose colors are familiar upon the British turf together with social leaders of the United Kingdom.

Prominent officials and citizens of the French Republic interested in turf and society in France will be invited guests at the special showing in Paris. Mr. A. K. Macomber, the American turf devotee who has recently taken over the late W. K. Vanderbilt's racing establishments in France will be the host.

"Adam and Eve" Nearly Ready for Trade View

The cutting and editing of "Adam and Eve," the second of a series of Clark Cornelius special productions, has been completed and the initial trade showing is expected to be held some time during the coming week. "Adam and Eve" is an adaptation from the book and stage success of the same name, by Louisa Parr and C. E. Monro, the screen version having been prepared by George Edwards Hall.
Plymouth Producing and Distributing Syndicate Offers “Top Notch” Comedies Under Unique Plan

Upon the completion of four two-reel “Top Notch” comedies by Plymouth Photoplays of Cleveland, the opinion by local critics is said to have been that star, director, photography and especially the semi-slap-stick comedy show such great promise that the Plymouth Producing and Distributing Syndicate was formed to release these comedies on a new basis.

The company’s announcement reads: “A franchise guaranteeing twenty-six two-reel ‘Top Notch’ comedies, one every second week, is now issued without charge or deposit to any exchange that wants to secure the territorial rights on this series. The franchise binds the company to deliver one picture every two weeks but gives the right to the exchanges to cancel their contracts at any time should any of the ‘Top Notch’ comedies not come up to their expectations. No state rights buyer is bound to buy any more prints for his territory than is warranted by the demand and merely pays for as many prints as he wishes to purchase for his territory.”

The company is conducting a title contest on these comedies, with $7,800 in prizes. The announcement is appearing in a number of Sunday papers and magazines. Twenty thousand three-colored attractively designed posters are being prepared for use of theatres in connection with this series.

George Irving Signed to Direct Mollie King

George Irving, who is directing Mollie King in American Cinema Corporation’s production, “Her Majesty” is well known in his profession, having been associated with the industry for many years, during which he has been allied with the Petrova Pictures, Metro, Goldwyn, Arko, Select and the Lawrence Weber productions, and was general producing director for the Frohman Enterprises prior to coming to the screen.

He was thirteen years on the speaking stage under the management of Charles Frohman in support of William Gillette, Maude Adams and Francis Wilson.

Special Pictures Will Make Comedies in Europe With Neely Edwards as Star

Plans for sending a comedy troupe to England and France to make fun films of two-reel length were announced by President Louis W. Thompson of the Special Pictures Corporation.

Neely Edwards will be the star, and Reggie Morris will probably be placed in charge of the expedition.

A leading woman for Edwards, a second woman, and a masculine comedian will constitute the players taken abroad. Morris, it is expected, will take Harry Tembrooke, his assistant, his cameraman, Lloyd Bricly as technical director, and a couple of experts on lighting. It is probable that Jean Perry, the comedy scenario writer, who has done a number of stories for Edward and Lloyd, will be sent along to prepare the scripts.

The plans of Special Pictures Corporation call for the making of four features in England, based on some of the famous old English comedies, and for the making of French farces in and around Paris. Each comedy will be staged on some famous location, according to President Thompson.

The expedition will be under way not later than December 1. The company, which has already more than six months abroad, during which time they will turn out six two-reelers.

An additional cameraman will be sent with the party purely for the purpose of making educational and scenic pictures in Great Britain and on the continent.

Canyon Changes Title of Farnum’s “Danger”

Announcement has just been issued by the Coroporation in New York to the effect that the release originally entitled “Danger” has been changed to “Yellow Fink”.

This move was taken upon the suggestion of several of the independent exchanges which have formed to take over these franchises and to acquire other pictures of strong box-office value. Although Sidney Ascher is president of the company as well as Ascher Productions, Inc., he advises that they are in no way competing with a producing company, while the other will confine its activities to distribution which will be handled through the Alexander Film Corporation.

The re-created Triangles will be issued for a one-reel and a two-reel Keystone each alternating week, and the Famous directors and other specials one every two weeks.

Special Sells Rights For China and Japan

Contracts were signed last week in Los Angeles between the Guzikuti Film Corporation of Tokio, Japan, and the Special Pictures Corporation, of Los Angeles, whereby the former company secures Oriental rights to the entire output of Special Pictures for the period of one year. The contract covers all film rights for the Empire of Japan, Republic of China and the Philippines.

S-E Enterprises Offers “It Might Happen to You” Made by Artclass Pictures, as First Production

S-E Enterprises, the newly formed organization, headed by J. Shenfield & Bert Ennis, announce the title of its first release and it “It Might Happen to You,” a five-reel feature comedy, is said to be a unique box-office attraction, presenting a story of fast moving comedy situation, cleverly intermingled with suspense and thrill and a bevy of bathing beauties, Jimmie the famous Tarzan Lion, together with nineteen other lions; a troupe of remarkable dog actors, and five clever monkey performers.

“It Might Happen to You” stars Smiling Billy Mason, together with a popular cast.

Everett and Morse Completing Script for Fanakar’s “Strength of the Weak”

DIRECTOR George Everett and N. Brewster Morse, respectively, the producer and author of “The Crimson Cross,” the first feature of the Panakar Corporation, are now at work on the continuity script of the second picture.

This story, “The Strength of the Weak,” will present a novel theme in the universal Pa. way, and will be, like its predecessor from the pen of Mr. Morse, who is under a three-year contract to the company exclusively for the Panakar Corporation, is well known in his

Many of the cast of “The Crimson Cross” have been engaged for this picture and the remainder will be selected during the coming week, upon the completion of the continuity script.

Exteriors for “The Strength of the Weak” will probably be taken in the beautiful mountain country in and around Pa. Among the artists who will appear in this second Panakar picture are William E. Hallman, Arthur Clarke and Van Dyke Brooks.

New Ascher Company to Handle Triangle and Hamilton Pictures in Two States

Rights for New York and Northern New Jersey, including Trenton on the series of Triangle reissues starring Douglas Fairbanks, Norma Talmadge, Olive Thomas, Ray Hale, Frank Kenan, Gloria Swanson, Louise Gaum, William S. Hart and others, also on the output of the Hamilton Film Corporation in which are included the Famous Director’s Series and twelve new Ascher productions now under way, also several Mack Sennett Keystone have been acquired by Ascher Features, Inc. and Artclass Features, Inc., of which Sidney Ascher is president and Joseph A. Golden is treasurer, is a new company formed to take over these franchises and to acquire other pictures of strong box-office value. Although Sidney Ascher is president of the company as well as Ascher Productions, Inc., he advises that they are in no way competing with any producing company, while the other will confine its activities to distribution which will be handled through the Alexander Film Corporation.

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Morgenroth Now Heads Masterpiece Exchange
Ben Morgenroth, formerly with the World Film Corporation, has been appointed manager of the New York Exchange of the Masterpiece Film Corporation and assumed his position on October 18. Morgenroth, during his six years' connection with the World Film Corporation, was the leader among the sales staff and won all the prizes ever offered by that company for gross sales. At the time, Morgenroth resigned from the Metro Sales staff of the New Jersey division to assume his duties with the Masterpiece.

Brandt Says Films Should Be Judged by Merit and Pulling Power, Not Price
Joe Brandt, president of C. B. C. Film Sales Corporation, who on his return from the west coast a few weeks ago made a statement in which he strongly advocated the state rights market for highest class of productions now makes a further statement, pointing out that certain independent exchange men are still not aware of the conditions confronting this field and which are necessary for its successful development.

Brandt refers to a buyer who recently visited his office and whose conversation indicated that he was not interested in the quality of the pictures, but had set a small figure as the maximum he was prepared to pay, and offered this price without seeing the productions, and when a picture was shown him and he was not satisfied that it was within the figure he named he continually criticised the star, director, etc.

Such instances as this, says Mr. Brandt are responsible for leading producers getting the idea that the state right market is a dumping ground.

FRANCHISES in Sherman Productions Corporation have been allotted totalling 60 per cent of the entire territory in the United States and Canada, says Harry A. Sherman, president of that company, who has returned to New York after a ten days' trip to exchange centers.

Sherman's tour was through the Middle West and South and he was enthusiastic over his reception in the cities visited and the impression which the Sherman plan had made on exchange men everywhere.

While novel in its advantages to the distributor, he said, the exchange men were impressed by the fairness of the proposition and its possibilities.

"If I could have remained away from New York another ten days," said Mr. Sherman, "I would have returned with Sherman Productions Corporation sold 100 per cent.

"My problem now, is not one of obtaining distributing units to handle the product of Sherman Productions Corporation, but of production entirely.

"That is why I am back in New York on a flying visit, for I must first complete my local organization and arrange for adequate office accommodations and then take another trip to perfect plans and acquire facilities, which will make the name of Sherman Productions a trade-

Inter-Ocean Reports Sales of Several Foreign Rights on Feature Productions
Many sales are reported by the Inter-Ocean Film Corporation in a statement issued by Gus Schlesinger, manager of the department of foreign film sales. "The Silent Barrier," first of the Louis Tracy Productions; "Whispering Devils," an Equity Pictures special, starring Conway Tearce and Rosemary Theby, and "Bearcat," an adaptation of Charles Neville Buck's celebrated novel, "When Bearcat Went Dry," sold for Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia, and Ecuador.

"Whispering Devils" has been disposed of for France, Switzerland, Belgium, and Canada, while "The Brazilian Wilderness" for Scandinavia.

"The Ghost of Slumber Mountain," the other film which was so successfully exploited in this country by the World Film Corporation, has been sold for Japan, India, Burma, and Ceylon.

"The Transgressor," produced by the Catholic Art Association, and controlled for foreign distribution by the Inter-Ocean Film Corporation, together with the rights to "The Long Arm of Mannoner," have been sold for Australia. The rights to "The Silent Barrier" are also reported sold for that territory.

Hemner Adds Sesseel and Haddock to Staff
Edward Hemmer has engaged Charles Osborn Sesseel as art director, to design the scenic and art effects for the next Hemmer production, Mr. Sesseel did interesting work for D. W. Griffith in "Way Down East," and also the completion of a fea-

Sherman Announces Allotment of Sixty Per Cent of Territory—Now Concentrating on Production

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Enterprise Buys Southern Rights for Canyon's Franklin Farnum Features
Canyon Pictures Corporation announces the sale of the entire series of six western five-reel Franklin Farnum productions to the Enterprise Distributing Corporation for Georgia, Tennessee, North and South Carolina, Alabama and Florida.

The pictures involved in this transaction include "The Galloping Devil" and five others.

There were several bids for this territory and Enterprise sent E. A. Fair to New York to see the initial releases, that contracts were signed the same day he arrived, and within a few hours he was on his way home again. Arrangements are being made by Enterprise Distributing Cor-

HAY! HAY! 'TWAS A STRENUSIOUS DAY
**Victor Kremer on the Lookout for High Class Stories for Series of Texas Guinan Westerns**

UPON entering the production vase of five reel Western features starring Texas Guinan, Victor Kremer announces he is heartily in accord with writers in the trade press who have made a plea for quality productions in the independent field.

Mr. Kremer states he agrees with comments made that the state rights field is too often considered in the nature of an outlet for mediocre pictures, and that feeling incumbent upon him to secure the best available star for Westerns, he signed Miss Guinan.

"It is, therefore, and will remain the aim of the company," says Mr. Kremer, "to make the coming eight Westerns epoch-making. I am open to consider the applications of the very best directors and am anxious to have submitted stories that will be recognized as of the best authorship, regardless of the cost that certain of them may require to be spent. I am sure that this policy will be of mutual benefit to exhibitors, exchangers and the company.

"The stories for Miss Guinan must be Western in every step and adaptable to her ability, they must have the necessary punch and have as the central figure a Western heroine. No expense will be spared in the production of the accepted story, and no author will be considered too great or too small to have his ideas given careful attention.

"What I want is real big ideas for big independent productions with a big Western star," concluded Mr. Kremer.

**Conklin Finishes Second**

Chester Conklin has just finished his second two-reel comedy for the Special Pictures Corporation. The title is "A Soft Boiled Yegg," and the story was written by the comedian himself in collaboration with Harry Edwards, his director. His supporting cast includes Kathleen Myers, Hazel Drane and Ashley Cooper.

**Zierler and Nu-Art Buy Rights on Joan Films**

Sam Zierler, of Commonwealth Film Corporation, New York, and Fred H. Zimmerman, of New Art Pictures, Buffalo, have purchased the rights for "The Invisible Ray," a serial starring Jack Sherill and Ruth Clifford and of twelve two-reel Billy West comedies shot in collaboration with Harry Edwards, his director. This supporting cast includes Kathleen Myers, Hazel Drane and Ashley Cooper.

**Bob Lynch Stages Unique Jury Trial for Joan's "Invisible Ray" Serial**

The campaign launched by Bob Lynch, manager of the Metro Film Exchange, of Philadelphia, on the Joan serial, "The Invisible Ray," starring Jack Sherill and Ruth Clifford, is assuming large proportions.

It represents the first time a genuine, unprecedented trial by a jury of nine of the foremost exhibitors of Lynch's territory was conducted by any exchanges there.

Mr. Lynch decided to conduct a trial by jury of nine showmen, to be selected by a local trade publication, to sit in judgment on the first and last three episodes of "The Invisible Ray." The last three episodes were selected for review to counteract the impression that serials have a strong tendency to a weak finish.

The exhibitors who passed upon the "Invisible Ray" were strangers to the serial. The stipulation was that they do not communicate their sentiments to one another.

The result is announced as showing the jury was unanimous in favor of the "Invisible Ray.

**Navy to Show Entire Kineto Output to Sailors Both Afloat and Ashore**

Arrangements have been completed between the Kineto Company of America and the film division of the United States Navy whereby the entire output of Kineto will be shown to all the boys in the Navy—both at sea and ashore.

All the Charles Urban's Movie Chats, the Kineto Reviews, the Urban Science Series and the Urban Travel Series, will be made part of the naval motion picture programs.

The officers in charge of the Navy Division of Films are said to have expressed themselves as delighted at having procured such a great amount of quality pictures.

"You know our boys are expert critics," one of them said. "They see a great many films, and naturally the more pictures they see, the more critical they get.

"Our sailors are great movie fans and they know a great deal about pictures. It is no easy matter to satisfy them. We are glad to have the Urban Popular Classics, because there is such variety to them and our boys know pretty much about the far corners of this world."

**Bert Lubin Has Sold Large Percentage of Rights to His Initial Productions**

Bert Lubin announces territory on "Honeymoon Ranch" is still going rapidly, 50 per cent. of the territory having been closed. "Honeymoon Ranch," it is said, contains many elements of strong publicity value. Allene Ray, who is co-starring with Harry McLaughlin, is a beauty contest winner; McLaughlin has been played up with news columns because of his daring aerial feats; Tex O'Reilly's stories are featured in books and magazines. The cast also contains Sam White, who won rope throwing honors at Cheyenne Roundup. Real film boys will find the fast action and exciting riding and marksmanship. The exteriors were filmed in southwest Texas, and Cattle roam over the open ranges, real western characters slouch along the village streets.
Klein Reports Sales on Three Schwab Features
Returning from a three-week trip to the Middle West, Joseph Klein, general manager of the D. B. Schwab Productions, Inc., announced the consummation of a deal with the Detroit Film Company to handle the three David Butler pictures in the state of Michigan. They include “Girls Don't Gamble,” “The Way” and “Fickle Women.”

The Detroit Film Company is a newly organized independent exchange by William H. Moomaw and photographed by Clyde Cook.

American Lifegraph
Making Film for Arrow
The American Lifegraph Company, of Portland, Oregon, is now making a five-reel feature for distribution by the Arrow Film Corporation, produced under the direction of Louis H. Moomaw and photographed by Clyde Cook. The cast comprises Broderick O'Farrell, Mary Edgerley, Lee Hill, Albert Garcia, William Dills, Georgia Northcote, Bert Sprotte, Carol Holloway and Jean Hershot.

This picture deals with the life in a lumber camp and is described as a virile story of the northwoods with the loves and hates, passions and tenderness of strong men who are called upon to face untold hardships in being taken in the locality called for by the scenario, which is the work of Elizabeth Mahoney.

“A Bad Good Man” Is Announced by C. B. C.
“A Bad Good Man” has been selected as the six-reel Western of Yellowstone Productions, Inc., being handled for the Independent Market by C. B. C. Film Sales Corporation.

Petie Morrison, who was with Triangle and also appeared in fifty-seven Universal Westerns, is featured with Carol Holloway, who has won a following as a Vitagraph serial star. The cast also includes William Aitken, Harry Van Meter, Ruth King, William Lyon West, Verne Layton, Claire Hatton, Zelma Edwards and Willard Haines.

“A Bad Good Man” is from the novel, “Ben Warman,” by Charles E. Winter. It was directed by Charles E. Winter and is a screen version by Hal Hoadley.

Revel Completes “Tarzan” Serial
Harry Revel is rapidly nearing the completion of “The Son of Tarzan,” a talking serial, and is planning on the serial as a special serial for the National Film Corporation. He is now shooting on the fourteenth episode of the serial and is hitting hard on the cutting and titling of the tenth. The scenario of “The Son of Tarzan” was prepared by Roy Somerville. The world’s rights to the serial are owned by David P. Howells.

Reelcraft Pictures Corporation Announces Plan of Expansion Including Several New Subjects
The opening of our new branch office in Cleveland is only a part of our general plan of expansion,” states R. C. Copper, president of the Reelcraft Pictures Corporation. “In moving our exchanges we are changed to give a personal co-operation to exhibitors.

“Many other important expansions are also under way relative to Reelcraft distribution and releases. For our short subject program we have already arranged for a series of Reelcraft Scenics to follow our “Bad and His Baddies” single reel comedies. This scenic series has been planned for a long time and releases have been arranged for in the past three months, being re-cut and edited at our general office.

Another important addition to our releases will be a series of pictures, planned to be just a bit different from any other series now offered to exhibitors. The pictures will be two reels in length featuring aviation and thrills of a serial with the mystery and suspense of a mystery drama.

The present series of Royal comedies is being strengthened, the latest star to be added to the series being Mr. Errol. Mr. Jack Sylan, Mr. Vito, Brian O’Connor, Mr. Errol, Sammy Burns and Rosemary Theby, who have already appeared in the series, will be that that of Olga \[Name missing\].

A musical comedy, \[Name missing\], which makes his picture debut in a two-reel farce titled “I’ll Say He Forgot.”

Al Santell to Direct “Hank Mann” Comedies
W. E. Shallenberger, president of the Arrow Film Corporation, has been advised by Morris R. Schlanke, producer of the Arrow Film Company, that Al Santell has been engaged to direct Hank Mann comedies and is now at work on his first comedy.

Mr. Santell is known as a director of short subjects.

The Hank Mann company has been endeavoring to secure Mr. Santell for some time but due to existing contract this was impossible. Director Santell succeeded Mr. Robert H. Parrott, who directed the Hank Mann comedies in the past.

Eastern Film Erection of New Exchange Building
The Eastern Feature Film Company, Inc., has signed a lease, whereby a new building is to be erected next to its present exchange for the purpose of enlarging same. It will be one of the newest buildings in the country.

The new building will be partitioned off into offices, museum, vault and exhibition room and the building occupied will be made into one big office.

Merit Buys New York Rights to Hallrooms
Contracts for the new series of Hallrooms Comedies are now being signed by State Rights buyers, the first being with Merit Film Corporation for New York and Northern New Jersey, which will be distributed from the company’s New York, Albany and Buffalo offices, the first release, “Hired Boy” is ready.

Del Pratt is directing the new series and Polly Moran, Max Ascher, Lilian Hackett and a new group of girls has been added to the cast headed by Hughie Fay and Harry McCoy.

The Hallrooms Comedies are produced by Harry and Jack Cohn and the rights controlled by C. B. C. Film Sales Corporation.
The Educational and Non-theatrical Field

Moving Picture Theatres in Washington
Used as Schools for Visual Education

The use of Washington, D. C., moving picture theatres as class rooms to help relieve the serious shortage of school facilities which now prevails, has been suggested to the District Commissioners and is receiving the consideration of the School Board.

The theatres in the residential districts are open evenings only, during the five school days of the week and would be available for teaching purposes during the day. In this connection, the Board would be able to put into operation another idea which has been under consideration—that of using moving pictures in visual education for the teaching of arithmetic, geography and history. By using the theatres as schools, the necessary projection machines would be immediately available for this purpose. Thus the unfortunate shortage of school facilities will help further the cause of visual education and prove its undoubted value.

Pictures Depict Scotch Life for History Class

Motion pictures supplanted the text books of the history class of the Forest Hills, Long Island grammar school, when the class paid a visit to the Scotch village, which the Famous Players have erected near Forest Hills for the filming of "Sentimental Tommy," Paramount production of Barrie's famous story. The village of Thrum's has been reproduced, historically and architecturally and presented a good study for the children of a phase of Scotch life. Much interest was manifested in the quaint homes, blacksmith shop and the old fashioned school house.

Inspected Village

The class spent an hour and a half inspecting the village and watching the acting and directing. This method of teaching gave the children an actual illustration of the subject studied and is one of the many uses of motion pictures in visual instruction.

Lions and Jaguars and Perfumes in Fox News

Human animals are not the only ones who enjoy sweet odors. The delight and ecstasy expressed by giant members of the cat tribe were caught by a camera man of the Fox News, at the Bronx Zoo, New York City. Pieces of paper, soaked in lavender water, were thrown in the cage, causing the huge lion to forget his dignity and play and roll on his back like a small kitten. The jaguar was suspicious for a while, but when he once got a whiff he repeated the lion's antics. These animal studies are from Vol. II, No. 4, of Fox News Anniversary Number. The pictures won the second prize for the camera man, offered by William Fox for out of the ordinary features. Fox News has arrangements with the Zoo whereby animal studies will be presented with each issue of the News Reel.

"Island of the Mist" Shown by Pictograph

"The Island of the Mist" is the title of Pictograph No. 7063. The curious cosmopolitan life of this Paris of the Orient, Hong Kong, China, is interestingly shown. The picture begins with the approach of an ocean liner through the harbor. Interspersed between the beginning and the end of the picture are scenes taken through the English settlements and the Chinese quarter, showing how a dozen nations of the earth live in kaleidoscopic but harmonious proximity in a district which is said to be the most cosmopolitan community in the world. This is the first picture taken by Major Alexander Powell.

"Daughter of the Dawn", Picture of Indian Life, Should Be Valuable for Schools

An unusually interesting picture, entitled "Daughter of the Dawn," of the life of the Redman has been made by the Capital Film Corporation of Los Angeles. A legend of the love of two young braves for a young princess provides the means through which the Indian life is shown. The princess favors the younger, while her father, the chief, has no preference. To decide which suitor shall win her, the chief puts them to a test. They are to leap from a high cliff. The older brave cowardly avoids the leap, but the younger successfully jumps, and wins the fair princess.

There is some remarkable riding shown in the pursuit of the invading tribe and in a buffalo chase. A stampede of a large herd of buffaloes adds unusual interest to this picture. The customs and manners portrayed are authentic and historic, as the entire cast is composed of Indians, who acted in their tribal costumes. The picture was made in Oklahoma.

This picture should be of value for schools, in the study of the life of the original inhabitants of this continent.

"Rubbering in Selangor" Holmes Latest Travelogue

A trip to a busy rubber plantation in the State of Selangor, in the Malay Peninsula is the subject of the Paramount-Burton Holmes Travel Picture, released October 24. The industry itself is interesting and the Tamils, who come from India to do the hard work on the plantation, are also highly interesting as well as good to look upon. After the plantation has been inspected from the milking of the trees to the shipping of the finished product, the spectators go with Mr. Holmes to a merry-making festival and dance, where good comedy to laugh at and a chance to become acquainted with some of the native East Indian population is provided.

Conducted by JESSIE ROBB

SCENES TAKEN FROM "THE SPIRIT OF SERVICE"
This picture was produced with the purpose of getting the public interested in the fourth American Red Cross Roll Call. It will have free distribution
Metro Elevates Alice Lake to Stardom as Reward for Work in “Body and Soul”

Former Brooklyn School Girl Wins Honor by Conscientious and Successful Endeavors After Exhibitors Recognize Her Talent—Was Discovered by Bert Lytell

ALICE LAKE now takes her place as a full-fledged Metro star, according to an announcement by Richard A. Rowland, president of Metro Pictures Corporation. Mr. Rowland explains that stellar rank has been conferred upon the magnetic young actress because of her surpassing work in her newest special production, “Body and Soul.”

Since signing a long-term contract with Metro several months ago Miss Lake has been designated as a “featured player.” Officials of the big producing company desired her to establish beyond any doubt her claim to recognition as a star in fact with the public and exhibitors alike before billing her under that title. This she has done to the complete satisfaction of all.

Miss Lake was featured in “Should a Woman Tell,” the powerful sex melodrama by Finis Fox. She was featured in “Shore Acres,” by the late James A. Herne, in “The Misfit Wife,” by Julie Herne and most recently in “Body and Soul,” from the stage play by William Hurbut. The last named is scheduled for release by Metro on October 25. She will be starred in her next special production, “Mother Love,” picturized from the original story by Izola Forrester and Mann Page.

Rose with Meteoric Speed

Her rise from featured player to star has been accomplished with the same meteoric speed that has characterized her entire picturization career, which runs back but a few short years, but has been marked by one pronounced success after another. To those who have followed her climb up the ladder of fame it seems but yesterday that she was a student at Erasmus Hall High School, in the Flatbush section of Brooklyn. Then came her advent in motion pictures with Vitagraph, following a brief experience as a ballroom dancer.

The grace of a girl with the hazel eyes and the mass of dark brown hair began with Vitagraph as a humble "extra," but her ambition and native dramatic talent soon brought her to the front, so that in a short while she was doing small parts. She believed at first that her forte was comedy and so she was with Mack Sennett and then with "Fatty" Arbuckle. One fleeting excursion into strong drama with Herbert Rawlinson in "Come Through"—interrupted Miss Lake’s career as a comedienne, and it was only a little more than a year ago that she came to discover her real métier.

Lytell Discovered Her

Bert Lytell, the young Metro star, was primarily Miss Lake’s "discoverer." He saw her in a slapstick comedy that was a burlesque on heavy melodrama. Although her work was pitched in a key of satire, it occurred to Mr. Lytell that a girl who could burlesque drama so adroitly could play it straight with skill and conviction. He prevailed upon Maxwell Karger, Metro director general then in charge of the company’s West Coast studios, to sign up Miss Lake as his leading woman in "Boston Blackie’s Redemption."

From that time on Alice Lake may be said to have been missed. She appeared in another picture with Mr. Lytell, "The Lion’s Den," and in one with Hale Hamilton, "Full o’ Pep."

Miss Lake next dipped back into comedy for a little time, appearing in short subjects for Christie. When Metro began work on "Lombardi, Ltd.," a Screen Classics Inc., picturization of the Morosco stage success by the Hattons, Alice Lake was given the part of Norah, opposite Bert Lytell, who was starred in the role of Tito Lombardi. She made such a profound impression upon exhibitors that on their insistence Miss Lake was signed to a contract giving Metro her exclusive services for five years.

Picturization of "Life"

Completed by W. A. Brady

William A. Brady announces the completion of his latest motion picture production "Life." It is a picturization of the melodrama of that title written by Thompson Buchanan and Mr. Brady, and which scored a success when it was produced by the latter on the stage of the Manhattan Opera House some seasons ago. It was described as the biggest melodrama ever staged in the history of New York, and as such thrilled theatregoers for many months here, and later on tour in the larger cities of the country.

There have been few plays produced, it is said, on the New York stage in the last decade better adapted for successful transference to the motion picture screen. Replete with action, rich in incident and with its characters and environments highly contrasted, and back of these a stirring story that held the spectator tense from curtain to curtain. The play offered unusual opportunities for adaptation for the screen.

The film was directed by Travers Vale, and photographed by Frank Kirby.

Buys Rumanian Theatre

The Gaiety Theatre in Budapest, Rumania, has been purchased for $20,000,000 crowns, or $130,000 at the present rate of exchange, by Ben Blumenthal, acting for the United Plays, Inc., a subsidiary of the Famous Players-Lasky Corporation.

Dead Men Tell No Tales

ALICE LAKE

Who has come into real star importance for Metro in her newest picture, “Body and Soul." Miss Lake has talent as well as beauty
Robertson-Cole's Showing of "Kismet" at Hotel Astor Greeted with Enthusiasm

WITH a trade premiere which for color, dramatic interest of presentation and much promise has never been surpassed, Robertson-Cole on Monday evening, October 25, in the ball room of the Hotel Astor, introduced and gave the American public Otto Skinner in "Kismet." A large audience acclaimed the production. Mr. Skinner was present, and just before the picture was shown the audience, while a spotlight shone upon him, Edward Knoblock, author of "Kismet," also was present to watch the play which helped make him famous, given for the first time in its filmed form to the public. Close to three thousand lights of the dramatic, motion picture, newspaper, magazine and trade and fan paper worlds sat in wrapt interest while the picture unfolded.

The perfection of decoration which was achieved by Robertson-Cole, the fine music provided, the press dinner which preceded the showing, and the general scheme of the premier, were as much praised by the great assembly as was the picture itself, which splendidly had been said about it in advance.

Audience Enthusiastic

"The most magnificent spectacle which the history of motion pictures ever has recored," said Mr. Robertson-Cole, whose daughter and her co-workers had given "Kismet," and the Astor Hotel showing went far toward upholding this assertion. Gorgeous in the wealth of its artistry, it presented one of the most dramatic pictures of its kind, with a profusion of detail and a humanism of story which gripped the great audience and held it in fast motion.

The keynote of the showing was the great interest and enthusiasm displayed by the enormous crowds which flocked to the Hotel Astor.

The grand ball room was completely filled on the first floor, the room being packed with extra seats. The grand tier of boxes was taxied, and the upper balcony was completely filled. Hundreds stood near the entrance unable to find seats, and many more were turned away because of lack of room.

Representative Audience

Never was a more representative audience gathered in New York. It included exhibitors from all parts of the country, motion picture producers, distributors and leaders in all allied lines, newspaper reviewers, trade paper writers, fan paper correspondents, as well as editors of the standard magazines. Besides this were to be found a great assembly of motion picture stars and stars of the "legitimate stage," and leaders of the social, political, industrial, and financial worlds.

The first event of the showing was a dinner, which was given by Robertson-Cole for fifty representatives of the newspapers, trade papers and fan magazines in the Rose Room.

Arriving guests were ushered through gorgeously lighted corridors like the baths of Bagdad. On either side were hung thousands of dollars' worth of Persian and Turkish rugs. The floors were softly carpeted and to the left and right sat beautiful girls garbed in Oriental costume, kneeling, after the fashion of the harem, upon pillows. Besides them were pearl-tipped and jeweled incense vessels, which poured forth clouds of perfume-laden smoke. A hidden orchestra played Arabian strains.

Following on to the ball room, the crowd passed beneath an Oriental canopy, richly hung with fabrics of Arabian design. Just inside this were other women in Oriental costume, who handed beautiful pictorial souvenir booklets to all comers. On the chairs were placed a novel program of the evening, the booklet consisting of Robertson-Cole twenty-four sheet on "Kismet" on one side, and a program of the presentation on the other.

Overture Begun at 8.30

At 8.30 James C. Bradford, head of the Robertson-Cole business service, who was leading a large orchestra hidden behind a large hedge of palms, began the overture. Then there was flashed upon the screen a title which introduced Otto Skinner. The actor himself then spoke, and told of his experiences in making this, his first motion picture.

As the lights were turned off, the orchestra began to play the musical setting which Robertson-Cole has written for Mr. Bradford. For "Kismet" the unrolled upon reel, telling the delightfully dramatic and quaint story of Hajj, the beggar of Bagdad, who in a single day was raised from his lowly task amidst the harem to the Mosque of the Carpenters, to high estate, to be revenged against his mortal enemy, to be dressed in silks, to see the Caliph, and then to sunset at go back to his wretched station.

A great wave of applause marked the end of the showing. "The greatest picture of the year," was a frequent comment. "Kismet" is shortly to be released.

Paramount's "Money Mad" Is Now in Cutting Room

The fourth George Fitzmaurice production for Paramount has just been placed in the cutting room, where it will undergo the final touches before it is declared ready for the public eye. It is "Money Mad," an original story by Ernest Ouida. The Director is George Bergeur (Mrs. George Fitzmaurice), whose "Idols of Clay" was the previous story produced by Mr. Fitzmaurice. An all-star cast in "Money Mad." Dorothy Dickson, the dance favorite of New York, makes her screen debut in this. Others in the cast include Robert Schable and Alma Toll, both of whom were in the first George Fitzmaurice production, "On with the Dance."

Allan Dwan's Story (Continued from page 37)

the studio in the capacity of electrical engineer. Suddenly the director cast his professional eye on me and shouted: 'Say, we're looking for a man to play the hero's weaker brother, and you're just the type!' When Mr. Dwan could make himself heard again, he continued: "Well, I slipped into the part and then came a scene where big brother, who was played by Kerigan, was asked by me, 'I was almost fed up on the weaker brother stuff by that time, and instead of deeming him a dummy, I just as a snub, 'all my force and actually knocked him out.'"

'And what?' "Well, the camera stopped, and after a while Kerigan got up.

Died by A. M. P. A.

After leaving Chicago, Allan Dwan continued his journey to New York and was the featured speaker at the weekly luncheon of the Associated Motion Picture Advertisers. He made the premier closer co-operation between publicity men and producers, pointing out that producers for the most part are working three thousand miles (from the marketing center). And consequence are frequently not in as intimate touch with the public's needs as are publicity men who constitute the medium through which direct contact with the public is obtained.

One of the things Mr. Dwan laid special stress on was "the spirit of cooperation." "This is a matter," he said, "which confronts the producer after his picture is finished. In avoiding the pitfalls of censorship the publicity man is invaluable and this is why he should have the spirit of cooperation." Mr. Dwan said that picture men, while interested in the product of other producers what will and what will not pass the censor. If he takes this spirit of cooperation to the production he is performing a service which may avoid many complications after the picture is complete.

Luncheon at Delmonico's

Again on Monday, October 22, Mr. Dwan was banqueted, this time at a luncheon at Delmonico's, arranged by a representative of Bert Adler. About thirty members of the trade press were present. The place cards bore the inscription, "What does the public say?" published by Mr. Dwan, who was introduced by Arthur Butler Graham, his attorney, elaborated on the remarks contained in his interview with our China's representative.

As at the Associated Motion Picture Advertisers' luncheon, Mr. Dwan made a request for co-operation by the trade press. In his endeavor to determine as far as possible the kind of photoplays the public wants. He paid a compliment to the press, stating that he knew his writers were better posted along this line, but that their published criticisms on the completed picture necessarily reached the producer after his work was finished. He advocated a system of advance criticism of picture plots so as to keep the director away from the things which is becoming the public's and which he has sketched a picture of the "laziness" of the producing director who, he said, is like an oil painter, putting his hands of work in the studio, and both figuratively and literally, many miles away from the pulse of the public.

Williams Pays Tribute

J. D. Williams, manager of First National, paid a glowing tribute to Mr. Dwan, both as a man and as a producer. The editors of the trade press were then asked for their views of the question. Arthur James, editor-in-chief of Moving Picture World, was of the opinion that the work of the director after the script reaches him has such vital effect on the completed product that the cooperation of the producer would not solve the problem. He did suggest, however, that trade paper representatives and others in the industry might be of service in the case of the director who is not under contract. He also held the opinion that the way to tackle the problem was through the exhibitor, by having the producer get in direct touch with representatives of the showmen and have them point out as far as possible just what their public does and does not want. Leslie Mason, editor of the Trade Review, stated he believed the previous speakers had pretty well covered the ground and was in favor of their suggestions.

Mr. Dwan was appreciative of the suggestions and roughly outlined plans he had in mind to take advantage of them.
Cuts Out Sunday Shows

The Avon Theatre, Albany, N. Y., a large motion picture house which was opened in Watertown in March last summer, has decided to discontinue Sunday shows, according to an announcement just made by the management. It is said that the management decided that Sunday shows were undesirable, and furthermore, that the thirty or more employés were entitled to a day off. A special feature is that the four or five other motion picture theatres in that city will continue to operate on Sunday.

Rennie Will Have Male Lead in "World Shadows"

Jerome Storm has selected James Rennie for the principal male part of Gish's first picture, "World Shadows," directed by him for the Frohman Amusement company. Mr. Rennie is now playing the leading male role in the New York stage success, "Spanish Love," at the Maxine Elliot Theatre.

He also will appear in the leading male role opposite Dorothy Gish in a December release. During last year he appeared as leading man for Ruth Chatterton in Henry Miller's stage production, "Moonlight and Honeymoon.

He will call rehearsals for "World Shadows," which will begin shortly, and at least ten weeks will be devoted to them. Thus the actual shooting of the picture will not commence until about the middle of November.

Consider the preliminary work of production the most important factor in creating a successful picture," said Mr. Storm, "I have taken more than a month to prepare the details and will spend not less than two weeks in rehearsals before turning a camera. Another fault of picture material is often the lack of cooperation between author and director. In this instance, however, I have the benefit of the playwright's suggestions. Fred de Gresac, producer, portrays the picture in the casting and will be present during rehearsals.

"I also have the valuable aid at all times of Lillian Gish, who is responsible for the phases of production and her accomplishment as director for Dorothy Gish in 'Remodeling a Husband' is of inestimable advantage. In fact, I think that Miss Gish is the only director or one that author that we may expect the great pictures of the future but from the more conscious operation of all three backed by a liberal production policy."

C. Gardner Sullivan Back from Tour of Five Months

Bearing colorful tales of Rome, London and Paris and the desolation of the French battlefields, but maintaining that the most impressive experience of his whole life was his first view of the Statue of Liberty from the lower bay, C. Gardner Sullivan, scenario writer, returned last week to the Thomas H. Ince company after a months' tour of England and the Continent. Mr. Sullivan's travels, which were taken as a combined vacation and expedition in search of material, were more than 10,000 miles traversed in spite of the wretched boat, road and rail conditions which he states existed in the Continent.

Mr. Sullivan will immediately return to his work at the Thomas H. Ince studios and will put into scenario form several powerful themes inspired by his journey abroad.

Bert Lytell Plans to Start Work on Metro's Picture, "A Message from Mars"

BERT Lytell, just returned to New York from two weeks in the South in the course of which he attended the gala opening of the State Theatre, Marcus Loew's new picture and vaudeville house in Memphis, Tenn., brings back glowing reports of favorable Southern exhibitors toward the new Metro special productions.

In a home-long chat with Richard A. Rowland, president, and other officials of Metro Pictures Corporation, the young actor was particularly pleased to emphasize the success of his associated stars—Viola Dana, Alice Lake, May Allison and Buster Keaton.

Mentioning specific instances, Mr. Lytell said that Viola Dana's recent production, "The Chorus Girl's Romance," is "going great guns" everywhere through the South. This picture is an adaptation of F. Scott Fitzgerald's Saturday Evening Post story, "Head and Shoulders," and affords Miss Dana many opportunities for her talents as a comedienne.

Early Release for "Beggar in Purple," Latest Edgar Lewis Feature for Pathe

ANY important elements combine to make "A Beggar in Purple," the next film scheduled for release by Pathe on November 7, an outstanding feature production. Since producing for Pathe the director-producer has demonstrated his talent in a manner that leaves no doubt of the keynote of anything he put his hand to.

In "A Beggar in Purple," Mr. Lewis is said to have visualized the adventure and romance in the life of a successful American businessman—a man who fought his way up from obscurity and poverty.

As another "element" the production is a picturization of the novel of the same name by Andrew Soutar, whose "Other Men's Shoes" was such a success as to make his "A Beggar in Purple" a worthy successor. Mr. Soutar tells the methods and morals of American business men. He decries the keen competition of business in a competitive town and the whispering pools and pitfalls of Wall street's high finance.

Mr. Soutar endeavors to point out Solomon's words of wisdom, that "even a king without love is only a beggar in purple." The hero of his story is a self made man, who raised himself to po- sition of power and wealth, but the revenge that for eighteen years has steed his will to success has cheated him of love. He considered a long time to a marriage, but eventually he discovered it to be life's greatest treasure.

Edgar Lewis selects the right actor for the right role. "A Beggar in Purple," favorite leading man of remarkable physique, is seen in the male lead. The feminine lead is played by Ruth King, who has been seen in several successful photoplays. Betty Brice, who also plays an important role in "The Money Changers," is cast as the faithless sweetheart of the hero. Others standing out prominently in the large cast are Charles Arling, Stanhope Westcroft, Mrs. Robert H. North, Charles Butterworth, Louis Fitzroy, William F. Moran, Fred C. Jones and A. B. Millett.

Pollard Plays Without Moustache

"Intruding the Sultan," the latest Rolin comedy, released by Pathe November 7, is a comedy of surprises. Perhaps the greatest surprise to admirers of "Stub" Pollard, the "pint-sized" comedian, will be to see him without his usual disguise, and without his flowing, comedy moustache. This furthers the idea of Hal Roach, also producer of the Harold Lloyd comedies, that an actor is unforced and necessary to produce laughs. Pollard is supported by Marie Mosquini, "Sunshine Sambo," the little colored actor, a score of the shapely Harlem girls and the Rolin Comedy comedians.

Smallwood Ends Vacation; Goes Back to Hollywood

Ray C. Smallwood, director of Nazimova's latest production, Madame Peacock, now playing at the Capitol Theatre, has just returned to Hollywood after a brief vacation in New York, the first he has had in two years' time.

While in New York he conferred with Madame Nazimova and President Rowland of Metro regarding plans for the production of "Aphrodite," on which work will be begun very shortly.

Ray C. Smallwood although still a young man, being scarcely more than thirty years of age has been active in the motion picture business for more than twelve years. He began his real motion picture career as a camera man with the Old Imp Company.

Later with Talmadge, he left the Imp Company to affiliate with Kessel & Baum in the production of Kay-Bee "Western Specials," twelve subjects. A year afterward he started out on an independent career as a producer and director. His first work with the megahone was done for the Universal Company and was followed by contracts under which he produced independently for George Kleine and the United Film Service.

For the past three years he has been with the Metro organization, first as manager of the photographic department having charge of all the laboratory work, which work he relinquished for a directorship.

Pollard Plays Without Moustache

"Intruding the Sultan," the latest Rolin comedy, released by Pathe November 7, is a comedy of surprises. Perhaps the
Canadian Educational Films Is Denied Injunction Against Horse Race Picture

The application of the Canadian Educational Films Corporation for an injunction to restrain the Specialty Film Import, Ltd., Toronto, producers of the British-Canadian Pathe Weekly, and Strand and Regent theatres in Toronto, from distributing or presenting the moving pictures of the race between Man o' War and Sir Barton, was refused by Justice Hildred in Toronto.

Had Second Rights

The Educational Films Corporation had secured the exclusive picture rights for the big event and had prevented all camera representatives of other companies from entering the Keatingworth Jockey Club grounds on the day of the race. In spite of precautions, pictures of the race were presented at the two Toronto theatres on the day following the event.

Counsel for the defendants informed the court that the pictures involved in the case had been taken from lorries on the outside of the race and that he maintained that no trespass had been committed in the taking of the pictures in this manner. He was upheld in this contention, it is said, by the judge, who refused to grant the restraining order.

The views consist of pictures of the two horses in training for the race, detectives guarding the horses, and several flashes of the race itself which, apparently, had been taken with telescopic lens. There were also pictures of the big crowd entering the grounds and of the officials in charge of the race.

Lasky Studio to Be Taxed to Utmost in Making of Paramount and Realarl Films

Within a short time the Lasky studio will be taxed to its full capacity by work under way for Paramount, according to reports.

Wallace Reid will be engaged upon a motion picture adapted from "The Daughter of Mr. H," by Frank Norris, scenarized by Eugene Lewis and directed by Frank Urson. Margaret Loomis is to be leading woman.

Roscoe (Fatty) Arbuckle in "The Dollar-A-Year Man," an original by Walter Woods, directed by James Cruze, will keep the ball rolling. Lilita will play opposite the heavyweight star.

William DeMille has already got a good start on Barrie's play scenarized by Olga Printzlau, "What Every Woman Knows," in which Conrad Nagel and Lois Wilson have the leads.

Cecil B. DeMille will begin on a new production, the name and nature of which are both withheld. The producers say it will be a novelty.

Thomas Meighan will return to the Coast to resume work under Tom Forman's direction, but the title of his picture is not stated.

W. H. Clune Secures Realarl First Runs for Broadway Theatre in Los Angeles

Through a contract just closed in Los Angeles, W. H. Clune, West Coast showman, secured for his Broadway Theatre exclusive first run privileges on all Realarl productions released during the coming year. This includes the offerings of Bebe Daniels, Mary Miles Minter, Alice Brady, Wanda Hawley, Justine Jalice, and William Dust, of Toronto, for official Productions of William D. Taylor.

Directly following the deal's completion Frank L. Brown, manager of the Theatre, visited Los Angeles studios, meeting Bebe Daniels and Wanda Hawley, who were working in new film features.

"I am delighted over the excellence of the star's acting," Mr. Brown said of Toronto, for visit. "The careful attention to details, the completeness of equipment in laboratory and on the stages, all indicate the reasons why the productions have attained the excellence that led us to sign them for first run presentation."

Miss Daniels was particularly interested in the plans of Mr. Brown for exploiting her picture, "You Never Can Tell." This production will inaugurate the Realarl service at Clune's and a very special effort is being made to "put over" the proposition in his style. One of the schemes is the circulation of thousands of little yellow cards, bearing on both sides the phrase "You Never Can Tell" with "Call Pico 883" in small letters in the lower right hand corner. The theory is that human curiosity will keep the theatre phone busy answering calls inspired by this device and that this natural curiosity will help to advertise the coming picture.

Mr. Brown also met Wanda Hawley and her director, Sam Wood. He took occasion to come on "Her Profile," a production of "Villain," a production they have recently completed. Miss Hawley's production, "Food for Scandal," will follow "You Never Can Tell" into the Broadway Theatre.

Accompanying Mr. Brown was G. V. Slater, manager of the Los Angeles Realarl exchange.

Joseph Hartigan Is with World Picture Company

The latest acquisition to the World Motion Picture Corporation is that of Joseph Hartigan who will act in an advisory capacity.

Mr. Joseph Hartigan was Commissioner of Weights and Measures of the City of New York from 1911 to 1918, was Assistant Commissioner of the City of New York from 1911 to 1918, was Assistant Commissioner of Public Health and Director of Publicity, and Director of Speakers for the Second Federal Reserve District on every Liberty and Victory Loan campaign, and was also Director of the World Motion Picture Corporation.
William Faversham’s “Sin That Was His” Is Booked for Pre-view by Loew Circuit

Hobart Henley Production, Released by Selznick Enterprises As Its Greatest Attraction, to Be Seen First in Cleveland, Rochester and Washington

WHAT Selznick claims to be his greatest production, “The Sin That Was His," has been booked for a pre-view showing by the Marcus Loew circuit, unwisely at three of the most exclusive Loew houses for an indefinite run, after which the entire Loew circuit will follow a similar plan of screening the picture indefinitely. The theatres are the Euclid in Cleveland, Star in Rochester and Columbus in Washington, D. C.

Of importance is the fact that three box office assets are offered in addition to the strong dramatic story. William Faversham, the star, has won an enviable reputation on both stage and screen, and his characterization in "The Sin That Was His" is calculated to give him the highest prestige. Hobart Henley, the director, is known in three different spheres of picture activity. He has been in turn a leading actor, author and independent producer. Frank L. Packard, author, gained a great reputation almost overnight following the screening of "The Miracle Man.

Lucy Cotton in Cast

The signing of the Marcus Loew circuit for a pre-view showing reveals the fact that the Loew theatres are known as the trail blazers for most of the best productions made in the Loew circuit and the Loew circuits will follow a sure are of the sterling quality of pictures to be seen, and the constant addition of more and more theatres to the Loew circuit among the best and their popularity among picture patrons.

In the cast supporting Mr. Faversham are found stars who enjoy considerable popularity. These include Lucy Cotton, who plays the leading feminine role, Pedro de Cordoba, Miss Sherman, Lula Albert Cottonville and John Burton. Edmund Goulding, scenarist, adapted the Packard story for the screen.

Some of the High Spots

An idea of the high spots in the story and its dramatic scope is furnished in the announcement that Mr. Faversham plays the role of "Three Ace Artie Raymond," a bad man and card shark of the North. In a moment filled with intensity and extreme uncertainty he disguises himself in the garb of another, and from this moment his life is one constant hell on earth. His soul is on the verge of rebellion, and his trend of mentality leads him eventually to a cleaner and finer realization of his spiritual self.

The high spots of the production are scenes of night, interiors of a Pullman, shots of a quaint Canadian village and northern interiors and exteriors. Lewis J. Selznick, president of Selznick Enterprises, has secured a special trip to New York to view the Henley production. Mr. Selznick also has issued orders instructing every salesperson and traveling representative of the company to show the picture immediately following a contract with an exhibitor. Enough prints have been distributed to assure exhibitors a screening before booking the picture.

Ruggles to Direct Alice Lake

Wesley Ruggles has been selected by Baynard Veiller, chief of production at Metro's West Coast studios in Hollywood, to direct Alice Lake in her first starring vehicle, the working title of which is "Mother Love." Actual filming of the production is scheduled to start in ten days.

Mr. Ruggles, who has finished directing Louise Glau in two of her productions, before his association with Miss Glauin, directed Owen Moore in "Piccadilly Jim," "Sooner or Later" and "The Desperate Hero.

"What a Little Hair Will Do"

Marcus, cartoonist of the New York Times, shows how even our best friends would be unknown to us, if they only changed their hair. The drawings appear on the screen with beards, mustaches and other hirsute adornments, which are now out of fashion. The hair then becomes animated and goes to its proper place.

Robert Edeson Will Play in the Metro Production of "Are Wives to Blame?"

ROBERT EDESON has taken up his permanent headquarters at Metro's West Coast studios in Hollywood, and is preparing to start work before the camera in "Are Wives to Blame?" May Allison's new starring picture, in which he will enact an important role. After appearing in this production Mr. Edeson will join the company's directorial forces, according to the plans of Howard Veeiler, chief of production for Metro in the West.

For a number of years Mr. Edeson has been one of the foremost American stage directors and a number of his stage productions have been made into motion pictures, and is so interested in them that he does not expect to return to the "legitimate stage."

It was through the office of Mr. Edeson that Mr. Edeson made his debut in the theatre. As a youth he held a clerical position in a trade, and on the opening night one of the principals failed to appear. Young Edeson was substituted and succeeded so well that he gave up the clerical position and worked with the company for several weeks.

Made Broadway Debut

He played with several other companies later and as a member of Charles Frohman's Empire Theatre stock company, he made his initial Broadway debut. The company at that time included such well known players as Henry Miller, William Faversham, Viola Allen and Cyril Scott among others.

Mr. Edeson originated the title role in "The Little Minister," Maude Adams's starring play by J. M. Barrie. His last appearance on the stage was in "Mama's Affairs," which had a long run on Broadway and later toured the United States.


"Are Wives to Blame?" Mr. Edeson will play the part of Richard Vane, the wealthy lawyer whose chief occupation consists of smoothing out the difficulties that beset his young lawyer son who married a spendthrift wife.

The picture was made from the Ben Ames Williams' story "Oateley Manor" and was adapted by Edward Lowe, Jr., Philip E. Rosen, who directed Miss Allison in "Are All Men Alike?" will also direct this production.

Dead Men Tell No Tales
Oliver Moroso Company Will Present
"The Half Breed" as Its First Picture

THE first picture of Oliver Moroso Productions, Inc., will be directed by Oliver Moroso, himself, in Los Angeles. He plans a vorsurous launching of his latest big enterprise.

It was in Los Angeles that President Moroso made his first success in stage production, being a prominent figure in theatrical affairs. And one of his first successes was one of his own plays, "The Half Breed," which brought all the managing agents for runs in Los Angeles up to that time. Now the first of the Moroso films will be "The Half Breed" expanded and modernized.

William Desmond in Lead

William Desmond, now one of the foremost film stars but then a comparatively unknown stock actor, will re-enact before the camera the role he created on the stage. President Moroso says that it always has been his ambition to produce "The Half Breed" in film form himself, for that reason refused repeated offers for the script from large producers who have bought other of Moroso stage successes.

It is announced that the actual filming will begin in November and will last for the entire month. It is expected that three months will be required to complete the picture, and then another will be begun.

General Manager George R. Bentel has obtained elaborate studio facilities. "We have been particularly careful to obtain equipment that will enable us to produce each picture in the typical Moroso way," he said. "Believe me, we will be able to reproduce the play so that the interest may be increased in the filming."

Kansas City Run of "While New York Sleeps"
Arouses Showmen to Picture's Possibilities

REPORTS received from Fox Film Corporation's exchange in Kansas City, Mo., immediately following the week run of "While New York Sleeps" at the Shubert Theatre in that city, indicate a keen interest in this production on the part of Missouri exhibitors. In many cities and towns of the state, as well as in Kansas across the river, theatre owners have stated that in this Fox has a box office attraction of the first water.

For one week "While New York Sleeps" played the Shubert Theatre in Kansas City on a two-day-a-week schedule and with none other than one performance. With the prices at a dollar top the Shubert drew its crowds daily and nightly a block and a half off Main street, thus making a keen sort of competition on the chief thoroughfare of the city.

During the run exhibitors from all parts of the city and the two states were invited and witnessed "While New York Sleeps," presented with the musical accompaniment of a special concert orchestra exactly the same as while the film was at the Lyric and Astor Theatres in New York City.

With a state-wide advertising and publicity campaign timed perfectly with the Kansas City premiere, the entire Middle West was made to know of the arrival of the "While New York Sleeps" production. Mouth-to-mouth advertising which followed its first performance carried the tidings afar.

The bookings which are following in the wake of this picture are of a very promising sort and the exhibition of this film is a definite challenge to the animation, as the Chicago box office advertising campaign is many. Exhibitors have been quick to avail themselves of the advertising and publicity accorded the film. Already the Idle Hour Theatre in Chicago, the Ritz-Orchard in Des Moines, Rialto in Kansas City is jamming the crowds in - crowds eager to see the screen sensation which has been connecting Broadway breaking records and keeping box offices busy.

Strong Cast Picked for William Fox Second Serial, "Fantomas," to Follow "Bride 13"

WILLIAM FOX has selected a high-powered cast for his second serial, "Fantomas," which is rapidly nearing completion at his big studio in New York, and which is to be released to follow his first serial, "Bride 13," now receiving a splendid reception from exhibitors and motion picture followers throughout the country. "Fantomas" will be in twenty episodes.

The story of "Fantomas" revolves around the activities of the arch criminal Fantomas. This character is portrayed by Edward G. Robinson, appearing Ali Bon Sabe, the Mahdi, in "Bride 13."

Edna Murphy As Ingenue

Edna Murphy, young, blonde and pretty, plays the little girl with the pretty curls. She and her sweetheart, Johnnie Walker, do some wonderfully stirring stunts in the serial. The fact that she is an expert swimmer helped her to do justice to the scenario writer. Johnnie Walker is well-known both in stock and on Broadway. He began his screen career with Edison, and not only acted, but directed. Eva Balfour plays the assistant to the devilish Fantomas. Eva is a well-known British stage and screen star. She came to the United States last year to broaden her experience.

The "Fantomas" serial in which she will be featured is her first introduction to American methods.

One prominent cast member in the cast are John Willard and Lionel Adams. Adams has had a long career as leading man on the stage and in pictures.

Edward G. Robinson, who is directing the serial, has had a long experience in pictures, as a scenario and continuity writer, assistant director and director. His initial experience was gained with the Lubin company in 1916.

Stars to Shine at Atlanta

Eugene O'Brien, Helen Gardner, Muriel Ostriche and Rutherford De Remer have promised to appear in person at the Southeast-ern Motion Picture Exposition during the week of December 6 at Atlanta. There is said to be the possibility that out of two or two Fox stars also will be there. Each one of the six nights will be given over to some particular star. A "Moonlight Dance" and a "Sakura Dance" produced.

A twenty-four piece band will play the dance music. Several feature novelty will be introduced during the week.

"You Never Can Tell" Is
a Help to Fashion Show

The latest innovation in connection with the showing of Realart's feature production, "You Never Can Tell," with Bebe Daniels in the leading role, is the novel idea recently worked out in Kansas City where local merchants joined in observing "fashion week" at the Newman Theatre.

One setting of this picture reproduces the lobby of a popular New York hotel, where fashion centers, and the opportunity of viewing the latest feminine creations from famous designers is excellent. At first Miss Daniels gratifies her desire for fine clothes before among the clowns left at the check room, and then trying it on. Later in the play, however, she is given the role of a fashion model, and the gowns she wears are of the sort that will make girls look and then look again.

The Newman Theatre presented an elaborated reproduction of the lobby of a New York hotel with special lighting effects and accompanied by the Newman concert orchestra.

The show is the third semi-annual fashion revue offered by Newman and Herzfeld.

Proctor of Stoll on Tour
to Meet Firm's Sales Force

Ralph Proctor, general manager of the Stoll Film Corporation of America, left New York October 25 for a tour of picture exchanges throughout the country. Mr. Proctor plans to get in touch with the company's sales force, a unit of which will be represented in each exchange.

He will be accompanied as far as Chicago by George King, president of Stoll. Mr. Proctor's itinerary is presently outlined with a visit to Boston, Albany, Buffalo, Pittsburgh, Cleveland, Detroit, Cincinnati, Chicago, Minneapolis, Butte, Spokane, Seattle, Portland, Los Angeles, Salt Lake, Denver, Omaha, Des Moines, Kansas City, Little Rock, Dallas, New Orleans, Atlanta, Charlotte and Washington. Mr. Proctor expects to be away from New York a month.

Glucksman Wins Suit

Judgment has been entered against Gil-lespie Bros. & Company of New York City for $2,000 in an action brought against them by Max Glucksman, an exporter who has an office in the same building with the defendants.

Glucksman charged that he had acquired from Select Pictures the exclusive right to exhibit in the Argentine Republic and Chile three motion pictures. Subsequently Glucksman alleged that the defendants obtained from the Select corporation, through either "truck or device," the positive prints of the four pictures, and sold them to Valparaiso and Buenos Aires.

Glucksman alleged that he took the matter up with Gillespie Bros., who promised to reimburse him and made an offer to advance a South American agent on their arrival, if the cost of delivery amounted to $1,160 was paid. Glucksman says he made this payment, but defendants failed to make the promised de-livery.
"Held by the Enemy," a picturization of Mr. Smith Goes to Washington, was released by Paramount in September. In October, the studio will put out "A Full House," adapted from the play of the same name, and Bryan Washburn in "A Full House," adapted from the comedy by Fred Jackson, are the Paramount releases scheduled for October 31.

Donald Crisp directed the former, which is the third of the plays of William Gillette to be produced by Paramount. Scenarized by Beulah Marie Dix and produced as a special, it presents in its leading role a notable galaxy of screen talent, the list including J. J. Holt, Agnes Ayres, Wanda Hawley, Lewis Stone, Robert Cain, Clarence Geldart, Walter Hiers, Lillian Leighton, Robert Brower and Joseph Correll, who have made a fine impression as a general of the Union Army. The production was filmed with the most careful attention to detail, results being strongly reminiscent of "Twin Peaks." Alice Eyton wrote the scenario of the current Bryan Washburn vehicle and James Cruze directed it. In this picture version of the Fred Jackson play which ran a long time on Broadway and later played to capacity houses on the road for years, Mrs. Washburn is said to have a role decidedly to his liking. The story is that of a newlywed who has to go on a business trip on the day of his marriage. A combination of love and the urgent need to get his wife another man, stolen jewels, exchanged suitcases and a thieves and maid create a series of situations said to be rapid-fire in their continuous pressure. Lois Wilson is seen in the leading role opposite Mr. Washburn. Guy Milhan, Hazel Howard, Vera Lewis, Catherine Wallace, Lottie Williams, John A. Wall Covington and Frank Jonasson comprise the supporting cast.

Three More Mayflower Films for 1920:

"Director Dwan, Franklin and Walsh"

ACCORDING to an announcement from General Manager John W. Mackay, the Mayflower Photoplay Corporation has three of its strongest productions scheduled for release through First National at the close of the year. The offerings with which Mayflower will wind up its 1920 series are Allan Dwan's "The Scoffer," Sidney A. Franklin's "Unseen Forces" and R. A. Walsh's second independent production as yet untitled.

"The Scoffer" will be available to First National franchise holders in November. Following this, the Franklin subject, which is tentatively set for release during the early part of December, and the Walsh offering, which will be available on or immediately before the first of the year.

Complete Laboratory Work

Final laboratory work on all three Productions has been completed, thus bringing Mayflower's total of 1920 offerings up to nine. The three subject presents subjects presented by this organization. The picture slate for the present calendar year were "Soldiers of Fortune," "The Lack of the Irish," The Law of the Dunes, "The Scoffer," "The Hawk," a comedy released by Relastor, and Allan Dwan's "A Gentleman's Hazard" and "In the Heart of a Fool," presented as First National Attractions.

Advertising

"How do you want the advertisement handled," asked the assistant of Bert Adler, "do you want it set in plain type or do you want it in hand drawn letters?"

"I insist," said Bert Adler, "that it be in Dwan letters."
Paul Brunet Sees No Cause for Alarm

Though Certain People Cry Hard Times

Poor Business Done by Theatres in Some Sections of South
Not Significant of Conditions in the Country—Public, However, BUys With Discrimination

I n certain theatrical quarters it has been made to appear recently that this is going to be a bad year for amusements. A. L. Erlanger, in answering these rumors for the legitimate interests, asserted that this would be "a poor year for bad shows, but a wonderful season for good plays." And the same holds true in the motion picture industry, according to Paul Brunet of Pathe, who calls attention to the volume of business being done by Pathe on its high class features as refutation of these "hard time" outcries.

"People throughout the entire United States are as eager as ever for entertainment, in fact, more so," said Mr. Brunet. In some sections of the South, theatres have been more or less hard hit by local conditions, but they are not significant of conditions even in that locality. The tremendous drop taken in the prices of cotton and sugar has resulted in hardships for growers in Georgia and Louisiana principally, but the percentage of the population affected is not very great.

Hopeful for Georgia

"Cotton now is returning to a higher level which should alleviate conditions somewhat in Georgia and the cotton raising country, but we can expect below normal conditions in Louisiana for a time."

"In some sections farmers have been hard pressed for money, but conferences now being held in Washington will find means for relieving this situation. Manufacturing communities, which felt the pinch of afterwar conditions, in the closing down of factories owing to lack of orders, are once more returning to normal. The public, which has kept out of the buying market for many months, has again unleashed the pocketbook strings, and lured by lower prices is buying considerably now."

"The lowering of prices on many auto-

mobiles has been an incentive for increasing product in auto manufacturing centers, so that prosperity continues to reign there for the workmen, upon whom the picture industry is greatly dependent for support."

No Cause for Alarm

"There is no cause for alarm whatever so far as the motion picture is concerned. The public, however, as in all its other buying, is purchasing entertainment with discrimination. No longer can any picture draw a crowded house. It is the exhibitor who gives the best for the money who is getting the patronage in return."

"Pathe's reply to the 'hard time' bogie is that during October its feature business should show nearly a 33 1-3 per cent. increase over September, and last month was a banner one in our organization. "

"Serials business will show a proportionate increase, while all our short subjects will enjoy a similar period of prosperity."

E. E. Shauer Returning

E. E. Shauer, in charge of the foreign department of the Famous Players-Lasky Corporation, is expected to return about November 1st after a two months' visit to Europe. He is accompanied by Mrs. Shauer. During his trip abroad Mr. Shauer spent considerable time in London, France and Copenhagen, investigating distributing arrangements for Paramount Pictures in various European countries.

Fishback with Special Pictures

Fred Fishback has been signed up by the Special Pictures Corporation, to direct a series of comedies featuring a former Englewood, N.J., and a two months' visit to Europe. He is accompanied by Mrs. Shauer. During his trip abroad Mr. Shauer spent considerable time in London, France and Copenhagen, investigating distributing arrangements for Paramount Pictures in various European countries.

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Party at Chippawa

There was a great party held at Chippawa on one day last week when Harris Lumber was host to an army of Buffalo exchangemans on the occasion of his birthday. The event was staged at the Niagara Falls caterer's best home. Among those present were Charles Hayman, Cataract Theatre, Niagara Falls, who was toastmaster; J. E. Kimberley, Pathe; Mrs. Moritz, Famous Players-Lasky; Bill Allen, Vitagraph; B. H. Smith, Robertson-Cole; Fred M. Zimmerman, Nu-Art; L. A. Chase, Universal; Howard Brink, Dooley; Buffalo, Universal; I. Hebranan, district superintendent, Vitagraph; Art Young, Nu-Art, and other Buffalo film men.

Ray Praised by Author of "Peaceful Valley"

"It's a ray of sunshine. He illuminates all he touches." This is Edward E. Kidder's characterization of Charles Ray, as he appears in "Peaceful Valley." It was expressed just a day before the first film presentation of the guest of Joseph L. Plunkett, managing director of the Strand. This picture is presented by Arthur S. Haden, under First National.

It is unusual for a playboy actor to win such hearty approval of the author of a piece written expressly for the stage and which has enjoyed such a triumph for a full generation. Mr. Kidder wrote "Peaceful Valley" for the late Sol Smith Russell, and it is the vehicle of means of which that celebrated player attained fame and fortune.

Mr. Kidder, far from considering that the play sufferer in picturization, points out features of actual improvement. He was delighted with the adaptation and with Mr. Ray's interpretation of the old Russell role.

"Ray is so earnest in whatever he does that one misses the spoken word very little. Of course, there are episodes in the play that I regret not to find in the picture, but to offset this, there are scenes in the film version that are much stronger visualizations than described in the script."

"Here is a natural born actor, who excels in pantomime of the higher class. Time was when a comedian was a comedian, a tragedian a tragedian, a farceur a farceur—and these separate lines of business were inflexibly marked and not varied. But with an artist like Charles Ray, all these opposite characterizations are possible. I confidently look forward to the time when he and his directors will achieve greater things in humor, pathos and dramatic power than they today dream of!"

Vitagraph Announces New Antonio Moreno Feature

"Three Sevens," by Perley Poore Sheehan, a story which appeared in both magazine and novel form and which is considered ideal as a transition from serials to feature drama, will be the title of Antonio Moreno's first feature production for Vitagraph, according to an announcement of Albert E. Smith, president of that company. That the public wants Moreno to return to features seems evident. Frederick James Smith, critic of the Motion Picture Classic, said relative to the change: "Antonio Moreno is the most picturesque male star of the screen. During the past three years he has created a world popularity through the serial medium which would be hard to gauge; and before his serial experience he played in stock for a year and won a large following in Vitagraph's 'school for stars,' where he played a wide range of character parts."

THE DIRECTOR SAID "SHOOT" AND MAY WENT AND OBEYED ORDERS

May Allison seen here in an of moment while making "Are All Men Alike?" her latest Metro production.

"The Daughter Pays" is an adaptation of the popular novel of the same name by Mrs. Baillie Scott, which elicited considerable comment when it was first published in England and later in America. The story presents interestingly and realistically questions of importance to every thoughtful mother and father as regards their daughter. The first question propounded by the photoplay is how great a sacrifice should a mother demand of her daughter in the name of filial piety, and the second, should a woman risk her future happiness by marrying for money. These questions interwoven in the completed production, form the basis of a strong characterization revealed by Miss Hammerstein in the role of Virginia Mynors, the daughter who pays.

In the supporting cast are included Norman Lloyd, Henry Kolker, and the marks sixth release by National Picture Theatres, the other five being "Just a Wife," "Blind Youth," "The Invisible Divorce," "Marooned Hearts" and "Out of the Snows."

Rothapfel Puts on Splendid Bill For Anniversary Week at Capitol Theatre

IN the preparation of last week's program which celebrates the first anniversary of the world's largest theatre, the Capitol Theatre, New York, S. I. Rothapfel has outdone himself, which is equivalent to saying that it surpasses anything ever attempted in the theatre in lavishness of production, artistry of detail and innovation of ideas.

The rearrangement of the stage, the creation of new lighting effects, the interpolation of trick and novel titles and the careful and artistic management of a program of exceptional beauty and entertainment, constitute an achievement worthy of marking the first anniversary of this beautiful theatre.

The versatile Nazimova in her newest Metro production, "Madame Peacock," heard the program. The story, which is by Rita Weiman, was adapted to the screen by the star herself and is directed by Ray C. Smallwood.

Annette Hallerstein starred in "The Art of Diving," produced by the Educational Film Corporation, a slow motion picture.

A Circus Atmosphere

An original and humorous part of the bill was Hy Mayer's newest Capitol Travelling Show, "Seventy Scenes of the Circus." The original presentation given the film by Mr. Rothapfel, which includes a circus in miniature as the prologue and includes the Jumbo, Trotting Coooks as ring master, Tommy Dow as a clown, and Mlle. Gambarelli as a bareback rider, as well as the familiar sounds and noise of a circus, made it an extremely enter taining innovation.

The Capitol News was enhanced by the inclusion of some trick titles and cartoon work especially prepared for the program by the Lyman H. Howe Film Company. "The Cost of Carelessness," a Prizma picture, is an illustration of the devastations that may result from a camper's negligence.

Splendid Musical Program

The musical program prepared by Mr. Rothapfel was an achievement both in choice of selections and manner of presentation. The program will be enlivened with the famous "1812" overture by Tchaikovsky. Traditional Russian songs were presented by the Russian Cathedral Choir under the personal supervision of the Rev. Constanti Bukaivot, "The Lord's Prayer," "Song of the Volga" and the well known "Song of the Volga Boatmen" contained all the minor sweetness and indigent sadness of the Russian atmosphere. All the settings were designed by John Wenger, art director at the Capitol.

Another musical novelty was the first presentation on Broadway of "Israel," a Hebrew song of thanksgiving on the restoration of Palestine, by Elie Leron. The "Ballet of Roses," arranged by Alexander Oumansky, in which Mlle. Gambarelli starred, was presented by members of the Capitol ballet corps. The"Ballet of Roses" is a novel and beautiful arranging. The music is from "The Whispering Flowers" by F. von Blom and the projection of floral pictures as a scene on the stage created an original and effective setting.

Melchiorre Mauro-Gonza, at the console of the Capitol Ester Organ, did full justice to the thrilling cadences of Rachmaninoff's Prelude in C Sharp Minor.

While touring through East India, Arline Eversham and her niece, Arlee, meet a native prince, Rajah of an East Indian province, who pays marked attention to the younger Miss Eversham. The girl desires to see what the inside of a harem looks like, but after entering the secret chamber she is鎖ed without an opportunity to get out. Here she sees harem life in all its glamor, and in extricating herself from the web woven by the Rajah, Claire Anderson, who plays the leading feminine role as "Arlee," brings to light an absorbing tale of spiritual action, novel plot and unusual atmosphere.

The cast, in addition to Miss Anderson, in ludes Jay Belasco, in the leading male role; Christine Mayo, Gerald Pring, Adele Farrington, Virginia Caldwell, Nicholas Dunaev and Virginia True Boardman. The story, written by Mary Hastings Bradley, was adapted for the screen by Katherine Reed.

In the Select picture, "Just Outside the Door," Edith Hallor plays the role of a young welfare worker who learns that poverty in life gains more respect from men than sex, and she struggles against great odds to overcome this disadvantage. It is a study of social intrigue, a woman's honor and her sacrifice for her brother, a young wealng.

Prominent members of the cast include J. Barton Shelley, Virginia Caldwell, Arnold Gregg, Ida Lewis and Burt Apling. George Ec'ert Goodman, well known playwright, is the author of the story. Mr. Rothapfel directed the story for the screen and the production was directed by George Irving.

Mitchell Novel Is Basis of "Girl of My Heart"

The latest William Fox production starring Shirley Mason, entitled "Girl of My Heart," is a screen adaptation of the successful novel, "Joan of Rainbow Springs," by Frances Marion Mitchell. This book has been read and enjoyed by hundreds of thousands of fiction lovers the world over, and was one of the most celebrated novels of the year.

"Girl of My Heart" has for its theme the philosophy that Divine love will meet every human need, and Director Edward J. Le Saint has succeeded in producing a story so sweet, so intensely human and absorbingly interesting that Shirley Mason is likely to become the girl of everybody's heart. It is a tale of a little orphan waif, cast out into an unfailing world, but by her sweetness and purity is carried safely through all perils and plots.

The story abounds in clean comedy, and the tense dramatic situations which follow one another in rapid succession create a big element of suspense which is sustained throughout.

Theatrical Body to Hold Meeting on November 1

A special meeting of the Motion Picture Theatrical Association of the World will be held at the M. P. T. Headquarters, 32 West 47th Street, on Monday afternoon, November 1, at 4 P. M. to discuss a definite program for the stabilization of general conditions in the Motion Picture Industry and to receive the report of J. A. Quinn, president of the organization, who has just returned from a four months' tour including the Pacific Coast.

All prominent organizations are well represented in the M. P. T. Movement for Better Pictures. Over one hundred of the foremost newspaper and magazine editors, many of the foremost people in the industry and various organizations, including directors, cameramen and operators have pledged their full co-operation.

This meeting is open to all, and suggestions are invited.

Dread Men Tell No Tales
Kipling Enthusiases Over Work for Pathé,

Randolph Lewis Reports to Paul Brunet

Author and Representative of Film Company Already Plotting First Script—Robert Brunton Selected as Director—Great List of Future Feature Attractions

UDYARD KIPLING is enthusiastic over his commission to write a series of stories direct for the screen, under the contract with Pathé Exchange, Inc. This information is conveyed to Paul Brunet of Pathé in a cablegram from Randolph Lewis, who is now with Mr. Kipling advising him on screen technique and furnishing all production details.

In this dispatch Mr. Lewis sent to Mr. Brunet the thanks of the famous British author for the personal attention given this matter by the head of Pathé Exchange. Immediately upon the arrival in London of Mr. Lewis, he went to the Kipling home and the following day work was begun on the first draft of the initial story to be produced by Pathé. These stories will be reborn on the screen under the direction of Robert Brunton, who has made a number of notable successes for Pathé. The more recent of these is "The Devil to Pay." He also made "Daredevil Jack," the serial starring Jack Dempsey; "Double Adventure," a serial not yet released by Pathé, starring Charles Hutchinson, and he is now producing "The Avenging Arrow," a chapter play with Ruth Roland starring.

List of Attractions

Soon after the script of the first Kipling story is received in the United States, production work will be inaugurated in the Brunton studio. Plans have been laid for the issuing of the initial Kipling special early in the coming year.

The Kipling pictures are but a part of the exceptional list of big productions Pathé has in hand. Between now and the first of the new year, this list includes such attractions as "Half a Chance," a Jesse D. Hampton special; "The Money Changers," a Benjamin B. Hampton offering, adapted by Mr. Hampton from the novel by Upton Sinclair; "The Beggar in Purple," another Edgar Lewis production by Andrew Soutar; "Her Unwilling Husband," a new Blanche Sweet farce comedy; "The Devil to Pay," a Robert Brunton special, featuring Fritzzi Brunette and Roy Stewart; "Dice of Destiny," claimed to be the crowning achievement of H. B. Warner's career under Jesse D. Hampton; "The Empire of Diamonds," a Leonce Perret production, filmed in Europe and the United States; "Rogues and Romance," the first feature ever produced by George B. Seitz, which was staged principally in Spain and stars June and Caprice Seitz, with Marguerite Courtot prominently cast, and "That Girl Montana," a Blanche Sweet offering.

No release date has been set for "The Devil," in which George Arliss makes his picture debut. Harry Leonardi and Andrew J. Callaghan are producing it for Associated Exhibitors, Inc., for distribution by Pathé. Edward Joss is still engaged in the making of another Associated Exhibitors special, the title of which has not been announced.

Will Open New Theatre to Show Selznick Films

Ted Bryant, manager of the Gem Theatre, Oelwein, Iowa, who has played every production released by Selznick Enterprises, has under construction in his home city, a new theatre which when completed will seat 1,000. According to Mr. Bryant the new theatre will open on or about January 1. He has signed for the entire 191 series of Selznick productions.

Rosen Directs Allison Picture

Philip E. Rosen will direct Metro's special production, "Are Wives to Blame?" starring May Allison. Filming will start at once, Bayard Veiller said.

FROM DAWN TILL DUSK—WOMAN’S WORK IS NEVER DONE

Bet that's what Elain Hammerstein is thinking of in her latest Selznick picture, called "The Daughter Pays."
Pathe News Is Extremely Busy Preparing Special Issues for Tenth Anniversary

GREATLY increased activity in all departments of the Pathe News organization has been going on for weeks in preparation for the extra features which will be added to all issues of the bi-weekly topical beginning November 15 in celebration of its tenth anniversary. The work necessary for the accomplishment of its ambitious aim, the incorporation in the regular issues of Pathe News of special scenes which will give the pictures a feature place on the programs of the largest theatres, has already entailed a great deal of added effort.

The special numbers of the news issues are designed to celebrate the tenth anniversary of Pathe News. The picture in preparation by the editor of the Pathe News will award exhibitors an opportunity to offer patrons a special attraction, for the special articles are being made with a view to giving the news a real interest value that will make them an outstanding number of any bill on which they appear.

The addition of local items for the key cities in which Pathe branch offices are maintained is certain to prove a fine box office magnet for the exhibitors. Aided by a special newspaper advertising campaign and the number of exploitation stunts, all of them devised so as to effect a complete tie-up between the exploitation and the theatre, Pathe hopes to furnish the showman the means of celebrating in a profitable way the success of the past with Pathe News.

Pathe News achievements of the last twelve months are notable examples of the progress made in the field of topical pictures and illustrate that the last year is one of the greatest in its history. A recent occurrence in Ohio shows the resource and efficiency which has been developed by Pathe News. Pictures of the fifth game of the World's Series played in Cleveland between the Brooklyn Nationals and the Cleveland Americans were on the reel of the large theatres in Cleveland three hours after the game was finished.

Pathe News during the past year has comprehensively covered the progress in aviation with a series of startling aerial pictures. The air pictures combined thrills with spectacular effects in which the public learned at first hand some of the wonderful things possible to the aeroplane and the dirigible.

Among the aviation pictures were the memorable "Leap for Life" from a plane by Sergeant Moon of the United States Army with a parachute. The camera followed the descent from its start to the landing. The only air pictures of the city of London, a photographic feat owing to the unfavorable light conditions there. The pictures are the only ones showing the entire city of London from the air, and were made by Leslie Wyand, of the Pathe staff, from the plane of Captain Alock, who made the non-stop flight over the Atlantic. Exclusive pictures of a flight over the Panama Canal, showing this great engineering work from Coast to Coast, and the only pictures of a flight over the volcano of Mt. Lassen.

Sunday Closing Discussed

The subject of Sunday closing of San Francisco business houses was brought up at a special meeting of the police and judiciary committees of the Board of Supervisors on October 14. The proposed ordinance excludes all places of amusement and essential industries but moving picture interests look askance at the proposition, feeling that if a foothold is gained there will soon be an agitation started to close show houses. It was decided at the meeting to refer the subject to the City Attorney for a decision on the legality of the ordinance.

Dwan to Outline Plans for Film Exploitation

The arrival of Allan Dwan in New York from Los Angeles, where he recently completed "The Forbidden Thing," his first Associated Producers' offering, was the signal for putting into effect an arrangement whereby the producer will hold two important conferences on definite exploitation plans for productions he has already made.

One of these conferences will be with officials of Associated and the other with the publicity and exploitation department of Mayflower, which is presenting the last six productions Dwan made. These include "Soldiers and Fortune" and "The Luck of the Irish," distributed through Realart, and "A Splendid Hazard," "The Red Headed Cow," "The Scoffer" and "The Sin of Martha Qued" being issued as First National Attractions.

In these conferences Mr. Dwan will have the opportunity of expressing his ideas regarding the manner in which publicity and exploitation in connection with these productions should be handled.

One of the features of Mr. Dwan will suggest is a novel and unusual trade paper campaign, the details of which will be worked out between Mayflower and First National.

Pathe Manager Gives Aid to Showing of "Lahoma"

Pathe Exchange managers are always ready to give the fullest co-operation to exhibitors playing their product, and are often instrumental in putting over big successes. Recently, "Lahoma," the Edgar Lewis production, was booked at the Palace Theatre in New Orleans. It happened that the day before the picture inaugurated its run, "Lahoma" opened at the Strand Theatre in Fort Arthur, Tex. C. E. Dunham, manager of the Strand Theatre, was so impressed with the picture and with the crowds it drew, that he dispatched the following message to the manager of Pathe's New Orleans office:

"Lahoma" opened today to big business. Consider it one of the best pictures seen at A. R. for two years. Wonderful production. Can recommend to patrons of any theatre. Story intense and interesting. Exceptionally strong cast.

Grasping the value of this message to the Palace in New Orleans, the Pathe manager and five thousand facsimiles of it printed and mailed to the most prominent people of the Louisiana metropolis.

It was only a small matter, of course, but it helped materially in making the run of "Lahoma" one of the most successful of the season at the Palace and indicates once more the type of "service" Pathe furnishes with its product.

Takes Over the Sun

Basil Horsfall, proprietor of the Trivoli Theatre, Montreal, Quebec, has taken over the Sun Theatre and will conduct both houses in future. Not long ago the Trivoli closed a contract for the first run of English features released by the Anglo-Canadian Picture Plays, Ltd., of Montreal and London, through the Specialty Film Import, Ltd., of Montreal.
Public Acclaims the First Episode of Pathe Serial Starring Juanita Hansen

CAPACITY audiences in the theaters where the first episodes of "The Phantom Fooe" were shown greeted with acclaim the debut of Juanita Hansen as a Pathe serial star. This new Pathe episode play has a total of bookings which exceed all previous pictures in which Miss Hansen appeared and a greater number of showings in big theaters than any other Pathe serial. Many houses that have never before played serials have been won over by the Pathe serial, judging by this wire from the Pathe house in St. Louis.

"Just closed two Orpheum circuit houses on Pathe's great serial, 'The Phantom Fooe.' This will be the first serial ever run in any first class vaudeville house in this territory. 'Phantom Fooe' will run first at the Rialto and then go into the Grand Opera House on a seven-day basis. These contracts will be followed by more runs and larger rentals than any former serial less...

The new serial has the pictorial attributes of the feature play, and its artistic finish has brought columns of congratulatory comment for the producer and director. George B. Seitz, who produced the film, and Bertram Millhauser, the director, are credited in reviews with achieving a serial play which has all the mystery and thrills presented in a logical story, which has the elaborate and artistic settings, acting and photography accorded hitherto only to the feature subjects.

In a long and highly successful career, Juanita Hansen has contributed many performances that have earned the highest esteem of exhibitors and public, but the celebrated heroine of many thrillers has her greatest opportunity in "The Phantom Fooe." She has occasion to wear smart and fashionable clothes, a fact favorably commented upon by critics.

The first episode of the play registered a decided hit in the many theaters in which it has been shown, and the reports reaching Pathe accord the serial an initial success indicating an extremely large following for its entire fifteen week's run.

"The Great Redeemer," Metro Picture, Has First Eastern Showing at Rivoli

THE GREAT REDEEMER," Metro's special-release release of Maurice Tourneur's production of H. H. Van Loan's story, opened at the Rivoli Theatre, Broadway and Fifty-fifth street, New York, Sunday, October 24, for a week's showing.

Since contracting for the distribution of this drama of a man who thought he was all bad, Metro has been considering which of the many offers for first exhibition would most advantageously launch the picture before the public.

Decision was reached to place it in the Rivoli, for the Monday night exhibition in the sister theatre of the Rialto would give the exhibitor in other communities an opportunity to observe how very exacting motion picture theatre audiences received the production.

The world premiere of the picture took place not long ago in the New California Theatre, Los Angeles, where it achieved a triumph it, is stated.

The story is that of Dan Malloy, bad man, bandit and roving before temptation; of the brave attempt of a girl to reform him, and of his final retrieval from the life he had led by a remarkable regeneration.

H. H. Van Loan, author of the story and of other successes, among them "The Virgin of Stamboul," remarked both at the time of writing "The Great Redeemer" and after seeing the completed picture, that it was the best thing he had ever done.

Critics, too, have acclaimed it as ranking high among the artistic achievements of its producer.

Its cast includes House Peters, as Dan Malloy; and Marjorie Daw, as the girl who tried and failed. Mr. Van Loan's story was put into continuity by Jack Gilbert and Jules Furstman. Clarence Brown, under the supervision of Mr. Tourneur, directed it.

Showmen Fail to Sign New Wage Contract; Indiana Projectionists Go on Strike

Union projectionists in the moving picture theaters at Vincennes, Ind., went on strike, Friday night, October 15, because of failure of the managers of the theaters to sign the new wage contracts. Some of the men walked out voluntarily earlier in the week but the strike was officially declared Friday at midnight.

The contract under which the men had been working expired several days ago. The difference in the two contracts, it is said, is that the new one is based on an hourly scale and the old one was based on a flat salary rate. The men are demanding an eight hour basis, with all extra work paid for at the same hourly rate. The strike has not prevented the theaters operating.

A Flooded Market

With 800 big productions on the way for this year and a first run market that will not absorb more than 200 of them we face a flooded market. This is a competitive situation unequalled in the history of moving pictures. To the man who is first under the wire with smash advertising, real salesmanship and genuine drive will come success. The other fellow will be lost in the shuffle. What more need be said?

To Show Development of Northwest in Pictures

Plans to produce pictures with an all-Canadian cast which will depict the life and development of the great Northwest are now being completed by a group of Toronto capitalists, according to a report from that city. It is stated that three well known screen actors, Roecliffe Fellows, Gordon H. Standing and Frank C. Badgley have already been engaged for prominent roles in the first all-Canadian picture, which, it is said, will be based on a well known novel, which has been widely read in the United States and Great Britain as well as Canada.

Rockcliffe Fellows, whose most recent picture is Hugo Ballin's "An Honourable Gentleman," to be released through Hodkinson, has never played any other than a leading role. Other pictures in which he has been featured include "In Search of a Sinner," opposite Constance Talmadge, "Yes or No," with Norma Talmadge, and "The Point of View," with Elaine Hammerstein.

Gordon H. Standing has an important role in two pictures which will be released in November, "The Foreigner," A First National Pictures release, "Brewster's Millions," with Camerion Mitchell, and Sherman Productions Corporation's initial production.

Frank C. Badgley, who made his debut in motion pictures under D. W. Griffith's banner, and who plays the "heavy" in Dorothy Gish's newest picture, temporarily titled, "The Ghost in the Garret," is now finishing work as the featured player in Universal's "The Green Cabinet," directed by Walter Coyle.

Louis Brock, of Selznick, Due from Europe Shortly

Louis Brock, foreign export manager of Selznick Enterprises, who recently made a trip to Europe in the interests of the organization, is expected back at the home offices in the near future.

Mr. Brock has consummated many deals for the distribution of the Paris office of the company. He toured every European country with a view toward intrenching more firmly its roster of film production.

Mr. Brock sailed for Europe with Myron and David Selznick, president and secretary of Selznick Pictures Corporation, respectively, and Owen Moore, Selznick star.
"Dead Men Tell No Tales"—the murderous motto of the cold-blooded Senor Santos. The big gold strike in Australia was on. He lusted for a share of the yellow treasure being shipped from the mines. With that lust was born his devilish creed. He tempted and won the captain of the treasure ship. Gunpowder was secretly put aboard with the gold. And when the little ship and its cargo of gold and human beings sailed away, the dastardly design to blow it up at sea was full blown. Lifeboats were scuttled. None but the black-hearted rascals would escape.

Squire Rattray, well meaning but weak, is drawn into the murderous scheme by his love for Eva, the fair daughter of the villain Santos. With his private yacht he is to pick up the villains and their loot. Among the unsuspecting passengers is Cole, a young barrister. He and the lovely Eva are strangely attracted to each other. Then comes the fatal night—the removal of the gold by Santos and his gang. They steal away from the doomed ship and then comes the blast of the touched off gunpowder. The staunch little schooner is rent into a thousand pieces and with its human cargo of men, women and children scattered over the lonely waste. Cole alone escapes and later is picked up by a passing vessel. On reaching home the scoundrels seek to kill him. But they do not reckon with Eva, or the really good Rattray who passionately loves the girl.

"Dead Men Tell No Tales" will live forever in the minds of those who see it. As a vivid dramatic and flaming novel, it has moved millions in the past to shuddering gasps, tears and laughter. The power of its pages has been doubled—yes, trebled by the superb and glamorous production Vitagraph has given it for the screen.
Sailing Vessel Is Blown Up to Provide
Big Thrill in "Dead Men Tell No Tales"

AFTER several weeks of careful preparation, during which every precaution was taken to guard against possible accident, the Lady Jermy, a three-masted sailing vessel, last week was destroyed by fire and dynamite to provide some spectacular thrills in "Dead Men Tell No Tales," a new Vitagraph special production based on the novel by E. W. Hornung, author of "Raffles" and other stories. It was a costly undertaking, and a somewhat dangerous one, but the entire program went through without a mishap and the results were eminently satisfactory.

The destruction of the vessel was the final scene taken, although the big scene occurs early in the picture. All the previous ship action was taken on her decks and in her cabins while the ship was anchored up the Hudson River, opposite Riverdale, N. Y. The scenes were taken at night, Director Tom Terriss himself getting them as just described in the book.

Many Cameramen Used

Finally the ship was taken to a point off the Long Island shore, ten miles from Northport, for the big scene. An ideal location was found on Long Island Sound. Along the beach, about fifty feet back from the water line, rises a high bluff which furnished a splendid point of vantage for some of the twelve cameras which took the scenes from various angles. Other cameras were placed along the shore for "close-ups," the cameramen taking chances with flying debris from the ship, less than 200 feet from shore.

A small army of Vitagraph men worked for two days and nights at the location to get the ship in readiness. Eighty pounds of dynamite were placed in the hold, several hundred gallons of kerosene and gasoline were splashed on her decks and sails and a quantity of black powder placed on the deck. Forward, the powder and dynamite were exploded by means of electric cables connected with the shore.

The government sent a customs official to see that no federal law was violated and the Sheriff of Suffolk County sent a deputy, Albert E. Smith, president of Vitagraph, spent half the night at the location awaiting the fire and explosion, which took place just at daybreak.

Written by Frank Packard, the Fox Film
"The Iron Rider" Stars William Russell

WILLIAM FOX is soon to release another story written by Frank L. Packard, who also wrote "The Miracle Man," "From Now On," and "The White Moth," the two last being Fox productions. The coming picture is entitled "The Iron Rider," and stars the popular romantic actor William Russell.

The film portrays a thrilling tale of the exploits of night riders in a town where lawlessness reigns. William Russell, in the character of a young champion of law and order, and secretly figuring as a night rider, starts in to clean up the town. This he accomplished in a stirring and forceful manner.

This production has a strong appeal to all classes, it is said. The story is clean, dramatically powerful, and well cast, and has a central romance. The star gives a performance marked by his customary vigor, good taste and fearlessness in the face of peril and great obstacles.

Says Donald Trump, the director, has supplied a cast which is headed by the charming Vola Vale as leading woman. Miss Vale had a successful stage career, but deserted it for motion pictures several years ago. Since that time she has become one of the most popular women on the screen. Arthur Morrison, well known to movie fans, makes a thoroughly " villainous villain."

Some of the night scenes obtained for the picture are startling in their realism. The scenes throughout are beautiful, according to reports.

Crisp, of Paramount, Says British Eager
to Learn from Film Progress

LETTERS received at the Famous Players-Lasky offices state that Donald Crisp is well started upon the production of "Appearances," Edward Knoblock's first screen story, which he is filming at the London studios of Famous Players-Lasky British Producers, Ltd. The picture is the first of the series of Donald Crisp All-British Production, which was scenerized by Margaret Turnbull is said to be one of universal appeal and represents the story of a professional man who takes to " keep up appearances " under the present-day economic conditions.

The leading woman is Mary Gynne, who was the actress in the completed production of Henry Arthur Jones' "The Call of Youth." In the leading male role is Langhorne Burton, one of the best known British actors of both stage and screen, while other notable members of the cast are Percy Standing and Marjorie Manners, both of whom had prominent roles in Mr. Fox's Hit English production, "The Great Day."

Engish With to Learn

Mr. Crisp expressed himself as highly pleased with his new environment, or rather his return to an old one, for he is an Englishman and was a conspicuous figure on the English stage before coming to this country to enter motion picture work. In a recent letter to Famous Players he said: "I am delighted with the place and its community. I have been particularly struck by the keen enthusiasm and wonderful cooperation of everyone on the staff with whom I have come into contact; and one thing I have noticed particularly is the eagerness of everybody to learn, to take advantage, that is, of the more advanced experience which America was able to acquire during the five years of my absence. England, of course, with States was able to advance while that of Great Britain was practically at a standstill. It gives me great hope for the future of film production in this country."

Claude Mitchell, also a native British, is assistant director.

Virginia Lee Gives Luncheon

To signalize the return to active duty of Harriette Underhill, the popular motion picture editor of the New York Tribune and critic for several fan magazines, Virginia Lee gave a luncheon for the news-
Frances Eldridge Signed with Superior Pictures

Frances Eldridge, one of the all-star cast in "The Foreigner," to be released by First National, which only recently returned to New York from Winnipeg, Canada, has been signed on a long time contract by the Superior Pictures, Inc., to star in a series of comedies, which will be released through the World Motion Pictures Corporation. The first release, which will be issued in November, is entitled "The Little Lion," by Walter Irving.

Miss Eldridge is one of the screen's most recent and brightest cock-in-a-chicken. Only last winter she was playing opposite Ernest Truex in "The Bashful Hero" at the Bijou Theatre. Previous to this engagement she played leads with Blaney's stock.

She made her debut in motion pictures while still on Broadway. Previous to her present engagement she portrayed prominent roles in B. A. Rolfe's "Madonnas and Men," "Wings of Pride," with Olive Tell, "A Good Woman," with Gale Kane and "The Foreigner."

Earle Williams Film to Blend Comedy and Drama

Blending comedy and melodrama, Earle Williams' next Vitagraph feature will have amusing situations as well as thrilling action. The picture is entitled "Diane Adrift," and is an adaptation from a story in a popular magazine by Frederick J. Jackson. Also associated with the story, is the fact that it includes Rudolph Valentino, Alice Terry, Edward Connell, Stuart Holmes, Pomeroy Cannon, Alan Hale, "Smoke" Turner, Nigel de Bruier, Virginia Valli and Jack Sainpolo.

"The Offshore Pirate," the second story by F. Scott Fitzgerald to be filmed by Metro, which is a story that offers a different background that is different. It is a sea story with plenty of salt, but none of the sailors that usually are supposed to be essential for such a tale. As the audacious ward of a misguided millionaire, Virginia Valli has proved a brilliant ally of the two Fitzgeralds—F. Scott, the author, and Dalлас M., the director—in putting the tale across.

Native Hawaiians in a real Hawaiian setting furnish the proper atmosphere for Doralinda, the first Metro staring picture, "Passion Fruit," by Carey Wilson. The natives, paradoxical as it may seem, were transported from New York by Doralinda to furnish material during the filming of her picture. All were members of the orchestra in her dance engagement in New York City.

Originated Two Dances

In this picture, the famous artiste has originated two dances which will be seen for the first time in this country. One of them, called "The Dance of the White God," is considered her greatest piece of artistry. As the original hula hula dancer she gained an international reputation.

"Four Horsemens of the Apocalypse" Has Been Made by 12,000 People—Viola Dana in "Offshore Pirates," Doralinda in "Passion Fruit" and May Allison's Latest

Four special Metro productions of widely varied character are nearing completion at the company's West Coast studios. Amongst particular of the group is "The Four Horsemen of the Apocalypse," a colossal picturized version of the famous novel by Vicente Blasco Ibanez. A cast includes military men, artists, costumers and historians, are working with Director Rex Ingram and Miss June Mathis, who adapted the script. Nearly 12,000 men and women will participate in the production, either as performers before the camera, or in some of the many preparatory work.

Although the production will include one of the most faithful reproductions of a great battle ever attempted, it cannot be classified as a war story. The story of the fulfillment of the most important of the promises held out in the Book of Revelation as told by Doralinda, furnishes the theme for the production.

Another Viola Dana Film

The picture is being filmed with one of the most distinguished casts ever assembled in one picture. It includes Rudolph Valentino, Alice Terry, Edward Connell, Stuart Holmes, Pomeroy Cannon, Alan Hale, "Smoke" Turner, Nigel de Bruier, Virginia Valli and Jack Sainpolo.

"Four Horsemen of the Apocalypse" was attempted, it is the story of the fulfillment of the most important of the promises held out in the Book of Revelation as told by Doralinda, furnishes the theme for the production.

Two Big Companies Among New York Incorporations

One $2,000,000 company and another with a capitalization of $1,000,000 have been incorporated in New York state for the purpose of entering the motion picture business. These companies, together with the amount of capitalization and the directors named for the first year, are:


Virginia Valli in Walsh Picture

Virginia Valli, the demure little leading woman who is winning considerable popularity, will soon be seen in "The Plunger," George Walsh's forthcoming Fox production. Miss Valli, whom she also supported in "The Spendthrift.

Both of these pictures are in the comedy vein of the George Walsh type and are a direct contrast to the highly emotional role just created by Miss Valli in "The Better Man." In this Hope Hampton production, Virginia Valli plays the principal female role in support of the star and gives, it is claimed, an unusually sympathetic portrayal of the "clinging vine" wife.
Simultaneous Premiere of Race Picture at Two Strand Theatres in New York

Educational's Picture of the Great Race Between Sir Barton and Man O' War Booked for Week of October 31—Many Other Houses Sign for Immediate Showings

THE RACE OF THE AGE," the exclusive two reel picture of the race at Windsor, Ont., between Sir Barton and Man O' War made by Educational Films, is to have its premier showing simultaneously at the Strand Theatre, New York, and the Brooklyn Strand, during the week of October 31, according to arrangement of E. W. Hammons, president of Educational.

The contract, which is said to represent the largest amount ever involved in the booking of a two reel picture for a chain of theatres, also calls for the immediate showing of the picture at the Newark and Kilto in Newark; the Strand in Buffalo; Strand in Albany; Strand in Schenectady; Strand in Lynn, Mass., and Strand in Worcester, Mass.

It is expected that the picture will have simultaneous showings at leading theatres in principal cities through the country on that date, since Educational reports that there have been thousands of inquiries for this picture than any other it has ever released. All exchanges in the United States and Canada have been supplied with prints so that they can care for immediate bookings.

Greatest Picture of Its Kind

Managing Director Joseph Plunkett of the New York Strand is responsible for the statement that "The Race of the Age" is so similar a picture to the kind ever made, that it stands in a class alone, and he promises to give it a special presentation and unusual advertising. At the Brooklyn Strand Managing Director Edward L. Hyman is preparing to make it the most talked of picture that has ever been offered to an audience in that borough.

If "The Race of the Age" needed any commendation or guarantee in addition to the exclusive permission to take the picture from the Kenilworth Jockey Club, which offered the $75,000 prize for the contest, this is supplied by newsworthy comment of the private showing of the picture on Saturday evening at Glenn Riddle Farm, the home of Samuel Riddle, owner of Man O' War, at Glenn Riddle. He gathered together the greatest group of millionaire horsemen ever gathered together saw the picture as a special compliment from President E. W. Hammons. It is said that the owner himself declared that he had learned new things about the wonder horse after viewing this picture, especially the remarkable slow motion shots.

Panoramic Shot of Race

One of the most remarkable portions of the picture is a panoramic shot of the entire race from start to finish that many expert cameramen have hailed as he most remarkable piece of photography that the screen has seen. At every point in the race the horses are directly in front of the camera, so that the audience has the illusion of things running immediately before their eyes. The picture itself supplies an incomparably better view of the race itself than any person actually on the track could have gained.

"I feel sure," said Mr. Hammons, "after hearing the comment of those who have seen the picture, that we have the most remarkable piece of film ever made. It is not merely the record of a horse race, but it is a stirring, dramatic work that I believe will live for many years. It will have an appeal even in communities where there is a feeling against racing, not only on account of its worth as a picture, but because of its moral value. And there is a striking lesson in it for every man, woman, and child—that clean living, honesty, always trying and a stout heart will always send one home a victor."

Need Not Fear Competition

"No exhibitor needs any competition from anyone else, whether from new reels or from this picture which claim to have recorded this contest. There was not another camera of any kind on this race, and the fourteen that were engaged in making 'The Race of the Age' and exhibitors will do well to note that even those who are announcing that they have anything more than long distance shots taken with cameras outside the park—and including views that actually show the Educational cameramen close up to the track and in carefully prepared positions where they could get every moment of the contest from every angle."

"But for their own interest I do not want exhibitors to class 'The Race of the Age' merely as a new picture. Of course, it is timed to be a far more than that. It is a motion picture so different from anything else ever made that there can be no comparison. It far surpasses the combined efforts of screen history to stage a horse race for a feature production, it has more punch, more dramatic value, and it has the advantage of being the real thing, a camera record of the greatest contest between two horses in all history—one that our children's children will talk about."

Betty Francisco Starred in Next Willat Picture

Betty Francisco, Director Irvin V. Wil- lat's newest "find" is a young woman of more than ordinary beauty as well as one who is possessed of histrionic power of the highest order. Miss Francisco has appeared in the Ziegfeld Follies, where her beauty and personal charm won her a foremost place.

When Irvin V. Willat saw her he was immediately struck by her screen possibilities and, after a series of tests, offered her the leading role in "Partners of the Tide," his next production for Hodkinson release.

It is confidently expected that screen fans, ever on the look-out for new faces, will find in Miss Francisco an artiste of the highest type, possessed of beauty, youth, magnetism, charm and ability.

The beautiful moss agate waistcoat is awarded this week to Watterson Rothacker for the prints of good fellows.
Effective Sales Ideas in Press Book on Robertson's Cole's "The Stealers"

On the front cover of an artistic and useful press and exploitation book issued by Robertson-Cole on "The Stealers," directed by William Christy Cabanne, is a striking pose of William H. Tooker and Myrtle Morse, two of the all-star cast of this production.

In orange, black and purple, just inside the front cover (which may be used as a lobby display) is a page devoted to the cast which also includes Walter Miller, Ruth Dwyer, Norma Shearer, Jack Crosby, Robert Keynon, Matthew L. Betz, Jack O'Brien and Eugene Borden.

Opposite this A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole, tells how to "Make Honest Money with 'The Stealers'."

Accessories of many sorts are listed, and a lobby display of sepia photographs reproduced, "What You'll See in 'The Stealers'" sketches the high spots of the picture. "Brief Sketches of the Players" tell the important things about the members of the cast.

Sketch of Director

There is a program page on which are given a long and short synopsis, written in teasing form, the cast and projectionists' cues. This is followed by a full page on William Christy Cabanne, telling his career in detail. James C. Bradford's musical setting occupies the page following. "Scenes from 'The Stealers'" occupy a two-page spread at the center of the book. Three pages after this spread are devoted to advertisements for "The Stealers" of various sizes and styles, combining art with type displays. "Catch Lines" of value in framing up advertisements are found on another page, and after this comes the exploitation section.

Three pages are devoted to this department, mapping out teaser campaigns, special stunts, presentation, a great scheme to get a city-wide endorsement for the picture, and many other ways by which the exhibitor may get "The Stealers" before the public effectively. Here, too, are reproduced the oil painting which Robertson-Cole has gotten out to advertise the picture. Tipped in on the back page is a special newspaper publicity insert of eight pages, so gotten up that it contains matter for the advance, opening, review, special and filler requirements of the attraction. The special program-herald and throwaway which Robertson-Cole is issuing as a special exhibitors' aid is reproduced beneath this insert. The back cover shows the posters on "The Stealers.

Lasky Denies Paramount Will Hire Only Members of Actors Equity Association

DENIAL was made recently by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, that the claim of one in the new Famous Players studio in Long Island city would be closed hereafter to all actors except members of the Actors' Equity Association.

"While I sympathize with all players who by the slump in theatrical business have been forced out of work," said Mr. Lasky, "the assertion that we maintain a closed shop in our studios is erroneous. We are not affiliated in any way with any actors' organization, and insofar as the choice of people for 'extras' goes it would be impossible for us to make such an alliance. 'Extras' in the motion picture profession means more than 'extras'; the term means that persons chosen as extras must be types.

"Thus if we have a scene in one of our pictures calling for a group of Chinese, the casting director goes to Chinatown and gets real Chinese. Should we wish to show a group of Italian laborers, we would engage real Italian laborers."

Business Goes Ahead

Mr. Lasky also declared that though the 'legitimate' theatrical season may be stagnant, there had been no diminution in the popularity of motion pictures throughout the country.
Eight Feature Productions Are Listed on Paramount's Schedule of November Releases

"Behold My Wife," "Idols of Clay" and "Always Audacious" Are Among the High Lights of the Pictures to Be Circulated—Program Also Has Short Subjects

The George Melford production, "Behold My Wife," the Garceau Fitzmaurice production, "Idols of Clay," and Wallace Reid in "Always Audacious" are among the high lights of Paramount's schedule of November releases, which include eight feature films. In addition, there are listed two Paramount-Mack Sennett comedies and one Paramount-Armbuck comedy, each of two reels; a Paramount-Post Nature Picture, a Paramount-Burlington Adventure Picture and the usual weekly Paramount-Burton Holmes Travel Picture and Paramount Magazine.


Stockley Story Forms Basis

Cynthia Stockley's story of South Africa, "Rozanne Ozieane," is the basis of the Ethel Clayton picture released under the title, "Sins of Rozanne." Mary O'Connor wrote the scenario and Tom Forman directed. Jack Holt plays opposite Miss Clayton and Fred Malataste has a heavy role. Others prominent in the support are Pontes, L. Rude, Mabel Van Buren and C. M. Geldart.

The Wallace Reid picture, "Always Audacious," directed by James Cruze and released Tuesday, November 1, is declared by Paramount Players-Lasky officials to be one of the most remarkable films ever put out by the company. Tom Geraghty wrote the scenario, which is based on part of Miss Reid's Williams' Saturday Evening Post story, "Tojours de l'audace." Wallace Reid plays a dual role and a large part of the film is in color. The cameraman's work by C. Edgar Schoenbaum is said to be a revelation. Margaret Loomis is M. Reid's leading woman and the support includes Clarence L. Diert, J. Monte Dumont, Rhea Haines, Carmen Phillips, Guy Oliver and Fannie Midgley.

Also on the 14th comes the Thomas H. Ince production, "Her Husband's Friend," starring Enid Bennett. The scenario is an adaptation by R. Carol Kapleau of a story by Marjorie Benton Cooke. Rowland Lee plays opposite Miss Bennett and the supporting cast includes Tom Chatterton, Mae Buhl, Aileen Manning, George Pierce and Robert Dunbar.

Billie Burke Returns to Screen

Billie Burke returns to the screen with her November release, "The Frisky Mrs. Johnson," an adaptation by Lawrence McCloskey of the Clyde Fitch play of the same name. Ward Crane is seen as Miss Burke's leading man and Huntley Gordon, Lumsden Hare, Jane Warrington and Jean de Briac are in the cast. Edward Dillon was the director.

On the same date is released "Burglar Proof," starring Bryant Washburn. It is a story of a tight-wad, by William Slavens McNutt, and is said to abound in laughs. Tom Geraghty wrote the scenario and Maurice Campbell directed. Lois Wilson is Mr. Washburn's leading woman and Blanche Gray, Grace Morse, Emily Child- chester, Clarence Geldart and Clarence Burton are among those seen in support. The Fitzmaurice production, "Idols of Clay," from an original story and scenario by Ouida Bergere, comes the 28th, and Famous Players executives promise that it will create a sensation. Mae Murray and David Powell are again featured, while the remainder of the cast is of all-star quality.

Among those who will be seen are Dorothy Cummings, George Fawcett, Leslie King, Richard Wangerman and Claude King. The cast includes being well known to thousands of theatre-goers for his wonderful characterization as leading man with Ethel Clayton in her Empire Theatre stage production, "Declassees."

Dorothy Dalton in "A Romantic Adventures" also comes the 28th. Rosina Hen- ley wrote the scenario, which is an adapta- tion of "The Girls of the Dawn," a popular summer weekly, "Winter City Favorite." Harley Knolles directed. Miss Dalton's leading man is Charles Meredith and others in the cast are Howard Lane, Augusta Anderson, Ivo Dawson and Robert Schable.

Indiana Exhibitors Name Their District Chairman

Chairmen for each of the thirteen congressional districts in Indiana were named by the officers of the Moving Picture Exhibitors' Association of Indiana at a meeting at the Severin Hotel in Indianapolis on Tuesday, October 26. The chairman, the members of which will be made up of those exhibitors until officers are informed that the appointments have been accepted, will work in conjunction with the officers of the association.

Gustave G. Schmidt, president of the state association, said it was decided to conduct the business of the board of the executive committee and the thirteen district chairmen. He added, however, that no information as to the plans of the organization will be forthcoming until the governing board meets. The meeting, he said, will be held in Indianapolis at an early date.

Whitehurst Interests Book

Hodkinson Productions

Following an announcement from Mr. Galton, Hodkinson, representative in Washington, D. C., that the Whitehurst Interests in Baltimore had booked "The Kentucky Colonel," comes word that "Love Madness" and "Riders of the Dawn" are also to play at the New Theatre in Balti- more. These productions have met with a most enthusiastic reception wherever shown and have proven great office attractions for every theatre playing them.

We may have reached the peak in admission prices but the situation from a revenue point of view is anything but peaked.
"The Face at Your Window" Written by Max Marcin, Soon to Be Released by Fox

K EEPING up the standard established in a season of Fox successes, Fox Film Corporation has announced to release "The Face at Your Window," a dramatic spectacle of modern American life from the pen of Max Marcin, the author of "Cheating Chester," "Young Youth" and other well-known stage plays.

The director of the film is Richard Stanton, who made "Checkers," "The Spy," and many other productions. Upon the structure of Max Marcin's plot he has built a great picture, powerful not only in its dramatic intensity but also in its sweeping spectacular quality, it is said.

The theme is timely. It shows what may be expected to happen if the traditional doctrines are allowed to undermine American institutions.

To combine gripping drama, gorgeous spectacle and the most spectacularly staged event of the season was the task of the makers of the film. All the scenes are laid in America, in a typical factory town with a large alien population. The characters are the people who make their living in this community. The dramatic interest in the picture is in a series of glimpses into the lives of some of these people.

A girl factory worker learns of a gigantic plot that threatens the existence of American homes and institutions. To save the lend of her adopted sister, the loss of her sweetheart's love, her sweetheart is a returned soldier. In the nick of time, the story is solved, the American Legion comes to the rescue.

There is a background of riot, intrigue, secret service work, treachery and patriotism. The picture is at once a great human document and a mighty patriotic message, it is alleged.

The cast is all-star. The parts of the factory girl is played by Gina Kelly, a French actress who came to America for the purpose of playing in this picture. She is noted for her portrayal of emotional roles. The part of the returned soldier is in the hands of Earl Metcalfe. Among others in the cast are Robert Cummings, Edward Rosenman, John Farrow, Alice Reeves and Viola Allen.

"The Uncharted Sea," and "Sorrentino"
Will Be Produced on Screen by Metro

M ETRO has just purchased for production on the screen the motion picture rights of "The Uncharted Sea," a novel by John Fleming Wilson, and "Sorrentino," a story by Donn Byrne. The former of these two stories appeared first in Munsey's Magazine, while the latter is a story written for Metro by Mr. Byrne under his general contract with the company.

John Fleming Wilson is a well-known writer of novels and short stories which for the most part have the sea as a background, and of his work has been marked by unusual power and virility —stories of strong men in rough places. His novel, "The Man Who Came Back," constituted one of the successes of the theatrical season a few years ago when it was dramatized by Jules Eckert Goodman. Donn Byrne is one of the most successful of younger novelists and short story writers. He is the author of "The Foolish Matrons," one of the six best sellers of the year, as well as a contributor of short stories to the Saturday Evening Post. His wife is Dolly Byrne, co-author of "Enter, Madame," one of the successes of the current theatrical season.

Both "The Uncharted Sea" and "Sorrentino" will be placed in production before long, though the exact date has not been announced. The stories were purchased by Bayard Veiller, chief of production at Metro's big West Coast studios in Hollywood.

Strong Cast Supports Arliss in "The Devil,"
an Associated Exhibitors Picture for Pathé

I N keeping with the greatness of the production and star, Harry Leonard and Andrew J. Callaghan, who are producing "The Devil" with George Arliss, for Associated Exhibitors, Inc., have surrounded the star with a notable cast of supporting players, nearly all of whom are in the stellar ranks on their own account. James Young is directing this production, which will be released in November.

The cast is a par with the original company at the Belasco Theatre. Those who are familiar with Molnar's play will see that the players chosen fit their respective parts perfectly. All are artists of established reputation on both stage and screen, and "The Devil" gives them an opportunity to add fresh leaves to their laurel.

The play really calls for two leading women. There is "Mimi," the naughty, bitewitching little gizzie. And there is Mary Matin, the emotional young wife who is torn between the suggestions of her Devil and the promptings of her better nature.

Sylvia Breamer is considered the ideal type for "Mimi," and as she is under contract with Sidney M. Franklin, Mr. Leechhard contended to "borrow" her for this production.

Roland Bottomley plays the part of Mary's unsuspecting husband, and it is the devil's clever manipulation of this character that keeps Mary on the anxious seat most of the time.

Mrs. Arliss also appears with her husband. She was Fanny in the original cast of "The Devil" at the Belasco.

Long Broadway Run for Fox Film, "Over the Hill"

Behind the announcement made recently by William Fox that the special production, "Over the Hill," would not be shown in any neighborhood motion picture theatre during 1920, 1921 or 1922 is the significant fact that it is believed this picture will establish a new record in popularity and long runs.

Since its premiere on the night of September 17, in New York, it has played continuously to large throngs at the Astor, the Nora Bayes and the Central Theatres. Though it has been advertised extensively, motion picture critics insist that its wonderful success is due primarily to its absolute merit and the fact that those who see it lose no time in passing the word.

While the definite plan concerning the future of the film has been announced, it is generally believed that the statement concerning the neighborhood theatres carries with it the implied plan of keeping the picture on Broadway for an indefinite run. Following this it is believed the film's nation-wide exhibition will be on a plan similar to that which governed the showing of "The Birth of A Nation."

In addition to the laudatory comment by the New York press, the picture has been complimented from the pulpit and the lecture platform. Considering the brief time that it has been shown, it is doubtful if any other picture has received such universal praise and created such a big sensation in the motion picture world, according to the statements of its producers.

Fox Released in October
Two Sunshine Comedies

William Fox has released during October what are said to be among the "snappiest" Sunshine Comedies ever produced. They are "An Elephants Nightmare" and "Hold Me Tight."

This brand of comedies has steadily gained in popular favor, it is alleged, because of originality of theme and treatment, well balanced casts and good directing.

The casts which supply the fun-making in these two comedies are among the best in comedy circles, it is asserted. Each has a big personal following. Their droll antics are mirth provoking.

More has been spent lavishly to make this brand of comedies second to none, it is said, and their popularity is said to be vouchsafed for by the increasing demands of exhibitors.
Anita Stewart and Mrs. Chaplin Guests at Strand Amusement Company Theatres

A n event unusual in exhibiting annals was waged in Owensboro, Ky., October 19, when two new theatres owned by the same company were formally opened to the public at the same time. The new theatres, the Strand and the Elks, are both owned by the Strand Amusement Company which recently, by purchase, succeeded the Elks lodge of Elks.

In spite of the double event neither theatre was slighted in the opening arrangements. Each had the personal appearance of the star in their premiere attractions to aid in the welcoming of those who came to the formal opening. They each also had their quota of distinguished guests and congratulatory messages.

Anita Stewart and Mildred Harris Chaplin appeared personally at the theatres. Col. Fred Levy, of Louisville, president of the Strand Amusement Company, headed the special committee which tended the stars a luncheon. There were 204 guests present, and there were other persons of importance in Owensboro city officials and prominent exhibitors in the film industry in Kentucky.

Made Addresses

Following the luncheon Miss Stewart was escorted to the Bleich Theatre, where her starring vehicle "The Yellow Typhoon" distributed by First National Pictures, Inc., was the opening attraction. Mrs. Chaplin was taken to the Empress for an address of welcome to the first audience in the theatre prior to the showing of the " Inferior Sex" in which she is starred.

Harry Biehl and Arch Bamberger who sold the two theatres as well as the Queen Theatre, arranged for the whole of the affair given to the stars and Mrs. Chaplin's mother and Mrs. Stewart's husband and business manager, Rudolph Cameron. Each of the stars made personal appearances in the evening, each of them going to both theatres and delivering brief addresses. The evening was made more interesting by a reception of dance tendered to the two stars by the Owensboro lodge of Elks.

Telegramfs of congratulation were received from movie stars and leading film companies and their officials. They came from Nathan H. Gordon, of Boston, manager of a chain of First National Theatres; J. J. Murdock, general manager of the H. E. Ingrams, of New York; Allen J. Holubar, husband of Dorothy Phillips and director of "Man, Woman and Marriage," Roy Harris, of the First National interests at Cincinnati, Mr. and Mrs. Carter de Haven, Charles Ray, Norma and Constance Talmadge, Mrs. Harry F. Hart, president of the Exhibitor's Lodge, of the First National interests in Detroit, and many others.

The Sunday before the opening of the theatres in Owensboro, Miss Stewart and Mrs. Chaplin were guests at the "Polly of the Storm Country," starring Mrs. Chaplin, were the feature attractions.

Famous Parisian Dance Hall Copied for Metro’s "Four Horsemen of Apocalypse"

ONE of the famous Parisian dance halls, of the past few days, has been reconstructed on the grounds of Metro's West Coast studios in Hollywood as a setting for one scene of "The Four Horsemen of Apocalypse." The colossal picturization of the famous novel by Vicente Blasco Ibanez.

The dance floor, table space and restaurant, have been made in exactly the same proportions as the copied resort. The scene shows vividly the dance craze which struck Paris immediately before the first world calamity. Every detail has been faithfully carried out according to plans of Jacques d'Auray, who is handling the French technicalities of the production.

Rudolph Valentino is the male role in the picture, is called upon, as the famous tango leader, to execute some of the dances for which he gained a wide reputation. "Alice Terry Castiglione," the heroine of the story, has received careful instruction from Mr. Valentino and the intricacies of the tango and other Brazilian dances.

A real Tzigane orchestra furnishes the proper tempo. A genuine cymbalum was procured by Mr. d'Auray and this instrument, together with the other stringed melody producers furnishes the gypsy-lore music for the dances.

Rev. Ingram, who is directing the production, had great difficulty in assembling the crowd for the palace, as the chief requirement was that they be adept at dancing the tango without fault. Finally, Mr. Ingram succeeded in assembling the desired number, and after several days of rehearsals under the tutelage of some of the best dancing instructors in Los Angeles, the art of dancing the tango was revived and as a result the dance scene as shown on the screen will be a true likeness. Mr. Ingram is having with his technical points," remarked Miss Mathis. "The action takes place in 1914, and in this dance scene for dance, the women must wear the clothes that were fashionable in that year."

Exhibitors Congratulate Ince on "Homespun Folks"

Since the release of the premiere of "Homespun Folks," Associated Producer's special, Thomas H. Ince has been the recipient of many communications from theatre owners in all localities who are congratulating him for the very human appeal of the story which raised the curtain on the activities of the seven foremost directors-producers who have banded together under the banner of the "A. P. T."

According to the last report from the Ince studios on the Pacific Coast, the release of the special has been made particularly auspicious by the hearty welcome accorded it by the exhibitors themselves and the resultant vigorous exploitation campaigns which have helped to brand it as a box office attraction of uncommon merit.

The Ince special exploitation film, "A Trip Through the World's Greatest Motion Picture Pictorial," printed in four copies for exhibitors in all sections in conjunction with the daily newspapers of the country, is in wide demand as a de luxe added attraction for the feature and the extended runs accorded "Homespun Folks."

Schulberg Files Answer to Suit of Hiram Abrams

Answer has been filed by Benjamin P. Schulberg to one of the actions brought against him by his former partner, Hiram Abrams. The answer filed is in the suit brought in the Supreme Court to recover $5,000, the value of a promissory note made by Schulberg to Abrams, which, it is charged, Schulberg allowed to go to protest.

Schulberg makes a general denial of the allegations of Abrams concerning the making of the note, and as a defense alleges that the note was not made for a consideration. He refers to the fact that on May 12, 1920, Abrams and himself were engaged in a certain moving picture enterprise for their joint accounts, and on this particular date Schulberg alleges that Abrams was indebted to him for money received by Abrams for their joint account in the enterprise.

Schulberg says that on this date he requested $5,000 of Abrams as a payment on the account, but Abrams replied he was unable to provide the funds for such a payment at that time and requested Schulberg to make out a note to Abrams who would have it discounted at his bank and would not in fact hold Schulberg liable for its payment when due. This request Schulberg says he complied with, and that Abrams returned and turned over the money to him. The note, Schulberg contends, was made solely for the accommodation of Abrams.

This note, however, Schulberg says, constitutes a material item among the numerous transactions between himself and Abrams, especially in the suit now pending brought by Schulberg against Abrams for an accounting growing out of their formation of the United Artists Corporation, and Schulberg contends his right cannot be adequately determined at this time by the separate trial of the suit to recover the value of the note. As this question can be decided on the trial of the accounting suit, Schulberg asks the court to dismiss the action for recovery.

"The Coast of Opportunity" Is Warren Kerrigan's Next

The next J. Warren Kerrigan picture scheduled for release on the Hodkinson program is "The Coast of Opportunity," from the pen of Page Phillips. Mr. Kerrigan is cast in the role of a young American mining engineer and is given an opportunity to display to the fullest his portrayal of this type of characterization.

It is interesting to note that heading the strong cast which appears in Mr. Kerrigan's support will be Edward Hearn, who gave such a noteworthy performance as Charlie in "Chaplin's" young hero, of the "World's First" series. Hearn serves as a splendid foil for Mr. Kerrigan and together these two young men present upon the screen two perfect types of sturdy two-listed Americans.
Arthur S. Kane Goes to California for Conferences with Charles Ray

ACCOMPANIED by Mrs. Kane, Arthur S. Kane, president of the pictures corporation that bears his name, left New York recently for the Pacific Coast. He expects to return to New York December 4.

This is Mr. Kane's first journey to the Far West in eleven months. On his last pilgrimage he made public his affiliation with Charles Ray. It seems the statement of this has given rise to speculation as to possible developments in the course of the present trip.

According to Mr. Kane's statement his primary mission is to confer with Charles Ray with respect to winter and spring productions. It is believed a closer association will work to the benefit of all concerned. Conferences at least twice yearly are contemplated.

Besides his meetings with Mr. Ray, Mr. Kane will confer with his business associates on the coast, notably Richard Willis and Albert A. Kidder, Jr., respectively general manager and assistant general manager of Charles Ray Productions, Inc., and Gus Inglis, of the firm of Willis & Inglis.

To Confer With Stars

In behalf of the Arthur S. Kane Pictures Corporation, Mr. Kane will take advantage of the opportunity to confer also with Mr. and Mrs. Carter de Haven, Bessie Love, Juanita Hansen to Continue Making Serials; Decision Based on Opinions from Exhibitors

A meeting held recently by Juanita Hansen and her associates in the formation of her own company the policy was thoroughly discussed. During the early stages it had been tentatively decided to present Miss Hansen in feature productions of from five to eight reels in length and only a limited number each year. At this last meeting, however, this decision was overruled and it was definitely agreed to have Miss Hansen continue in serials.

An issue which had a great bearing on this decision was the many letters received from exhibitors as to whether the report that Miss Hansen was to go into serials was true or not. Many of them expressed it as their opinion that her greatest value to them, and they believed her greatest value to herself, would be to continue in the chapter production as they have found that she has created a following in this type of picture that is valuable to them. The voice of the exhibitor being the reflection of public opinion was considered of paramount importance and the decision to continue Miss Hansen in serials based on it.

Exhibitors Deciding Medium

"The number of letters we received from exhibitors was sufficient upon which to base our decision," remarked Miss Hansen's representative. "The fact that they evinced enough interest in her future activities to write to us on this subject is evidence that they are taking their business seriously and attempting to safeguard its future. This type of man is the backbone of the industry. He is not the one who owns a different theatre every few months. He is firmly established in his city or neighborhood and has planned his future in this business. We feel that his advice is mighty valuable. He does not make hasty and superficial decisions.

Tom Santschi, the officials of Andrew J. Callaghan Productions, Inc., Cyrus J. Williams, and other stars, producers and directors.

In Los Angeles, where they will remain eighteen days, Mr. and Mrs. Kane will be guests at the residence of L. A. Sharrard, Mrs. Kane's brother. Mr. Kane will make his headquarters in the office of Willis & Inglis, in the Wright & Callender Building. Mr. and Mrs. Kane will make frequent stops both en route to the coast and on the homeward journey to meet prominent exhibitors. They plan to spend October 29 and 30 with A. H. Blank and others in Omaha. In Salt Lake City with William H. Swanson and George Mayne of the American Theatre. In San Francisco, where they will remain from November 3 to 6, several social functions are being arranged for them. Mr. Kane established the Artcraft interests on the coast and made his headquarters in the Golden Gate City in 1916 and 1917. He regrets that pressure of business in New York, demanding his return at as early a date as possible, will prevent a swing also into the Pacific Northwest, where he had his successes years ago.

On the return trip Mr. and Mrs. Kane will pay brief visits to Adama, Ariz., Topoka, Mr. Kane's boyhood home; Kansas City, where he was in newspaper work before entering the theatrical and later the picture industry, and Chicago.

While Miss Hansen has been starred in feature productions in the past we find after an investigation that her strongest forte is in the serial field. This is shown to us not only by exhibitor remarks, but also by the direct opinion of the fan as expressed in the many letters received by Miss Hansen.

Prominent Authors to Write

All the serials which will be made by her own company will come from the pens of some of our most noted authors. Negotiations are now under way with a prominent writer of fiction to furnish Miss Hansen with her first vehicle under the new arrangement. It is believed that stories from writers of this kind will not only add to the production value, but will also carry with it an additional advertising strength that will place these serials in many houses which today do not run this type of picture.

It is the belief of Miss Hansen and her associates that the serials which will emanate from her studios will put this class of picture on a higher plane than it has ever before enjoyed. It is evident that there has been a big improvement from year to year in serials and that they are constantly reaching into bigger houses, but it is the intention of Miss Hansen to make a decided big movement toward an improvement in this type of production that they will be actually demanded by the best theatres.

Says Federated Offers Greatest Opportunities

W. G. Underwood, of the Specialty Film Company, Dallas, who has recently acquired membership in the Federated Film Exchanges of America, Inc., arranging to distribute Federated products in Texas, Oklahoma and Arkansas, when asked to make a statement, giving the reason for his becoming a Federated member, said: "The reason I became a member of the Federated Exchanges is that a careful survey of the industry proved that Federated offers the independent exchange man the greatest opportunity to make money in the business."
Film Salesmen Watching Campaign for Revision of Income Tax Regulations

HUNDREDS of film salesmen throughout the United States who have been materially benefited if the campaign of the National Council of Traveling Salesmen's Associations for a revision of existing income tax regulations is successful. A number of conferences were held in Washington, D.C., last week by Tim Healy, president, and Samuel Blumberg, attorney, representing the council, with officials of the Internal Revenue Bureau.

Council Seeks Ruling

The Council is seeking a ruling from the Treasury Department which will permit traveling salesmen to deduct their traveling expenses incurred while on the road in the pursuance of their occupation, from their income tax returns. Under the present interpretation of the law, such a deduction is not permitted. It has been held by the Bureau of Internal Revenue that while the law authorized the deduction of legitimate business expenses, occurring in the operation of a business, the same principle could not be applied under the law to individuals, such as traveling salesmen.

Salesmen traveling on a commission basis—and it is estimated that about half the traveling salesmen in the United States are employed on a straight commission basis and pay their own traveling expenses—declare that they are discriminated against, as they are not permitted to have their expense paid by their employers. When paid by a mercantile concern, traveling expenses incurred by employees on the road are permitted to be deducted from the income tax returns.

Films salesmen who are affected by this ruling, have indorsed a bill introduced in Congress by Representative Lowery which would declare such expenses lawful deductions. Such a ruling would result in a large saving to each, it is declared.

The commissioner of internal revenue has called upon the solicitor of the bureau to submit an informal ruling in the matter and it is presumed when this has been done an announcement will be made. The travelers' representatives are very hopeful of a favorable decision.

“The Great Adventure,” a First National Film, Shows Westminster Abbey Scenes

FOUR of the most pretentious reproductions of historic places which have ever been made in a motion picture studio, it is stated, will furnish settings for scenes in “The Great Adventure,” the third Whitman Bennett production starring Barrymore for distribution by Associated First National Pictures, Inc. These four settings are faithful reproductions of portions of Westminster Abbey, one being the east end of the South Ambulatory, the second the chancel looking toward the High Altar; the third the gallery looking toward the chancel, and the fourth the organ loft.

Full advantage was taken by Mr. Bennett of the opportunity for magnificent settings which the scenes in the story laid in Westminster Abbey, offered. Architectural drawings of the four portions of the abbey which were later reproduced were prepared by George Washington and formed the basis of the work by the studio carpenters and artists. Curiously enough an unforeseen arrangement of its proportions provided the greatest difficulty in the photography. This was the lighting effects. Owing to the high windows of various coloring and the numerous deflections of lights caused by the vaultings and arches of the edifice the duplicating of the degree of illumination inside the historic building was a formidable task. The effect was finally obtained by retinting of the reproduced walls and ceilings.

Kenneth Webb is directing the production.

Pauline Frederick Starts Work on Her Second Production for Robertson-Cole

NOW that her first Robertson-Cole production has been finished and is already ready for distribution, Pauline Frederick has started work in California on the second of her new series, not more than four of which she is making this year, which was selected after a survey of more than 200 plays and novels, as her contract calls for Miss Frederick's appearance in productions which reach the "super-special" grade.

In “A Slave of Vanity,” her first picture, from Arthur Wing Pinero’s "Iris," Robertson-Cole believes exhibitors will find an unusual acting from the standpoint of artistic and commercial value. It is laid in England and on the Continent, its characteristics of exclusivity and sophistication of British life, and its questions are such as may arise among the most cultured people of the more leisurely class.

In "A Slave of Vanity," the finer instincts and qualities of womanhood serve as the dominant theme for the development of the story.

Although Iris Bellamy, played by Miss Frederick, is introduced as a luxurious pleasure loving woman, it soon becomes apparent that she is really the victim of circumstance.

A Victim of Caprice

The petted, pampered wife of an English clubman, showered with luxury, she finds herself, after the death of her husband, the target for every suitor who offers to bids her to re-marry, unless she sacrifice every penny of her fortune and her social prestige.

When she meets and falls in love with an upright young chap, she hesitates to marry him because she feels she is not fit to be the helpmate of a poor man. Her struggle is a keen one, the more so because of the temptation to accept the offer of a wealthy merchant who is in love with her. "A Slave of Vanity" is said to be a production which will have a broad and telling appeal upon its own merits, beside the force which is carried with the name of Miss Frederick, and the handwork of Sir Arthur Wing Pinero.

Robertson-Cole is confidenty expecting far-reaching popularity and ample financial success from this, the initial Frederick production.

Owen Moore Will Star in Coming Selznick Picture

In announcing Owen Moore's forthcoming Selznick picture, "The Chicken in the Case," formerly called "Lend Me Your Wife," Myron and David Selznick, president and secretary respectively of Selznick Pictures Corporation, declared that the former title was chosen primarily from a box office point of view.

Prior to the selection of the title, they were discussing with Director Victor Heerman and Edmund Goulding, scenario writer, the relative merits of several other titles, other than "Lend Me Your Wife," which title has already been used for a motion picture production. Mr. Goulding suggested as a suitable title from a box office angle, "The Chicken in the Case," and it was immediately accepted.

Prominent members of the cast supporting Mr. Moore include Vivia Ogden, Teddy Sampson, Katherine Perry, Walter Walker and Edgar Nelson. The story was written by Mr. Heerman and adapted for the screen by Sarah Y. Mason. Edwin Sturgis is assisting Director Heerman in the production.

Dorothy Dalton Back from West

Dorothy Dalton, Paramount star, has just returned from Chicago, where she played her old role of Chrissy during the run there of the Morris Gest spectacle, "Aphrodite." Immediately upon her arrival in New York Miss Dalton went out to the new Long Island City studio of the Famous Players-Lasky Corporation, which she inspected from basement to roof and expressed much admiration for the entire plant. Miss Dalton has plunged into her preparations for her coming Paramount picture, as yet not announced.
J. G. Hawks Signs Contract to Continue as Head of Goldwyn Editorial Forces

J. G. HAWKS, pioneer in the development of film technique and managing editor of the Goldwyn Studios, has signed a long-term contract to continue as head of its editorial forces. Mr. Hawks is known in the motion picture industry as an able studio editor as well as writer of continuity and of original scenarios. His experience has extended over many years.

Mr. Hawks edited Goldwyn's production of Basil King's "Earthbound," Gouverneur Morris' story, "The Branding Iron," from Katherine Newlin Burt's story, all of which are said to have found popular favor. He has just completed the editing of two new feature productions, "Buntly Pulls the Strings," from Graham Moffatt's Scotch comedy of the same title, and "Godless Men," the screen version of Ben Ames Williams' sea story directed by Reginald Barker.

Built Up Staff

In the time that Mr. Hawks has been head of the Goldwyn editorial department he has helped Abraham Lebow, vice-president in charge of production at the company's Culver City studios, in building up one of the strongest staffs of editors and continuity writers in the country. On its roster are the names of many distinguished authors, among which are Thompson Buchanan, Cleves Kinkaid, Louis Sherwin, Elmer Rice, Charles Kenyon, Arthur Statter and others.

Mr. Hawks is a San Franciscan by birth. After attending the San Francisco public schools he became a student at Leland Stanford University and the Mechanic Arts School of San Francisco. He has followed many professions and lives in many places. He has been soldier, sailor, rancher, actor, stage manager, stage director, writer of scenarios, motion picture director and studio editor. His first stage appearance was made in the Stockwell stock theatre in San Francisco in 1900.

His first work in pictures was as an author of scenarios in 1911 for Essanay. Stories by him have been produced by Reliance, Mr. Abraham, Solax and Ince while he has directed for Monarch, Vim and Pathé.

He was among the first writers and directors for the screen who insisted upon the story as the chief thing in any motion picture—star, cast, author and director all being regarded as subsidiary to a story which is truthful and to human nature.

Emory Johnson to Have Big Part in Goldwyn Film

The excellence of Emory Johnson's work in Betty Compson's first starring picture, "Prisoners of Love," which is being distributed by Goldwyn, resulted in Miss Compson giving him an important role in her second production, as yet unnamed.

In "Prisoners of Love" Johnson gave, it is stated, a finished portrayal of his role as an unthinking, impulsive youth, a part which called for a wide range of emotional acting. He had hardly finished work in this production when he was re-engaged by Miss Compson.

Johnson's work before the camera began in a peculiar way. He is a graduate in architecture of the University of California, but tired of his profession and while touring saw a motion picture company at work on location.

He asked to be given work and was made assistant camera man at $8 a week. Later he was given small parts and in three months was cast for a leading role in a one-reel western drama. He was with Pathé and Universal and has played leads opposite Mary Pickford, Dorothy Dalton, Ethel Clayton and Constance Talmadge.

Barrett McCormick Books W. W. Hodkinson Releases

S. Barrett McCormick, managing director of the Rivoli Theater, Toledo, Ohio, is universally conceded to be judge of good pictures; and for this reason especial significance attaches itself to an announcement which comes from the home office of the W. W. Hodkinson Corporation to the effect that Mr. McCormick has booked for the Rivoli Theatre the following Hodkinson-released productions, "Riders of the Dawn," "The U. P. Trail," and "The House of Whispers."

He recognizes the extraordinary pulling power of Zane Grey's name. Mr. Grey is the author of "Riders of the Dawn" and "The U. P. Trail," and he also says that J. Warren Kerrigan is a singularly strong box office attraction. "The House of Whispers" is booked for a seven-day run at the Rivoli in December.

H. Thompson Rich Joins Hodkinson Organization

One of the most recent additions to the W. W. Hodkinson organization is H. Thompson Rich, a writer of unusual ability. Mr. Rich has been associated in the past with Vitagraph, Metro and Goldwyn and has been intensively trained in every branch of the business. While he is perhaps best known as a continuity writer, he is also an author of no little repute, having published over twenty stories in American and foreign magazines, and also several one-act plays—one of which has since been produced—as well as over five hundred poems.

Mr. Rich has written many motion picture stories, both original and adaptations. The latest work of his pen is "Stolen Moments," released by the American Cinema Corporation. He has also recently made the screen adaptation of "Fine Feathers," Eugene Walter's play.

Mr. Rich will head the Literary Department of the W. W. Hodkinson corporation and his work will be of a most diversified nature, insofar as it is he who will comb the market for literary material available for screen usage, after which he will also aid in preparing these same works for the screen, co-operating wherever possible with the author.
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Made According to U.S. Navy Standard
"Song of the Soul," a Kendall-Chambers Film, Is in Big Demand by Exhibitors

The pre-release showing of the first of the Kendall-Chambers pictures, "The Song of the Soul," starring Vivian Martin, at the Capitol Theatre, has been followed by many letters from exhibitors in all parts of the country requesting early bookings, it is stated. The popularity of this young star, according to a number of exhibitors who are in a position to know the preferences of their clientele, makes her one of the strongest drawing cards obtainable.

In re-introducing Miss Martin to the photoplay public under new auspices, Mr. Kendall determined to bring out phases of the actresses' art that have never been revealed. Before she essayed studio work, Miss Martin had profited by a thorough stage training with some of the leading players of the country. She had proven her ability in emotional portrayals, as well as in roles of a lighter character that gave little scope to the more serious side of her histrionic talent.

"The Song of the Soul," adapted from "An Old World Romance," by William J. Locke, was selected as an ideal subject for the first of the Kendall-Chambers productions, in that the emotional, dramatic and appealing story presented the star in a new light.

Miss Martin was credited with giving in this picture the finest performance of her career, and the production as a whole was accorded a place among the most worth while of recent contributions to the screen.

Levey Company Has Made a Picture of New York, Showing Only Night Scenes

A new reel of film, actually photographed at night, is an achievement of the Harry Levey Service Corporation camera department, according to reports. Most film companies take their night scenes during the day, but the Leveys have taken the negatives so that when the picture is shown on the screen it presents the appearance of having been made at night.

The film is a picturization of New York by night, and is part of an educational picture being produced by the Harry Levey Service Corporation to show the uses and advantages of electricity. The feature, which is called "The Porcelain Lamp," is to be released in the form of a series of ten one-reel pictures, each one complete in itself and showing a different phase of the story of electricity—and, in this story, New York by night plays an important part. Nowhere is the display of electric light so lavish as on the main thoroughfares of this city, which are called "The Great White Way."

There has long been a series of night scenes photographed by Willard Van der Veer of the Levey photographic staff. Complete panoramic views of New York by night have been fully visualized.

One of the actual strides forward that has been made in this night photography is the fact that while formerly it was necessary to employ stop-motion photography, Mr. Van der Veer's work has been done at very nearly normal speed, with a minor ultra-stigmat lens.

The crowds streaming out of the Capitol Theatre, the world's largest theater, after the evening performance; Fifth avenue, with the semaphore signalling the lights to regulate night traffic; One Hundred and Twenty-fifth street, the main thoroughfare of New York's uptown district, with its lights shining from East to West, are all part of this film. And there is shown, too, Coney Island, with its turrets ablaze, and its scenic railways, its merry-go-rounds, its chutes—the chutes—all winking and twinkling.

The majority of the scenes for this film were made between the hours of 11 p.m. and 1 o'clock a.m., it is said. These hours were selected as being those at which New York night-life is seen at its height. When shown on the screen the picture shows, it is said, all the magic of the great city, with a charitable darkness laid over sordidity, and with the excitement, the joyfulness, the lure, alone, apparent.

Omaha to Hold Picture Week

The leading exhibitors of Omaha have combined their efforts to put over Omaha's first annual motion picture week, beginning Saturday, November 6. This promises to be quite an event—probably one that will be nation-wide before another year passes. The big feature will be a parade of exchange and theatre staffs.

Next Barriscale Picture Is Given a Strong Cast

The next J. L. Frothingham production in which Bessie Barriscale will be starred has been made under the working title of "The Living Child." This was made from the story of that name by Mary Lerner and adapted to the screen by H. H. Van Loan. The direction is by Paul Scardon, who has been responsible for many great screen successes.

Seldom has there been assembled a cast which equals for strength that selected by Mr. Frothingham. Included in it one finds such players as Walter McGrail, who has appeared in a number of Selznick and National productions; Ethel Grey Terry, famous beauty of the screen; Eugenia Besserer, one of screendom's favorite delineators of aristocratic types; Pat O'Malley, who was seen as the energetic young reporter in Marshall Neilan's "Go and Get It"; Winter Hall, a player of distinction who appeared in "The Forbidden Woman," as well as in many Paramount productions; Joseph J. Dowling, featured in many Benjamin B. Hampton productions and to whom was intrusted the central role of the "Kentucky Colonel," a recent Hodkinson release; Lydia Knott, one of the ablest character women on the screen and Irene Yeager, an appealing child actress.
Hobart Bosworth Returns to Supervision of Thomas H. Ince in Strong Sea Story

HOBART BOSWORTH, whose performances in "Behind the Door" and "Below the Surface" stamp him as one of the most interesting of the younger generation of American stars, has returned to the supervision of Thomas H. Ince and has started work on a new Thomas H. Ince-Associated Producers production, a sequel to Ince's "The Birth of the East," under the supervision of J. Parker Read, Jr.

The return of Mr. Bosworth to the Thomas H. Ince banner is of the greatest significance to both trade and public since the two former Ince-Bosworth productions were conceded to be among the most successful photodramas of the present year.

Powerful Story

It is forcasted that the coming story will be equally as powerful, both as regards characterization and treatment, as "Behind the Door." Ince's dramatic conception and showmanship, as in former Bosworth successes, will again be the guiding influence and the producer will personally supervise the filming of "Pearls and Pain."

Mr. Bosworth will be seen in the character of "Roy," with whom "Pearls and Pain of the Pacific," a role said to afford him an even greater opportunity to exercise his virile dramatic power than the "Sea Wolf," or the sagacity of "Behind the Door." The supporting cast includes Madge Bellamy, in the leading feminine role of the bewitching and totally unsophisticated white protege of a wealthy Chinese merchant; Tully Marshall as the old Chinese trader and Niles Welsh as the son of Brand.

The original story, by Carey Wilson, which was adapted to the screen by Joseph Franklin Poland, deals with the romantic but highly dangerous occupation of pearl smuggling. Singapore, the trade center of the East, as picturesque and cosmopolitan as Cairo, and the pearl fisheries of the South Seas, constitute the locale. Roland Lee will direct the picture and J. D. Taylor, who has photographed all of the recent Bosworth vehicles, will again be in charge of the cameras.

"The Eternal Mother" to Be Distributed

As a "Pioneer Master Special" Picture

THE film starring Florence Reed and which carries the title of "The Eternal Mother" has been acquired by the Pioneer Film Corporation, according to an announcement made recently by President A. E. Lefcourt at the Pioneer headquarters, 150 West 46th street, New York.

This picture has been characterized as one of the best that Florence Reed has ever made. The theme is a powerful one, it is said, and the directors have given the star the fullest opportunity for her dramatic powers.

It was said at the headquarters of the company that the picture will be distributed under the heading of a "Pioneer Master Special." The release deals are: "The Son of Tarzan," "The Tiger Band," and "The Mystery Mind."

So far as the release of "Tarzan" is concerned, it is said to rank with the best serials that have ever been produced. It was written by Edgar Rice Burroughs, who wrote all the stories and produced by David P. Howells.

Has Few Peers

"The Tiger Band" was made by Warner Brothers, the producers of "The Lost City," and for thrills and a remarkable story, it has few peers, it is alleged.

"The Mystery Mind" was produced by the Supreme Pictures, Inc., and has as its star, J. Robert Pauline, the hypnotist, who has entertained theatregoers in many parts of the world. "Ballyhoo" and "Klondike" are Peggy Shanor, Paul Panzer and Violet MacMillan. The story was written by Arthur B. Reeve and John W. Grey.

The Nick Carter series heads the list of two reel subjects. These pictures, based on the noted Nick Carter stories, have been made with all the lavishlyness, reports say, that could be put into a short subject. Tom Carrigan portrays Nick, while Mae Gaston fills the role of "Patsy," Nick's fiancée. Slim Charing plays the part of "Chick." The Nick Carter series is made up of fifteen two-reelers.

"Peeps Into the Future," a series of satirical comedies, two-reelers, runs a close second to the Nick Carter pictures for entertainment value. These pictures depict life a hundred years hence and the cleverly devised fancies which the science of the future is told is expected to obtain a warm reception for them wherever they are shown.

Dressler-World Suit Is Settled Outside Court

Supreme Court Justice Hotchkiss on motion of counsel for both sides has stricken from the court calendar the suit brought by the Dressler Producing Corporation against the World Film Corporation and the Marie Dressler Motion Picture Corporation, as it was announced to the court that the controversy between the litigants had been settled out of court.

The action was brought by William A. Prime as president of the Dressler producing corporation for an injunction preventing the World Film people from exhibiting the motion pictures, "The Scrub Lady," "Fired," and "The Cross Red Nurse," or from rendering any accounting or paying over any money to the Marie Dressler Motion Picture Corporation.

It is alleged large sums were spent producing the negatives and prints of the pictures, and that Miss Dressler and her husband, James Dalton, were instructed not to sell them without the consent of the board of directors. Despite this it was alleged...
Goldwyn’s “Earthbound” Is Released; Already Booked Solid by Four Chains

Road Show Plan Abandoned So Showmen Can Reap Full Benefit of Prestige Achieved by the Picture Through Runs—Los Angeles Showing Continues

ALTHOUGH the Goldwyn Distributing Corporation believes that Basil King's fine picture, "Earthbound," would unquestionably bring great returns as a road show, or from runs in legitimate theatres, it is officially announced that it will be released immediately to exhibitors.

This policy in the handling of a great picture whose popularity has been attested by a most enthusiastic reception, means that exhibitors are to reap the full immediate benefit of the prestige achieved by the production through extended runs at theatres in key cities.

The announcement comes as the culmination of a great advertising campaign launched by Goldwyn in August when the picture was presented simultaneously at the Astor Theatre, New York, and the Playhouse, Chicago, at $2 top, followed by a run at Miller's Theatre, Los Angeles.

Publicity of Value

The benefit to be derived from the publicity that "Earthbound" has received during the past three months is inestimable. Important newspapers in all large cities have given space to the new photoplay art revealed in this production, and many national magazines have brought it to the attention of their readers. Besides, many papers have run accounts of the large crowds it has attracted.

Furthering the advertising gained by special engagements, additional indefinite runs are scheduled for the Imperial, San Francisco, October 24; the Strand, Seattle, October 6; Ascher's Auditorium, Dayton, Ohio, November 7; Massey Hall, Toronto, Canada, November 5; the Columbia, Portland, Ore., and the Victory, Tampa, Fla.

Booked Solid by Four Circuits

Coincident with Goldwyn's announcement of a booking policy on "Earthbound" comes the news that the picture has been booked solid for at least the big ten circuits in the country, starting with the Loew houses in Greater New York. All of the Ascher theatres in Chicago, and the Dayton, Rockford, Ill., and the Milwaukee theatres of the circuit, have signed for it — twenty-one houses in all. The fifteen theatres of the Lubliner & Trinz circuit of Chicago have booked it and it will be shown in six bigINTEGER and von Herberg theatres in the Northwest.

The indefinite run of the picture at Miller's Theatre, Los Angeles, is now in its fourth week and continues to pack the house. It has played, up to and including its eighteenth day, when the latest available figures were obtained, to $8,012 persons in that 600 seat house at $1 top price.

"Earthbound" has been given a trade showing in London, Antwerp, Stockholm, Copenhagen and Berlin. It soon will open in London for an indefinite run at Covent Garden Royal Opera House.

"Love, Honor and Behave" — a First National Release

Mack Sennett's latest big picture, "Love Honor and Behave," is said to have qualities that will appeal to every type of picture patron. A quality not usually associated with Sennett comedies is that of sentiment which abounds in this new plot.

Marie Prevost appears as a young bride. The bridegroom is George O'Hara, and the tangle that is woven in their domestic affairs provides this picture with its plot. The bridegroom is held in the mesh of circumstantial evidence and the bride is too willing to believe the worst. They take their case to the judge. He settles their differences. In order to do this, "Judge" Murray tells the pair a story purporting to be the narrative of his own experiences when he, too, was a bridegroom and his bride was likewise over-jealous.

His story provides the episodes of the picture. Beautiful Phyllis Haver, as leading woman in the Judge's story, is revealed as a bride whose experiences parallel those of the piquant Marie.

It is said by those who have seen this picture that the injection of a real purpose, the development of an authentic plot and the projection of a sound moral do not interfere at all with the hilarious movement of a typically Sennett story. It will be released "through Associated First National Pictures, Inc.

"A Message from Mars" Made by Karger for Metro

Fanciful scenes representing life as some scientists declare it exists on the planet Mars will comprise one of the many novel features of Bert Lytell's next Metro picture, "A Message from Mars," which will be a Maxwell Karger production.

The production is the screen version of Richard Penhallow's stage play of the same name in which Sir Charles Hawtrey starred with great success some years ago. The story of the play revolves about a young bachelor named Horace Parker, who is visited in a dream by a strange emissary from Mars. The messenger has been banished from the other planet and his sole means of return lies in his reforming the most selfish man that he can find on this earth.

The initial scenes of the production are laid, therefore, on the planet Mars, and show the inhabitants—the Martians—in their native element. In this way unusual opportunity for novelty in scenic effects is offered. Houses of fantastic structure will be shown, with their inhabitants moving about in queer costumes, as well as some striking night scenes on the planet Mars, depicting a state of civilization far superior to our own.

As it develops in the play, the messenger leaves Mars to come to Earth to effect the reformation of the most selfish man upon our planet, and the further development of the story shows the successful completion of his mission and his return to Mars.

This film will follow "The Misleading Lady," by Charles Goddard and Paul Dickey which Mr. Lytell recently completed, and will be presented with a noteworthy supporting cast. The screen adaptation has been written by Arthur Zeliner and Arthur Maude.

Thomas Meighan in "The Quarry"

With the arrival of a complete staff from the West Coast studio of the Famous Players-Lasky Corporation, Thomas Meighan has joined the Paramount stars who are working in the new Long Island studio of this company. His vehicle is "The Quarry," by John Morosco, a story of unusual human interest and dramatic situations which offers Mr. Meighan the role of a convict. Paul Schofield did the scenario. The same staff surrounds Mr. Meighan as in "The Easy Road," which he recently completed on the West Coast. Tom Forman is again the director, Harry Perry the cameraman and Harold Schwartz the assistant director. The cast has not been announced.
London Newspapers Are Lending Support to Goldwyn’s Policy of Booking Productions
Northcliffe Press Advocating Company’s Plan of “Look Before You Book”—Firm Has Opened Branch Offices in Ten Cities

GOLDWYN, LTD., the English branch of Goldwyn Pictures Corporation, is becoming increasingly popular with the newspapers of London and the provinces and with the exhibitors. This fact is due mainly to the business policy put in force when Goldwyn, Ltd., was organized and which has consistently been its guiding spirit—“Look before you book.”

Goldwyn, Ltd., has pitted itself against the block-booking system in Great Britain. It believes that the exhibitor should not only see a picture before he books it, but that he should be free to book or to reject each picture that he views on its individual merits. English exhibitors were not used to that policy, but they are becoming used to it in increasing numbers—the big business being done by Goldwyn, Ltd., proves that.

And now the London press has been converted to the “Look before you book” policy. Lord Northcliffe has thrown the powerful support of his three London dailies—the Times, the News and the Mail—on the side of Goldwyn’s stand, and other papers are following suit. The Northcliffe press is advocating the Goldwyn policy as a means of ridding the cinema theatres of the poor, silly pictures which many of them now show in order to make room for the really worth-while productions. No permits are being granted for the erection of new theatres.

Opens New Branches

Another proof of the increasing English popularity of Goldwyn may be found in the fact that English visitors to the United States, especially those in any manner connected with the cinema industry, are constantly calling at the Goldwyn New York offices. The big impression made upon them by the English stand of the firm makes them want to learn something at first hand about the home office.

The London offices of Goldwyn, Ltd., at Nos. 25-26 Little Newport street, possession of which was taken several weeks ago, are becoming the Mecca of English exhibitors who go to London. In addition to releasing the third year Goldwyn product, Goldwyn, Ltd., has arranged for a showing in the near future of Goldwyn’s great fourth year picture, “Earthbound,” written by Basil King. It has been booked for an indefinite run at the Covent Garden Royal Opera House. The showing at Covent Garden is in the nature of a huge nation-wide exploitation stunt so that all of Great Britain may know the nature of the picture upon its first showing.

Goldwyn, Ltd., is constantly expanding. Already it has established branch exchanges at Bristol, Birmingham, Cardiff, Glasgow, Leeds, Liverpool, Newcastle, Manchester, Sheffield and Dublin. A. George Smith, managing director, has assembled about him one of the most efficient and loyal of selling forces and Charles Lapworth, secretary and director of promotion, has had much to do in turning the casual reception at first accorded to a new company into the present more than cordial relations that exist between it and British exhibitors.

“Dice of Destiny” to Be a Pathé December Feature

H. B. Warner in “Dice of Destiny” will be the first feature release on Pathé’s program for December. The Warner starring vehicle was produced by Jesse D. Hampton from a popular novel by John Moroso, published under the title “The People Against Nancy Preston.”

The Moroso story, adapted by Fred Myton, who did the scenarios for some of the most successful photoplays of the year, gives Mr. Warner a role and vehicle similar to the one in which he achieved his greatest stage success, Jimmy Valentine.

“Dice of Destiny” is a crook melodrama with a strong love interest. Jimmy Doyle is the name of the character portrayed by Warner and the Pathé star finds himself suitably cast in a role which is of ample scope and design to permit of a typically polished performance of the Warner fashion.

The Hampton production is well supplied with dramatic incident and forceful situation. “Dice of Destiny” is a melodrama with its two central characters claiming deep sympathy and involved in a web of circumstances which makes them strongly appealing.

Lillian Rich is the leading woman. Henry King directed the picture. In a cast Rosemary Theby, Howard Davies, Harvey Clark, J. P. Lockrey, Claude Payton and Frederick Huntley appear.

“Determination” Sold for India

The United States Photoplay Corporation has sold the rights for the super-feature photoplay “Determination” now under production at the studios in Grantwood, N. J., to J. Pearson & Co., of Bombay, India, for all of India, Burma and Ceylon. Mr. Pearson personally concluded the deal with Captain Stall.
Mermaid Comedies Shown in Competition at Detroit

Two Mermaid Comedies in competition at two of the biggest theatres was the unique situation in Detroit last week. "Nonsense," in which Jimmie Adams is featured and directed by Jack White was on the bill at the Broadway Strand while "Dynamite," starring Lloyd Hamilton was being shown at the Majestic.

Annette Kellerman in "The Art of Diving," the third of Educational's special releases also occupied a prominent position on the bill at the Broadway Strand.

Kellerman Production on Capitol Anniversary Bill

"The Art of Diving," the Annette Kellerman slow motion picture and the third of the single reel specials released through Educational Exchanges is being featured on the anniversary program of the Capitol theatre, New York this week. After seeing this picture, which is made by the Cinal process, S. L. Rothapfel asked that the New York release be held back so that he could include it in his celebration of the end of the Capitol's first year.

In this picture the "modern Venus" is said to reveal the secrets of her diving that has made her one of the greatest drawing cards in all vaudeville. First her feats are shown with the standard motion picture camera and then the movements are analyzed by slow motion.

Educational reports a record breaking number of inquiries for the picture.

King Vidor Says Screen Themes Will Not Be Dependent on Books and Plays

THAT the screen is fast approaching the position where it will soon be absolutely independent of books and plays for its themes, if it has not already attained this position, is the opinion of King Vidor, producer of "The Jack Knife Man," expressed recently when the subject of original stories was made the basis of a discussion at the Alexandria Hotel, Los Angeles.

"The screen," said Mr. Vidor, "has already attained supremacy in the field of entertainment. Only lately the New York papers carried stories of the closing of many road attractions because of the inroads made by the screen into their financial returns. Having attained this supremacy it is now going beyond mere entertainment, and can truthfully be said to have created a new field of expression and education outwitting the spoken play and even books."

"Having attained such a position the natural result is that the screen will turn to authors who write for the screen and for the screen alone as it is true that the best plays are written by playwrights, so it will be true that the best screen stories will be written by specialists on screen writing."

"The day has long since past when the producer feels he must have a well known book or play in order to make a successful picture, in fact the best of our directors who are making their own independent productions feel that the real test of ability is made, when a picture that does not depend for its success upon previous stage advertising or book treatments becomes in screen terms, 'a knockout."

"In all other industries where advanced thinking and foresight are necessary for progress, it is always from those who have devoted their whole time and energy to a particular industry that the thinking and foresight is expected. Just so will the screen look to those who have specialized in screen writing for its new themes."

"This does not mean, however, that the door is shut to new writers, but it does mean that the writer who attempts to serve two masters must fail and that the successful writers are bound to be those who devote all their time and energy to screen writing."

Chief of Police of Kansas City and Omaha Praise "While New York Sleeps"

WHILE NEW YORK SLEEPS," one of the William Fox special productions scheduled for release in October, has started in reaping a box-office harvest in its travels from coast to coast. Directed by Charles J. Brabin, who has made other big productions, this picture is creating a sensation wherever it is played, it is said.

On its way westward from New York—where, after playing ten consecutive weeks on the Broadway at the Astor Theatre, it also drew record-breaking houses at the Fox Academy of Music, one of the largest theatres in the city, and the Lundubon Theatre up-town. The picture has just completed full-week engagements in St. Louis and Kansas City. After the Liberty Theatre in Los Angeles, the film drew a business bigger than anything the house had ever shown. The newspapers of St. Louis echoed the New York press in this regard.

In Kansas City, where, by special arrangement with the Messrs. J. J. and Lee Shubert, the picture played the Shubert Theatre, the picture did a far bigger business than did the spoken drama which occupied its stage the week previous.

With the keenest sort of competition, the production opened on Sunday to turn away business. From the start the Scott Godley of Kansas City sat in judgment on the criminal element of the play's three stories. Accompanied by Chief of Police Sullivan of Omaha, Chief of Police of the most enthusiastic spectators, and upon leaving the theatre declared to the management that it was a great production.

"You won't have much trouble filling the house this week," he said to Joseph M. Glick, Shubert's manager. "It's a great picture, and with conditions as they are today according to the newspapers—it is a timely one."

Scores of equally laudatory expressions have been received by the producers upon the merits of the film as a dramatic and financial success.

From the reports forwarded by the Kansas City Exchange of the Fox company exhibitors throughout the territory are now competing for runs of the picture in order to capitalize on the advertising and publicity it has received on its initial run in Kansas City.

Simone States He Has Al. E. Christie Comedies

Charles Simone, who is re-issuing seventeen comedies made by Al. E. Christie, makes the following reply to Charles Christie's statement published in our issue of October I. "The statement made by the manager of the Christie Comedies, Inc., would mean nothing to me were it not for the fact that it is likely to hinder the sales of the Al. E. Christie comedies I am offering to state rights buyers in the United States and Canada."

"Al. E. Christie made them under contract, the terms of which give me the legal right to use the name of Christie as the producer and I do not want the state rights buyers to get the impression that the comedies I am offering are anything but genuine Christie-made productions, to which I have all the American rights. Anyone buying these comedies will receive full protection. Two of the best known are the featured players, namely Billie Rhodes and Betty Compson." Mr. Simone's office is in the Federal Building, 220 West Forty-second street, New York.

Capellani Suit Ended

Supreme Court Justice George V. Mullen has signed an order discontinuing the suit brought in the New York Supreme Court for services alleged to have been rendered by the plaintiff, who is the head of the Albert Capellani Productions Company. The action was concurred in by counsel for Mr. Capellani.
Charles Urban Says Showmen Should Give Picture Patrons Their Money's Worth

CHARLES URBAN, president of the Kineto Company of America and producer of the Urban Popular Classics, was discussing recently the manner which has drawn the attention of the editors of the trade's principal papers—high admission prices and dwindling patronage, which is said to be worrying the exhibitors generally.

Mr. Urban said: "In easy times there is always a tendency to get soft and this tendency affects quality quite as much as it does quantity. Now, as it happens, there has been no decrease in quantity production—all these will help solve the exhibitor's problem, if he will employ them.

"Motion picture patrons are no different from any other sort of purchasers. They are buying entertainment and they want their money's worth. If they see a good show, they do not regret the expenditure. If they do not see a good show, they do regret the expenditure, and that sort of regret too often repeated is most surely going to get them out of the habit of going to the movies.

"The exhibitor has it in his power to prevent this downward slide in what everybody thought was a firmly established habit. It can be done, I firmly believe, without lowering the present admission prices. The idea is not to see the same mediocre show for less money, but to see an improved, a really good show, for the same money.

Can Strengthen Program

"The exhibitor can strengthen his program by doing exactly what the editors of his trade papers have been telling him to do: he can strengthen the program by the medium of the short subject. It is possible to arrange a program so that despite the rating of the feature, the audience will be delighted. The market is not slack of worthy short subject material and there is no excuse for any exhibitor to send his patrons away disenchanted. It is easily possible to give an entire show composed of short subjects and make of it a good entertainment."

Mr. Urban has been in the motion picture business more than 23 years, and while his time has been largely spent as a producer of motion pictures—industrial and educational—he has also been a showman. He was the first man to take over a great "legitimate" theatre and charge £2.50 a seat. He did this more than 10 years ago at La Scala in London with his Kinemacolor Pictures and then originated the lighting and symphonie effects which today are a part of the big first run houses.

Paglin and Davidson Do Publicity and Art Work

The Paglin-Davidson Agency for the purpose of exploiting the motion picture industry in the realm of art and publicity, announces the opening of its offices at 1393 Broadway, New York. The agency is being operated to supply the trade with art and copy work. It is furnishing a service including press books, publicity campaigns, advertising copy, inserts, teasers, heralds, and layouts for all sorts of exploitation or display.

The firm is composed of Julius J. Paglin and Sidney C. Davidson, two versatile and experienced advertising men. Mr. Paglin has just completed a year's service with the American Jewish Relief Committee as publicity and campaign director in Pennsylvania, Georgia, Maryland, Missouri, and Alabama. He has had considerable experience in exploitation work.

Was Advertising Manager

Previous to this he was associated with the S. and S. Film Company, of Pittsburg, and was also connected with the Amusement Publishing Company, of Pittsburg, as general advertising manager, controlling all the concert programs in the city. He has completed work for the Pittsburg Orchestral Association, the Philadelphia Orchestra Association, the Chicago Opera Association, and others.

Mr. Davidson is a skilled artist. He was also connected with the American Jewish Relief Committee, and during his work with them in Canada and Alabama he created several striking art ideas. He was a member of the staff of the Syracuse Journal for two years. He is a graduate of the Syracuse College of Fine Arts.
National Motion Picture Ball Has Been
Postponed Until Middle of December

THE National Motion Picture Pageant and Ball under the auspices of the Motion Picture Theatre Owners of America which was to have been held the first week of November, has been postponed until the middle of December.

The officers of the organization, owing to the presidential election, deemed it wise to change the date so as to afford an opportunity to the exhibitors of the country to cast their vote on election day. The organization felt that to use hundred per cent representation of the exhibitor power at the polls was needed.

Many friends of the industry, as well as exhibitors, are candidates for office at the coming elections. Many state organizations are also supporting various candidates who have been friendly to the industry. It was with this in mind and because of the numerous letters and telegraphic communications from all parts of the United States requesting the postponement, that the officers decided to hold the ball at a later date.

It is the intention of the president of the organization to summon all of the officers and executive committee for an executive session in New York several days prior to the pageant and ball. At this conference it is the purpose of the executive committee and the officers to meet with the members of the National Association of the Motion Picture Industry for the purpose of working out a constructive solution of the many problems which the industry will have to face in the very near future.

It is also hoped that this executive session will have a more perfect understanding between the manufacturer, distributor and exhibitor as to the business policies which will prevail in the future.

Every effort will be made to make this affair the greatest in the history of the industry. The general public will be invited to participate with us and no effort or expense will be spared to show them the work of the great organization which was inaugurated at Cleveland primarily to safeguard the interests of the people who patronize our theatres and to make this the fourth greatest industry in the country.

Personal Touch
(Continued from page 40)

a trip through Pennsylvania, Washington and the West. * * *

W. F. Barrett, division manager for Vitagraph at Toronto, announces the appointment of Frank Venturi of Allentown, Pennsylvania, office, as branch manager of Toronto office.

Felix Orman, has written a book entitled "The Pioneer of the Photoplay," dealing principally with the experiences of J. Stuart Blackton and the Vitaphoto Company, in the growth of the motion picture industry. Mr. Orman is a newspaper man and gives much interesting data about the early days of the silent drama.

Charles Holtz, of Danforth, Me., is building a new theatre there seating three hundred and fifty. It will open November 30.

H. V. O'Connor, manager of the Pathe exchange at Toronto, is one of the busiest men in Canada since the Pathe office has been moved into the Hermant Building, the new film exchange for the housing of the film industry. Frank Vernelli, who came from Boston, is the Pathe sales representative and James Travis is Toronto sales representative. A more united and co-operative force of company employees never was so well organized, as shown by the splendid results of Pathe sales in that territory.

Jake Berman, sales manager of the Regal Films, Limited, of Toronto, handles Metro, Screen Classics, Realart Pictures, Robertson-Cole Productions, trials and comedies. Jake with this list has no difficulty in keeping up to the 100 per cent mark.

Johnston McCarthy, author of the Ruth Roland serial under production by Pathe, also author of Douglas Fairbanks' "The Curse of Capistrano," is stopping at the Hotel Astor with Mrs. McCarthy, on his annual visit from Colorado Springs. He will be in town for several weeks.

D. J. Sullivan, formerly of the division of the Bureau of Public Information, was in New York last week from the Coast making a bid for a return to the film industry in an executive capacity. Mr. Sullivan has been interested in real estate of the Coast for the past two or three years.

"Bill" Rudolph, returned from Washington, D. C., where he had exploited Louis Mayer's "A Woman's Man" at the Metropolitan Theatre and the Knickerbocker, of the Harry Crandall circuit. Without mentioning a star, but presenting the picture entirely on its merits with his original methods of advertising, it played for one week to capacity houses.

Frank E. O'Byrne, cinematographer for Pathe in Toronto, is the man who shot the Man o' War horse race for the Pathe News Weekly. And it is said to be the best news film ever made of a horse race.* * *

Douglas Cooper, is the Toronto representative for Associated Producers in Canada. He has just taken charge of the newly opened office at 12 Queen street.

Miles Gibbons, assistant sales manager at the Pathe New York office, will be married to Miss Ruth Seymour of New York, on Saturday, October 30th.* * *

The Commonwealth has removed its offices from 1600 Broadway to the fifteenth floor of 729 Seventh avenue, New York.

Clara Kimball Young and Harry Garson are due in New York this week, to confer on the exploitation of her latest feature, "Hush."

$2,000,000 for Chinese Theatres from "Outside"

According to reliable authority outside capital to the extent of $20,000,000 will be invested in moving picture theatres in China. The name of the organization behind the move is withheld for the present, but it is understood to be a company with large interests in China along other lines.

Two million dollars will erect a large number of Chinese picture houses. The idea is to drive these numerous picture wedges into the greater interior of China, eighty per cent of which is yet virgin territory. Millions of Chinese have yet to see their first movie.

Although outside capital is backing the theatre deal, the Chinese government will be actively concerned with it. The extra-territorial rights make it difficult for a foreigner to own land, and consequently real estate deals must be handled by Chinese, acting, of course, as emissaries of the foreigners.

This illustrates the fact that any one entering the Chinese field must be familiar with the Oriental superstitions and traditions. And the fact that a big organization already heavily interested in China in other ways is entering the picture market proves that there is money to be had in the industry in the republic.

HANDSOME YACHT
AT ANCHOR IN
SEAGIRT HARBOR

Said to Be Owned by Prominent
New York Broker Who
Wishes to Buy West

GOSSIP CONNECTS YACHT
WITH ROMAN VILLA

A handsome yacht, said to be owned by a prominent New York broker, was
encountered at Seagirt harbor yesterday.

It is understood that the owner is in
Seagirt working on his building site.
East eight he was there and called upon M. O'Byrne, the real estate agent.

Gossip persists in connecting the appearance of the vessel with the real estate deal of the famous villa near Seagirt, which will be remembered as the summer home of a movie star for the past time since it was built, at an enormous expense, several years ago.

At present it is occupied by an
unknown woman who lives there along
with a host of servants.

THE SHADOW ON
THE GRAVEYARD

Do you know that no one can erect a
classical building in China if the structure will cast a
shadow on a grave yard? * * *

Do you know what color is luckiest for Chinese superstitious? * * *

And do you know that in China a Theatre of 250,000,000 daily--or YOUR
pictures? That India makes this Theatre one of
700,000,000? * * *

That all China, with its picture-hungry millions, four times as many as the United States, has only 60 picture houses--one-fifth of the number in the United States? That there are envious possibilities to satisfy this hunger by building theatres and exhibiting pictures. * * *

Do you know that you and you and YOU can make money in this market if you approach it properly? Don't you build theatres next to graveyards? China, ever superstitious, is as much concerned about this as anything else.

I have lived in the Orient nine years. I know the traditions, the customs, the credos a person must know if he is to succeed in business. * * *

A picture man, an advertising man, an executive, a personal interest will convince you that I can point the way to financial success in China and India.

Address me:

CHINA-INDIA
/o Moving Picture World
New York City
C R I T I C I S M sometimes heard that huge sums of money involved in producing a picture are often wasted finds a refutation, it is said, in Reelart's latest production, a super-special directed by William Desmond Taylor, which is now being booked by exhibitors throughout the country.

Though the picture is described as a triumph in the lavishness of its production, there was very little wasted material.

In the wedding breakfast scene, for instance, arranged according to the best customs of English hospitality, great quantities of food were provided. This was supplied by a Los Angeles restaurateur and included pheasants, hams, cakes, wines, ices, chickens, salads and other delicacies—more than enough to furnish breakfast for the bridal party even including the hundreds of extras. After the scene had been recorded on the films all of this food was given to a Los Angeles charity organization to be distributed among the poor of that city.

**Elaborate Setting**

The production is declared by officials of the company to be marked by the elaborateness of its settings and its special dramatic appeal. They say also its theme might well be interpreted as a lesson on the greatest waste in the world—wasted time.

**Pioneer Film Announces Release of**

"**Thoughtless Women**" by Dr. Goodman

THE announcement from Pioneer that it is about to release "Thoughtless Women" brings back to the screen Daniel Carson Goodman, its author, and the return is important and the hope is here-with indulged that the screen will never give him another holiday.

For many years Billion Dollar Set, since 29 Union Square housed D. W. Griffith's first venture, after leaving the Biograph Daniel Carson Goodman writer, medical graduate, musician, has skirted in and out of the motion pictures.

However, always a student, no matter the line, whenever opportunity came his way, he has reached into the business from its very fundamentals.

A graduate of Washington University in 1905, he devoted two years as House Surgeon of a hospital in St. Louis. He then left for Europe, where three years were spent in Heidelberg, Vienna, and Paris.

**Became Throat Specialist**

In 1910, armed with additional diplomas from the University of Vienna, he opened his offices in St. Louis, as a specialist in diseases of the throat. Here he won unusual recognition as an expert diagnostican.

At the end of that year, the St. Louis Republic and Post Dispatch gave him and his work unusual notice when his testimony as an expert was sought in a case that was famous at the time in the higher courts of the state. But the creative germ was caring its way in his own brain processes, and what seemed a very unpractical move to his associates when he departed for New York, bag and baggage.

In 1911 he published his first book—"Un-clothed." Since that time there has come in succession: "Truth," "Hagar Revel-ly" in 1912, "The Taker" in 1913, "Hagar Revel-ly in 1913 and 1914; "The Taker" in 1919. His "Hagar Revel-ly" has been, perhaps, the most sensational, selling beyond the 100,000 mark, as well as bringing him recognition as one of the first rank of American writers from such papers as the Boston Transcript, the London Chronicle, and others.

Throughout this entire period, Goodman was studying a new field of endeavor. One evening he was one of the speakers at a Twilight Club Dinner. Harry Aitken, then president of the Mutual Film Corporation, approached him. And soon after an arrangement was made whereby Mr. Griffith came from the Biograph, and Mr. Goodman came from the Surgery and the Clinical Room.

**His First Story for Screen**

"The Battle of the Sexes" was the first story from Mr. Goodman's pen, which Mr. Griffith directed. Soon after that, there came as a result of this collaboration, "The Escape," and many others. In "The Escape" Mr. Goodman created a "Prologue of Protoplasm," as it was then called. Life in its earliest jelly state, up to the vertebral animals, was dealt with, and with startling visibility, portrayed on the screen.

At this time Mr. Goodman was rewarded by new recognition, The Literary Digest devoting double pages to his exploratory endeavors, and the story was handled as well in full page magazine sections throughout the country.

It was during this time that he began to realize that the cutting and titling of a picture was of as much importance as the writing and directing of it. Through all the following period, during his series of stories like "Souls in Bondage," which seemed to bring him directly to the screen, down to the present time of his own production, "Thoughtless Women," in which Alma Rubens is starred, he has followed out this direct plan of production, in an effort to create life-like portraits on the screen.
Two-Color Blotters Keep Exhibitors
Ever Mindful of Metro's Attractions

PLEASINGLY effective is the method employed by Metro Pictures Corporation to keep constantly before the exhibitor’s notice forthcoming productions. It consists in the issuance of a two-color art bloter for every picture.

On the back of these useful circulars is a representative picture of the photoplay, either a scene, still or portrait of the star in character; a brief description of the type of the offering, with a suggestion of the central theme or twist of plot, and the credits or notation of the persons responsible for the production.

Metro’s aim in distributing these blotters in advance of the film is dual: to announce to the exhibitor that such and such a production—of which he has probably read for some time in the trade press—is awaiting release and possible to book, and to provide at the same time the small service of furnishing a decorative bloter for the desk.

Very Handy

“Reversing the old expression of ‘blotting out of memory,’” wrote a Kansas showman, “your new circulars blot things into memory. They’re awfully handy, too, especially since the kind of pictures Metro is making keeps a man busy drying the ink on contracts.”

This plan of circularization is a compliment to the trade paper advertising. The blotters, designed and made up in the publicity department of the home office, are sent out to various exchanges in lots varying from 300 to 1,000, according to the theatre population of each exchange’s territory. Dramatic critics on the daily papers throughout the country, trade paper editors, in fact, all those who regularly watch with interest the appearance of Metro productions on the screen are recipients of these blotters from Metro Pictures Corporation.

Their publication was inaugurated with the abandonment of Metro’s production of program features and concentration upon the making only of screen specials and super specials from best selling novels and stage successes.

Grown-ups as Well as Youngsters Enjoy
“Soul of Youth,” Says Realart Manager

SOME exhibitors who have not viewed the William Desmond Taylor special, “The Soul of Youth,” apparently have a notion that the picture is primarily for the entertainment of children,” says General Manager John S. Woody of Realart. This is not a true conception of the production, as those who have observed an audience of adults at a showing will affirm.

While the picture is wholesome and delightful entertainment for children, it does not confine its appeal to them. The grown-ups laugh and chuckle with the youngsters, but the adult also appreciates the deeper human interest phases of the picture.

“The story of ‘The Soul of Youth’ is founded on a modern sociological theory and goes into the causes of juvenile delinquency and the most modern way of treating the youthful offenses. It takes us to the world-known Juvenile Court of Denver, where its famous and beloved Judge Ben Lindsay, presides over a most delightful and thought-inspiring session. The problem is presented in such an appealingly entertaining story that even the most hard-hearted and cynical critic has not failed to feel its pull on his heartstrings.

“But reinforcing the story of the boy and forming an admirable background, is a story of the love of a maid for a man and his dramatic and successful effort to make good. There is a moving chronicle of contemporaneous public life, picturing the struggle between a crooked politician and his honest adversary that also has a strong appeal to adults.”

“From everywhere we receive word that ‘The Soul of Youth’ is pleasing young and old, and we also receive many expressions of understanding and appreciation of the great message the picture conveys.”

Back in Film Land
Virginia Rappe, who has returned from a vacation spent in Canada, is at work in a new Henry Lehrman comedy. W. E. Keefe, who has been producing pictures in Oregon for the past few months, has returned to Los Angeles.

ATTRACTIONE BLOTTERS BEING DISTRIBUTED BY METRO ON NEW PRODUCTION
They are in orange and black colors and will find a welcome on all desks in the industry
Associated Producers' Film in Which Louise Glaum Stars, Is Called "Love"

F. B. WARREN, general manager of distribution for Associated Producers, Inc., announces from Los Angeles, where he is observing the progress of production of the organization's new picture, that the title of the next J. Parker Read, Jr., production starring Louise Glaum is "Love."

The film will be released throughout the United States and Canada December 5. It is said to be a story exceeding in dramatic strength any vehicle recently allotted to Miss Glaum. The scenario is by Louis Joseph Vance, author of more than a dozen stirring dramatic novels and screen plays. In this picture Miss Glaum has a chance, better than any other hitherto afforded her, it is said, to display the wondrous gowns for which she has become noted.

J. Parker Read's reputation for sumptuous mountings, the producers say, is maintained in this production, which is now being cut and titled at the Read studios in Culver City, Cal. Prints of the production will be in all Associated Producers' branch offices early in November.

The picture's publicity representatives on the Coast, in co-operation with the home office of Associated Productions, are working on an exploitation and publicity campaign in which the picture will be made of a striking title of the picture.

A wire to Oscar A. Price, president of Associated Producers' says production is in a commendable state of progress in the studios of J. Parker Read. Thos. H. Ince and Mack Sennett, Allan Dwan, whose first Associated Producers' production, "The Forbidden Thing," is now being shipped to all branch offices, is in New York on a vacation. "The Last of the Mohicans," Maurice Tourneur's first A. P. picture, is being given the finishing touches at his studio.

Letters of Praise

Letters and telegrams commending the first two releases of Associated Producers—Thomas H. Ince's "Homespun Folks" and J. Parker Read's "Leopard Woman," starring Louise Glaum—continue to come to the home office, it is stated.

Among the most enthusiastic appreciations is that from Benjamin Apple, secretary and manager of the Illum Amusement Company, Inc., operating the American and King theatres in Troy, N. Y. Says Mr. Apple: "We opened 'Homespun Folks' at our American Theatre, Sunday, October 17, to the largest Sunday attendance since we opened the American. After doing a big business all week we closed with a record-breaking attendance Saturday. Of all the productions run at the American we have never received so much praise from our patrons as we did on 'Homespun Folks.'"

Mark S. Nathan, manager of the New York exchange of Associated Producers, and his salesmen, have booked thirteen prints of "Homespun Folks" for showing during election week in the New York territory.

Vignola to Go to Bermuda for Exteriors for His Next Cosmopolitan Production

ROBERT G. VIGNOLA, producer of special productions for Cosmopolitan-Paramount, doesn't know whether to feel elated or not that he has completed furnishing a beautiful duplex apartment on Central Park West and has begun to enjoy its luxuriousness, he finds that he must close it up for several weeks. The cause is his next production which requires him to go to Bermuda for exterior scenes. Bermuda being exceptionally alluring at this time of the year, Vignola takes consolation in the fact that after all there may be a silver lining to his cloud.

Engaged upon cutting and titling his last special production, "The Manifestation of Henry Ort," Director Vignola is not losing any time about getting started on his next. He is assembling an exceptionally strong cast of players and passing upon plans for his interior scenes, which will be ready for him upon his return from Bermuda.

The forthcoming production will be his fourth Vignola Special since his affiliation with Cosmopolitan-Paramount at the beginning of this year, the first three having been, in retrogressive order, "The Manifestation of Henry Ort," "The Passionate Pilgrim" and "The World and His Wife." The latter, which was his first under his new contract, has already been released, and the other two are awaiting release, which is scheduled for December.

New Generating Plant

A portable electric generating plant that is driven by electricity instead of the usual gasoline power was designed and put in operation at the Lois Weber studio several months ago, and has since attracted widespread attention from technical and electrical experts. It aroused much interest at the Pasadena national electric interests' convention.

The plant, designed by Miss Weber, William H. Carr, production manager, and H. H. Harrod, lighting expert, is almost noiseless in operation, in contrast to the tremendous racket of the standard generators.
**Short Subjects of Importance**

**Am I Dreaming?**

Carter De Haven and his wife appear in this one-reel Universal Star comic. It is a burlesque on the familiar melodrama in which the hero centers about some valuable papers. The documents in this instance are said to be of international importance, and are wanted by secret agents of the Bologna Society. The hero is a Harvard graduate, out of funds, who finds the disputed papers thrust into his care. There are some weird midnight scenes, in which the hero meets the heroine and wins her love. Later he is informed that his uncle has left him $3,000,000. The picture is one of about average interest and the plot is not intended to be taken at all seriously.

**My Lady's Ankle**

A one-reel comedy, by Bernard McGonville, featuring Robert Anderson as a young artist who makes a hit by painting his wife's legs for her dancing turn at a cabaret real eccentrically. This amusing device is resorted to because the couple have no money for fine stockings, and so much attention is attracted by his wife that other women wish to follow suit. The artist finds himself involved in several altercations with angry husbands and sweaters and is in one instance challenged to a duel. But the return of his wife at a fortunate moment brings a happy close to the troubles. The comedy is quite amusing and though broad in its humor has been handled with sufficient delicacy to get over.

**Flap Jacks**

Mutt and Jeff score again in this animated, which is very funny in a wildly imaginative way, released by Fox. They conduct a moving picture show, in which they exhibit their patent process for making and distributing flapjacks on a wholesale basis. The subject is really an amusing burlesque on the industrial films of which the public is so fond. Spectators will undoubtedly see the humor of this, and the wind-up, in which a row of hungry men are consuming the flapjacks, is particularly funny.

**Hold Me Tight**

A two-reel comic released by Fox, with Slim Summerville, Harry Brooker, Ethel Teare and others in the cast. The most successful part of this is the wind storm in the second reel, in which some great effects have been achieved. Tables, chairs, cook stoves and even houses are shown moving in mid-air. The first part of the comic is not so successful, presenting merely a number of conventional comic situations. The kitchen scenes are unattractive and a general clean-up of these studio sets would help future numbers. The wind storm compensates for some very ordinary scenes at the start, and this fortunately is very good.

**"Willing Captives"**

A reel study of wild animals, first showing mounted specimens and then the living ones, is interestingly presented in this number of the Kineto Review. The contrast in size between the prehistoric animals and those now extant is depicted by the use of models of the huge prehistoric beasts at the Crystal Palace, London. A gorilla family, the male seven feet in height, with zebras, deer and leopards, are among the mounted animals. A ruffed lemur, baby gorilla, antelope, baboon, Alaskan and Himalayan bears, hunting cheeta, tigers, leopards, lions and a lion band, with their different tricks and habits are pictured at the Hagenback Zoo.

**Urban Movie Chat No. 28**

Did you ever think of the number of subjects talked about and touched upon in a conversation between friends? Charles Urban has embodied this idea in his Movie Chat. In Chat No. 28 are shown a tug-of-war, with a stream of water turned on each contesting team; water treatment of convalescent soldiers in Germany; views of Marken, Holland; instruction of crippled boys in London; chemistry of combustion; views of Malta and Swiss Boy Scouts on one of their hikes in the Alps. These Chats are interesting and out of the ordinary one-reel features.

**Pathé Review No. 75**

Tinted scenic views in and about Le Puy, France, lead this number. The region depicted is an interesting one, showing volcanic rocks and cliffs surmounted by buildings and statues. The U. S. Bureau of Standards contributes some instructive views showing how pottery is made, from the mixing of the clay to the moulding, glazing and finishing. Old World lace-making is another subject which adds to the general knowledge of an important industry. The training of Belgian dogs for police duty and the manner in which they track down criminals is a good topic. Hy Mayer closes the number with some amusing sketches on life at Coney Island.

**"The Amazon"**

A trip up the mighty Amazon, with its 50,000 miles of navigable water is shown by the Eureka Pictures Corporation. The town of Para with its handsome municipal theatre, the life lead by the citizens of the inland city of Manos and the traveling water existence of some of the natives are pictured. Many of the views of the dense tropical forests and vegetation are very beautiful. The titling is interesting and full of information. This picture was made under the auspices of the Peter's Photographic Expedition. (1,800 feet.)

**"The Sump"**

"The Sump," produced by E. W. Hammons for Educational release, is a two-reel frolic of a fat boy impersonated by Lloyd Hamilton. He has a struggle with a flier until it blows up and vanishes in thin air. Shortly after this he is banished from home and his adventures begin. They are of a water kind at first, relating his own ducking in a pond and his rescue of a small pet dog who cannot be dried. Even his tail spurs water when squeezed. There is some laughable ingenuity shown in these scenes, possibly the most amusing of the farce. The fat boy's adventures at a religious revival follow.

**"The Friendly Breast of Earth"**

An Artcolor Production, released by Special Pictures Corporation, this scenic is a charming combination of poetry and colored photography of beautiful scenery. The theme of the poem is that the calm of nature is a balm for the trouble of mankind. It has been illustrated by pictures of clouds, waterfalls, lakes, rivers, mountains, forests and fields. The color is never glaring, but is soft and has been delicately tinted by Max Handsheigel.
Sidelights and Reflections

We hear considerable about All Star Casts and also about perfectly balanced casts in the movies and are given to understand that one part plays will never become popular on the screen. This is true in some pictures and not at all in others. The present method of building pictures is accountable for such a condition. The fire is more than likely to sec a change in the tendency. Robertson-Cole screen production of "Kismet" may be the opening wedge for a steadily lengthening list of photo-dramas that are dominated by the leading actor in the same way that he dominates a certain class of stage plays, practically holding the center of the stage during the play. The fire is more than likely to see a change in the tendency. Robertson-Cole screen production of "Kismet" may be the opening wedge for a steadily lengthening list of photo-dramas that are dominated by the leading actor in the same way that he dominates a certain class of stage plays, practically holding the center of the stage during the play.

John Barrymore in "Dr. Jekyll and Mr. Hyde," came nearest, in any screen drama, to being the whole thing until Otis Skinner released him from the Astor the other night. Mr. Barrymore had never acted the dual role in the Stevenson story on the stage, but his screen impersonation is a dramatization of the personality of Rich-ard the Third at the Plymouth Theatre last winter. Mr. Skinner is famous for his acting of the beggar and had played the part several hundred times the same way that he dominates a certain class of stage plays, practically holding the center of the stage during the play.

And how superbly the star of "Kismet" catches and holds every eye! He is sur-rounded by an excellent cast in which there are individual performances of high rank. Rosemary Thewy and Elinor Fair do work of this nature. But Mr. Barrymore, who strikes through the play as one entitled to the homage of his subjects—an all day world of progress, pleasing alike to this uncrowned monarch and to the admiring crowd that filled the chairs in front of the silver sheet. That walk of the stars is something new to the screen. It is only necessary to compare the stride of any of the other members of the cast to appreciate the ease and grace of the Skinner walk. Treading the board, or rather, being able to ap- Ronald Colman is a man of considerable material and his role is prodigious of material for the screen.

The excellence of the Skinner close-ups is worthy of the occasion. This is partially due to the artistic perfection of his face make-up. The care and skill employed in putting on the beard of Hajj and in blending the lines and colors that complete the disguise, remove every trace of a counterfeit sentiment. The finish of the actor's character delineation makes it easy to catch a thousand changes of expression on the face of the beggar. "Kismet" is a "something different" picture.

It has unwo nt bustle and stir of physical action and its moral and its leading actor registers six points where it is the custom to register only one. It is a star vehicle that should carry Otis Skinner into the front rank of screen favorites.

IN THIS ISSUE

"Half An Hour" (Paramount).
"Drag Harlan" (Fox).
"Below the Dead Line" (Archer).
"The Mark of the Savage" (First National).
"Down Home" (Hodkinson).
"Officer 666" (Goldwyn).
"The Devil's Garden" (First National).
"Hiawatha" (Pioneer).
"Fabiola" (Pathe).
"Mad Love" (Kerner).
"Are All Men Alike?" (Metro).
"Fixed by George" (Universal).
"Food for Scandal" (Redart).
"The Place of Honeymoon" (Pioneer).

The Devil's Garden

Whitman Bennett Presents Lionel Barrymore in a Powerful Characterization, First National Release

Reviewed by Louis Reeves Harrison.

Adapted from W. B. Maxwell's novel, "The Devil's Garden" is tragic in its vivid showing of the conflict of determined human will with the laws of society and those which guide the sleeper itself. It depicts the almost hopeless struggle of a dogged Englishman to enforce his views of right and wrong upon all those he meets by sheer application of his personality. He buckles all lines of opposition with dauntless courage and full faith in himself, until the haunting effect of his deeds and mis-deeds brings him to a late and wretched realization that he has been more human than humane. For dramatic purposes, Whitman Bennett has selected from the novel those events which illustrate forcibly the personal conduct of the leading character and the influences on his life. Mr. Bennett has held to the style of "The Devil's Garden" with fidelity and treated the entire subject with rare good taste.

The performance of Lionel Barrymore is characterized as a man of his art. He lives up to all the possibilities and responsibilities of his role. While comparisons may not be entirely just, it is safe to say that his performance in "The Devil's Garden" can be ranked among his best in skill, power and influence.

As shown at the Strand Theatre, "The Devil's Garden" makes a general impression of excellence in all departments of craftsmanship. It does not assume to solve the eternal problem of good and evil, but its passion and self-restraint, it presents them attractively at times, drably a others, real- istically always.

Cost

W. Illam Dale.............Lionel Barrymore
Mavis Dale................Doria Rankin
George Dallas............Clifford Raleigh
Cooper.................Cliff Norah.

Mae McAvoy

Story by W. B. Maxwell.
Produced by Whitman Bennett.
Director, Kenneth Webb.
Length, Five Reels.

The Story

"The Devil's Garden" is that of William Dale and his wife, a young actress. The play is adapted from the novel of the same name by W. B. Maxwell, and was directed by Irvin W. Willat, Hodkinson Re lease.

Reviewed by Jessie Robb.

A production that carefully and pains takingly depicts the story, so that it seems about as perfect as human nature can make it. "Down Home" is adapted from a novel by F. N. Westcott, and directed by Irvin W. Willat, Hodkinson Release. This production is an example of fine teamwork on the part of all concerned, from Director...
Willard to the lowest extra and by the members of the art and technical staff.

The human interest of this simple tale has been kept paramount and is replete with touches of real life. The handling of the revival, where Joe takes the pledge, is an illustration of balanced direction, as all mawkishness has been avoided. A high point of comedy is the wild ride of "Casey's Ballad" driven by Danby Todd and faithfully followed by the village fire crew, dragging their hand-drawn engine. More laughs and fun have been packed into this, than in all the slapstick comedies ever filmed. It is genuine humor.

The fight between Chet and Danby

muses has been another interesting point in the combination of limited animation and "soft focus" photography. A judicious use has been made of closeups.

Honors must go to William Robert Daly as Joe Pelot, the village drunkard. The love of drink, realization of his degradation, weakness and pathetic attempts to reform are acted with a fine sincerity, and the heroism of the parts is thoroughly

appealing. James O. Barrows makes

Danby Todd, a genial and lovable old man with a charity broad enough to cover the sins of the world, and the charming

Nance Pelot. The other members of the cast give excellent impersonations of rural, New England types. This is above the average production and should furnish fine entertainment.

The Cast.

Danby Todd: \[name\]

Chet Todd: \[name\]

Nance Pelot: \[name\]

Moore: \[name\]

Jesse Hampton

Cash Bailey: \[name\]

Franklin

Story from the novel "Danby Todd," by

Adapted and Directed by \[name\]

Length, Seven Reels.

The Story.

Nance Pelot is bravely trying to earn a living for herself and father by flying the plane at a small wayside inn run by Barney Shayne. Her father is now an object of charity through the efforts of the love-struck Joe Pelot. The old man is questioning her reputation, and his mother discourages the courtship.

Nance has been left a small farm by her mother. Two strangers become interested in the girl and the farm and on the farmland. They proceed to the inn, and find that the place is owned by Nance but, as she is not of age, her father's consent is necessary for the purchase of the property. Larry Shayne sees where he can make a commision by swamping the deal for them.

In order to get Nance out of the way Larry sends her a note, saying that his father wishes her to work at the inn that night. She does not start the note and trains her to Lorraine. Her next step is to obtain Joe's signature. Chet Todd sees the drunk and in the act of signing the paper, and into the office, and terminates the event with a fight with Ding, whips him and then burns the document.

Joe has been converted through a revival held by the minister. Strengthened by his new resolve, he is in agreement with the business connected with the signing his name. He tells Larry Shayne, who named himself on the paper above his own. He determines to see Larry and find out about the inn. He is going to drive back through the storm. The bizarre and otherworldly "bracer." It takes him, becomes lost in the blinding snow storm and is adrift for hours. When he is found by a search party, it is too late.

The two men interested in buying the farm take the sale up with Nance. Matters are almost settled when Shayne rushes in and claims that he is the real owner. Chet proves that Shayne has forged the paper. Nance then signs the real bill of sale, which will give her a nice income and she and Chet face a happy future.

Program and Exploitation Catches: A Heart Interest Story About Home Life in

New England. She Played Piano at the Country Inn to Help Support Her Drunkard Father—Then Two Scheming Strangers Arrive. Get the Farm Away From Her—But There's Her Sweetheart to Contend With and the Two Boys to Deal With. A Rural Romance. Exploitation Angle: Emphasize the fact that this is an appealing country town drama. Also lay stress on the fact that it is an adaptation of "Danby Todd."

"Half a Chance"

Pathé Releases Strong Seven-Reel Production Made By \[name\].

Reviewed by \[name\].

This seven-reeler \[name\] picture, released by Pathé, entitled "Half a Chance," is a blue ribbon feature of its kind. It is full of all a better example of the high-tension adventure yarn with a down-and-out hero battling successfully to regain his place in society. The acting is fine throughout, the kombation of thrilling, tumultuous action usually found in such stories, knit together by an almost unwavering continuity, and very few of the usual and distressing scenes which mar many similar attempts. "Half a Chance" is thoroughly human and moves through both high and low degree of the social strata in an inspiring and altogether fascinating way.

Mahlon Hamilton plays the role of the drifter, "Sailor Burke," who later becomes a lawyer named John Steele. The actor fills the eye in both roles, which is no small praise, for the piece demands a great deal from him. He seems equally at home in the slashing elemental moments and in the tender love scenes. The difference in appearance between Sailor Burke and John Steele is almost startling and is apparently entirely accounted for by a shave, a haircut and a little finer hair of the latter role. It is for the spectator to believe that he might feel the detectives and his former intimates, but we think the portrait to the hero through this prize-fighting days should be edited out, for at this period of his career his was almost identical in appearance with Steele.

The supporting cast is excellent. The action could scarcely be improved upon and throughout the whole of the swiftly-moving seven reels the production is notable for moments of high interest. It will undoubtedly prove its worth with audiences of every class.


Directed by \[name\].

The Story.

"Half a Chance" is sentenced to the penitentiary for the murder of a girl he had never seen. He makes a dramatic plea to the court for clemency, declaring himself to have been the victim of a "frame-up" while drunk, but the sentence stands. Through the aid of an old pal, "Snowbird" Joe, he escapes while on route to prison. He becomes a sea captain and during voyage is recognized by John Steele, a successful lawyer who proves he is the same man as the one tried for murder the same time. John takes the law in his own hands and is convicted of murder, and as he is convicted for murder and as he is convicted for murder and as he is convicted for murder and as he is convicted for murder and as he is convicted for murder and as he is convicted for murder and as he is convicted for murder and as he is convicted for murder and as he is convicted for murder and as he is convicted for murder and as he is convicted for murder and as he is convicted for murder and as he is convicted the police and Bert Sprote as Buck Elliott, gang

Below the Dead Line"

"Below the Dead Line" is pure melodrama in swift and sensational action, but it is given dignity and purpose by some strong characterizations with the dramatic struggle between two antagonist and determined men. It is refreshing and sincere and tells of an almost inevitable and tragic death. "Below the Dead Line," a love melodrama, is the story of a man in the police and Bert Sprote as Buck Elliott, gang

November 6, 1920

MOVING PICTURE WORLD
To begin a feature production at the highest possible point of emotional feeling is bound to bring a reaction on the part of the audience, and this is virtually what happens in this picture. Everything that comes after the first episodes is in the nature of an accomplishment. It is almost impossible to bring back the tension except by further killings and this piles up a general feeling of unpleasantness. There is no comic relief, and but little story interest.

William Farnum is powerful, as usual, in the part of the hero. It is only his compelling nature in certain melodramatic situations from becoming ridiculous, such as the slaying of Laskar in the presence of other men. Jackie Saunders plays the heroine acceptably, but there are few love scenes until the close. The settings and general atmosphere are the typical of the Western plains country.

**Cast**

*Drag Harlan*.............William Farnum
*Barbara Morgan*..........Barbara Morgan
*John Haydon*..............John Haydon
*Artie Millett*.............Artie Millett
*Lane Morgan*..............Lane Morgan
*Herschel Mayall*........Herschel Mayall
*Meeker Lawson*..........Frank Thorwald
*John Laskar*..............Al Fremont
*Storm Roberts*...........Erle Craney

**Scenario** by H. P. Keeler

**Directed by** Marion Edwards  
**Length** Six Reels

**The Story**

"Drag Harlan," in the story of that name, is riding a stage coach when he is shot, and puts this, with her jewels, in a desk drawer in the living room. Garson meets Dr. Brodie, and the couple are invited to England, and invites him to dine with them at 8 o'clock. It is now 7:30. Lillian realizes that he is ready to go away with him. He tells her that she will kill her rival and for her to meet him at his apartment. Garson writes a note to Garson, telling him that she will kill her rival and for her to meet him at his apartment. He goes to call for her, and Garson arrives. During her absence, Susie, a maid, tells Lillian that Hugh has been killed. He tells her that he is going on his travels. Lillian is astonished and is about to question Susie, when they are interrupted by the arrival of Dr. Brodie and another man carrying Hugh's body. The doctor explains Hugh has been killed by a taxi.

**Program and Exploitation Catchlines**

**The Story** of Ranch Life on the Plains.  
**This is a good story, but not one that carries the production, but tells that this is different from the usual Farnum production, or this particular production. It indicates plainly that this is a rough and tumble melodrama.

**Program and Exploitation Catchlines**

*Half an Hour*, Dorothy Dalton is Star of Parra’s Western Gun Man.  
**Dorothy Dalton** is Star of Parra's Production of Barrie's Intense Drama.

**Reviewed by** M. A. Maloney

"Half An Hour" is the type of story that usually is chosen for Elsie Ferguson. It is a tale of impoverished English nobility — and a very successful thing it turns out to be. Miss Dalton seems a little off balance at times, but comes up to the mark in the dramatic scenes. A strong supporting cast has been used. Charles Richman, Frank Losee and H. Cooper Cliffe have the leading male roles. The settings are elaborate.

There is an intense scene in the last reel, when the villain, after running away from her husband, returns home in half an hour and tries to keep the fact from her husband, her lover having been killed. Miss Dalton wins and wins on the strength of her story alone.

**Cast**

*Lady Lilian*.............Dorothy Dalton  
*Barbara Morgan*..........Barbara Morgan  
*John Haydon*..............John Haydon  
*Gus Richardson*.........Gus Richard  
*Barbara Morgan*..........Barbara Morgan  
*John Haydon*..............John Haydon  
*Richard's Gem*..........Richard's Gem  

**From stage play of Sir J. M. Barrie.**

**Directed by** Harley Knoles  
**Length** About 5,000 Feet.

Lady Lilian, beautiful daughter of the Earl of Westminster, is literally sold to Richard Garson. His generosity in order to save his father from financial ruin. Garson is infatuated with her and it gives him a sense of power over her. It is not until later that she begins to understand what he is really after. Lilian makes no pretense of loving her husband and her cold manner so affects her that she almost never smiles, in spite of his love for her.

Lady Lilian has an affair with Hugh Paton, who is always in danger of poverty and is now working for the government. After a particularly irritating visit to him, she is sure that she is ready to go away with him. He tells her that she will kill her rival and for her to meet him at his apartment. Garson writes a note to Garson, telling him that she will kill her rival and for her to meet him at his apartment. He goes to call for her, and Garson arrives. During her absence, Susie, a maid, tells Lillian that Hugh has been killed. He tells her that he is going on his travels. Lillian is astonished and is about to question Susie, when they are interrupted by the arrival of Dr. Brodie and another man carrying Hugh's body. The doctor explains Hugh has been killed by a taxi.

**Program and Exploitation Catchlines**

**The Story** of Ranch Life on the Plains.  
**This is a good story, but not one that carries the production, but tells that this is different from the usual Farnum production, or this particular production. It indicates plainly that this is a rough and tumble melodrama.

**Program and Exploitation Catchlines**

*Half an Hour*, Dorothy Dalton is Star of Parra’s Western Gun Man.  
**Dorothy Dalton** is Star of Parra's Production of Barrie's Intense Drama.

**Reviewed by** M. A. Maloney

"Half An Hour" is the type of story that usually is chosen for Elsie Ferguson. It is a tale of impoverished English nobility — and a very successful thing it turns out to be. Miss Dalton seems a little off balance at times, but comes up to the mark in the dramatic scenes. A strong supporting cast has been used. Charles Richman, Frank Losee and H. Cooper Cliffe have the leading male roles. The settings are elaborate.

There is an intense scene in the last reel, when the villain, after running away from her husband, returns home in half an hour and tries to keep the fact from her husband, her lover having been killed. Miss Dalton wins and wins on the strength of her story alone.

**Cast**

*Lady Lilian*.............Dorothy Dalton  
*Barbara Morgan*..........Barbara Morgan  
*John Haydon*..............John Haydon  
*Gus Richardson*.........Gus Richard  
*Barbara Morgan*..........Barbara Morgan  
*John Haydon*..............John Haydon  
*Richard's Gem*..........Richard's Gem  

**From stage play of Sir J. M. Barrie.**

**Directed by** Harley Knoles  
**Length** About 5,000 Feet.

Lady Lilian, beautiful daughter of the Earl of Westminster, is literally sold to Richard Garson. His generosity in order to save his father from financial ruin. Garson is infatuated with her and it gives him a sense of power over her. It is not until later that she begins to understand what he is really after. Lilian makes no pretense of loving her husband and her cold manner so affects her that she almost never smiles, in spite of his love for her.

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There is an intense scene in the last reel, when the villain, after running away from her husband, returns home in half an hour and tries to keep the fact from her husband, her lover having been killed. Miss Dalton wins and wins on the strength of her story alone.
"The Money-Changers"
Six-Part Melodramatic Production of Colorful Appeal
Released by Pathé

Reviewed by Robert C. McElravy

Anyone who likes melodrama of the underworld, pictured in its most attractive form, will be certain to enjoy this six-reel Pathé release, entitled "The Money-Changers." It is one of the stories of Upton Sinclair and produced by Benjamin B. Hampton, with Jack Conway directing. It moves with authority through many diverse underworld fields, ranging from garish Chinese dens to crooks' headquarters, settlement house and wine room scenes. Views are also taken in a few of the more offbeat settings and some of the most remarkable scenes are thrown in by way of contrast.

The settings at times border on the picturesque, and though many of the situations have been used in previous dramas of a similar type, this is a production that holds the attention closely. The continuity is broken by a few of the usual comedy touches, which include a few burlesque scenes taken from an amateur performance of "Uncle Tom's Cabin." All this is admirable, and welcome in a production of this kind.

A notable feature is the excellence of the characterizations, Roy Stewart playing the hero, John, in the village, George Webb an underworld type, Claire Adams the heroine, and Edward Peil doing a notable bit as Ling Choo Fang, the hatchetman.

As a whole the production is colorful, moves with sufficiently good action, has some highly interesting moments, and winds up with a stunning climax.

Cast:
- Hugh Gordon
- Robert McKim
- Lucy Hagan
- Claire Adams
- Allan Martin
- Roy Stewart
- Mary Holmes
- Audrey Chapman
- Monk Mullen
- George Webb
- Maggie O'Brien
- Betty Brice
- Ling Choo Fang
- Edward Peil
- Chow Chin
- Harvey Clark
- Chink Murphy
- Terry Tenbrook
- George Conley
- Stanley Heck
- Wesley Shipherd
- James Hagan
- George Hernandez
- Mrs. Mullen
- Gertrude Claire
- Jimmy Muldo Laddie Ke

Story by Benjamin B. Hampton and Upton Sinclair from Mr. Sinclair's "Babylon." 

"Fabiola"
Palatino Spectacular Film of Martyred Christians in Rome in the Third Century

Reviewed by Louis Reeves Harrison.

A private showing of "Fabiola" at the Broadway Theatre was opened with an introductory speech stating that the picture would prove of large interest to Catholics in the United States because it is true to life if it were properly edited and released as an educational feature. There are some large scenic sets and several fine artistic work, notably a view given of one of the martyrdom of Christian girls floating on the water in a delicate halo of light. There are some fine sets and photography, and several correct historical backgrounds. The picture was shown, however, with little translated subtitles, many of them dimly printed, but few of them giving any idea of what is carried along an involved and obscure story.

The opening scenes of "Fabiola" relate to a large number of characters in several lines of action, none of them distinct enough to enable the average spectators to pick out a line of interest either sympathetic or dramatic. It is easily evident that the Christians are to be persecuted, and that their places of worship in the catacombs is to be the case. One is stoned to death, another is made a target for arrows, another decapitated, and still others placed in the arena to be devoured by wild beasts. The picture now stands, its arts and visual value are fully accepted. It might be converted into a historical number, but its present form as an entertainment is extremely doubtful.

"The Place of Honeymoons"
Cast Superior to Material Provided in Screen Adaptation of Harold MacGrath's Novel, Atlas Film Corporation Production, Release by Pioneer

Reviewed by Jessie Robb.

A screen adaptation of Harold MacGrath's novel, "The Palace of Honeymoons," has been made by the Atlas Film Corporation, and the story proceeds at a leisurely and rambling pace. Little or no suspense is developed and no interest aroused as to the exact relations between Nora and Courtland. Jimmy Har- rigan, ex-prize-fighter, in his struggles with social etiquettes, is amusing. Set and lighting fine.

Emily Stevens is an actress of established reputation and doubted talent, but is miscast in the role of Nora Har rigan. She should have been given a character to prove her calibre and is lacking in the physical allure of the character portrayed. Miss Stevens does not harmonize with the part of Edward Courtland. The cast contains a number of well-known names.

Cast:
- Nora Harrigan ... Emily Stevens
- Celeste Furnier ... Miss Frankie Mann
- Grand Duke Michael ... Joseph Selman
- Duke Julian ... Mabel Jardine
- (Wife of Grand Duke)
- Herr Rosen ... Herbert Evans
- Edward Cullen ... Jimmie Harrigan
- Charles Coleman
- (Nora's father)
- Colonel Weston ... Harry Guy Carleton
- "The Dalring of Paris" ... Mlle. Nina Devill
- (Nora's mother)
- Mabel Whitcomb
- Story from the novel "The Place of Honeymoons" by Harold Mac Grath.

"Are All Men Alike?"
May Allison in Amazing Metro Story of Adventurous American Girl Who Likes Freedom and Misunderstands Men

Reviewed by Sumner Smith.

A very entertaining and smoothly running story is "Are All Men Alike?" the latest Metro Special starring May Allison, and which the authorities should thoroughly enjoy. It fulfills all of Metro's claims for it, being light, wholesome drama with a wealth of comedy touches. The substance of the plot is drama pure and simple, telling how a lovable but adventurous girl is imbued with a desire for absolute independence. She believes that men are all alike, and want to kiss her, whether theirs is true love, infatuation or paternal affection, and she has a "simply terrible" time adventuring among susceptible males.

The picture is based upon the novel, "The Waffle Iron," by Arthur Stringer, and is produced by Scot, to be directed by Philip E. Rosen and A. P. Younger, who adapted it. It starts off merrily with scenes of a tomboyish girl swimming in a fountain to the horror of all, and then leads her to wish to lead her through life in the same groove in which they travel.

Set in the London of today, best known as "Teddy," is full of the idea of having her own sweet will—and she has it. In succession she takes up motoring, aeroplane flying, and becomes a member of the United States Army. She visits her Waterloo in the region around Washington Square. Her faithful though sorely worried sweetheart comes to her rescue, and "Teddy" learns that a kiss that
"Mad Love"

A Victor Kneerema Production Featuring Beautiful Lina Cavalieri

Reviewed by Louis Reeves Harrison.

A French story of a woman's mad infatuation by Jean Rameau, the highest result of which is the picture's production, are those of the operatic star's grace of movement and charm of personality and artistic treatment, especially in beautiful arias and emotional recitatives. The direction is so emphasized in a succession of picturesque exteriors and elaborate interiors that the story loses its point to the Lister Kemere, Fred and Sonja Henie.
“Officer 666”  
**Famous Farce Readily Lends Itself to Screen Adaptation.**  
Produced by Goldwyn, Starring Tom Moore.  
Reviewed by Mary Kelly.  

Valued by its rate of laughs per minute, “Officer 666,” produced by Goldwyn, ranks high. The problem of turning a stage success, especially a farce comedy, into a photoplay, is not an easy one. In these days, when words are often flat, the polished phrases of Goldwyn succeed in giving the story a new lease on life. The scenes are well acted and the dialogue (it is here that Goldwyn shows himself at his best) is crisp and amusing.

Director Harry Beaumont is responsible for giving the picture plenty of speed and action. The portrait-staging scene, which is a game of hide and seek between the robber and the robbed, is effectively presented. The strategy of the clever, but shyly cautious, Mme. Cast, who is also played to perfection by Cornelia Otis, adds to the humor.

In the character of Mr. Fair, played by Joseph Sawyer, the director has provided an amusing supporting role. The part is well suited to Mr. Sawyer’s talents, and he gives an excellent performance. The scene in which he is the victim of a practical joke is particularly effective. The audience is not only entertained by the humor, but is also impressed with the skill and ingenuity with which the farce is handled.

The story is well-developed and the characters well-drawn. The ending is unexpected and satisfying.

Program and Exploitation Catches: He Was Trying to Get a Laugh Out of Life So He Turned Police Officer—and the First Assignment He Had Was to Assist Himself. Tom Moore Wears a Copper’s Uniform, a Mustache and Oh! Yes! The Famous Smile. Every Time Tom Moore Laughs You’ll Laugh, and He Hasn’t a Serious Moment as “Officer 666.” He Helped Rob His Own House—Just for Excitement. He Was Willing to Be Robbed of Everything But His Sweetheart—When They Tried That He Forgot He Was Playing a Game and Went in for It Heart and Soul.

Exploitation Angles: Sell this on the reputation of the stage farce. Its best advertising feature is the abundance of clean genuine humor. Exploit Tom Moore’s personage as the light, happy-go-lucky hero. Use the title like this: “666 Laughs Without a Tear”; “The Story of a Millionaire Cop”; “Officer 666 Used a Smile Instead of a Club,” etc.

“A Fixed by George”  
**Five Part Universal Release Features Lyons and Moran in Fair Average Farce-Comedy.**  
Reviewed by Robert C. McElravy.

In this five-part Universal farce-comedy Eddie Lyons and Lee Moran appear as two young married men who become involved in a series of marital difficulties. The situation is light and amusing, though as a whole the production does not match up to their previous releases, “La La Louche” and “Once a Plumber.”

The pictures strike a fair average in entertainment value. The supporting cast is quite pleasing in person, with Fred Gamble, Maude Wayne,Beatrice La Plante and Harell Howell in the more important minor roles. The scenes have been taken largely in an apartment house, where the two married couples dwell. Later the principals all appear at a country lodge, where George, in his efforts to adjust matters, has arranged to give a party. Both the characterization and the plot are conventional and there is no particular novelty about the situations which arise. A the same time the number will appeal to spectators who enjoy farcical mixups in which the finger of suspicion points so rapidly from one to another that at the end everyone is forgiven and harmony restored.

Program and Exploitation Catches: Lyons and Moran in a Farce-Comedy. Their Husband Was a Doctor and Thought He Allowed His Patient to Keep On Things He Was Suffering. Want Him Any More—But His Wife Thinks Differently. A Story About a Marital Mixup. Exploitation Angles: Sell Lyons and Moran as a Fairly Light Comedy. They will put it over for you on their personalities. Start in early to make a slogan of “Let George Fix It II.” Running this (see below) as a teaser preliminary to the showing.

“Kismet”  
**Otis Skinner Presented in Powerful Robertson-Cole Special.**

The review of this production will be found on page 29 of this issue.  

**Cast:**

Haji the Beggar…Otis Skinner  
Kut-U-Jib…Rosemary Theby  
Marsinah…Elda Dunne  
Nargis…Mme. Comont  
Nasi…Lela Shanoff  
Jawan…Herve Duvall  
Zayd…Fred Lancaster  
Amru…Sidney Smith  
Jilani…Harvey Cable  
Kastim…Robert Evans  
Chambrant…James Adams  

From the Play by Edward Knoblock.  
Length, Nine Reels.

Program and Exploitation Catches: Otis Skinner in a dramatic characterization of Haji the Beggar, An Adaptation of the Well Known Edward Knoblock Drama.
CURRENT FILM RELEASE DATES

W.W. HODKINSON
Benjamin B. Hampton—Great Authors Pictures.
The Sagebrusher (Hampton Production). Vol. 43; P-207; C.R.; P-1010.
The Dwellers of the Night (Claire Adams—Six Reels). Vol. 46; P-290.

ZANE GRAY PICTURES, INC.
Sex (Louis Glaum—Seven Reels). Vol. 43; P-1013; Ex. 1331.
Love Madness (Louis Glaum—Seven Reels). Vol. 46; P-1057; C.R.; P-1216.

DIETRICH-HECK, INC.
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-300; C.R.; P-777.

DIAL FILM COMPANY PRODUCTIONS.
King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C.R.; C.R.; P-772.

ROBERT BRUNTON PRODUCTIONS.
The Dream (John W. Kerrigan—Louis—Seventeen Reels). Vol. 43; P-1323; C.R.; P-299.
No. 9 (J. Warren Kerrigan). Vol. 44; P-1234; C.R.; P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-646; C.R.; P-422.
The House of Whispers (J. Warren Kerrigan). Vol. 46; P-1234; C.R.; P-777.

JOSEPH LEVERING PRODUCTIONS.
His Temporary Wife (Ruby de Remer). Vol. 43; P-777.

LOUIS TRACEY PRODUCTIONS.
The Silent Barrier. Vol. 46; P-937.

NATIONAL PRODUCTIONS.
The Kentucky Colonel (J. D. Dowling). Vol. 46; P-240.

PATHE EXCHANGE INC.


FORBIDDEN VALLEY (Bruce Gordon and May McKee). Vol. 46; P-566; C.R.; P-1976.
No. 7 of Pirate Gold (Under Suspicion). Vol. 46; P-937.
No. 5 of Ruth of the Rockies (Double- Cropped). Vol. 46; P-938.

Doing Time (Harry Pollard—One Reel). Vol. 46; P-939.

Help Wanted: Male (Blanche Sweet). C.R.; P-766.
No. 7 of Pirate Gold (Under Suspicion). Vol. 46; P-940.
No. 9 of Ruth of the Rockies (Double- Cropped). Vol. 46; P-941.


No. 7 of Pirate Gold (Under Suspicion). Vol. 46; P-937.
No. 5 of Ruth of the Rockies (Double- Cropped). Vol. 46; P-938.

Doing Time (Harry Pollard—One Reel). Vol. 46; P-939.

Forbidding Valley (Bruce Gordon and May McKee). Vol. 46; P-566; C.R.; P-1976.
No. 7 of Pirate Gold (The Double-Cross). Vol. 46; P-937.
No. 5 of Ruth of the Rockies (Troubled Waters). Vol. 46; P-938.


No. 7 of Pirate Gold (Under Suspicion). Vol. 46; P-937.
No. 5 of Ruth of the Rockies (Double- Cropped). Vol. 46; P-938.

Doing Time (Harry Pollard—One Reel). Vol. 46; P-939.

Forbidden Valley (Bruce Gordon and May McKee). Vol. 46; P-566; C.R.; P-1976.
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P-723.
The Strange Boarder (Will Rogers). Vol. 44;
P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol.
44; P-1107; C-R, P-1211.
Jes' Call Me Jim (Will Rogers). Vol. 44;
P-1361; C-R, P-1499.
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Dollars and Sense (Madge Kennedy).
44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44;
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His Brother's Keeper (Martha Mansfield,
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The Inner Voice (E. K. Lincoln).
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The Truth (Madge Kennedy). Vol. 46; P246; C-R, P-527.
Vol. 46; P-248; C-R, P-388.
It's a Great Life.
Milestones (Lewis Stone Alice Hollister).
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Madame
Vol. 46; P-529; C-R, P-918; Ex., 940, 1092.
Honest Hutch (Will Rogers). Vol. 46; P-530;
C-R, P-608.

Who Had

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R-507.

Wanted (Edith Day).

March

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Six
Vol. 44; P1502; C-R, P-1737.
The Heart of Twenty (ZaSu Pitts). Vol. 43;
P-118; C-R, P-503.
Uncharted Channels (H. B. Warner). R-506.
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Life's Twist (Bessie Barriscale).
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An Arabian Knight (Sessue Hayakawa). Vol.
46; P-534.
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P-251.
Occasionally Yours (Lew Cody Six Reels).
Vol. 46; P-1293.
Vol.
The Stealers (Special Seven Reels).
46; P-688; C-R, P-766.
So Long Letty. Vol. 46; P-993.
A Slave of Vanity (Pauline Frederick Six
Reels).
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Reels).

P-642.

The Penalty (Lou Chaney).
Earthbound (All Star Seven

The Man

The Wonder Man (Georges Carpentier

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Kinograms (News Reel).

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46; P-780.

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Sterling).

P1236; C-R, Vol. 45; P-250.
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P-1634; C-R, Vol. 45; P-250.
44; P-1791; C-R, Vol. 45; P-250.
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Going Some (Rex Beach Production). Vol.
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View (Elaine HamVol. 45; P-1065; C-R,

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ASSOC. PROD., INC.

THOMAS H. INCE PRODUCTIONS.
Homegrown Folks (Lloyd Hughes—Six Reels). Vol. 46: P-249; C-R: P-388; Ex. P-640.
The Magic Life (House Peters—Florence Vidor —Six Reels).

J. PARKER READ, JR.
The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46: P-126; C-R: P-1256.
A Thousand to One (Hobart Bosworth—Six Reels).

ALLAN Dwan PRODUCTIONS.
The Forbidden Thing (James Kirkwood—Six Reels).
In the Heart of a Fool (Mary Thurman). Vol. 46: P-390; C-R: P1220.

MAURICE TURNEOUR PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford —Six Reels).

MACK Sennett PRODUCTIONS.
A Small Town Idol (Sen Turpin).

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)
Four Times Pooled.
An Overall Hit.

Christie Comedies.
(Two Reels.)
Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Ray Taylor).

Torchy Comedies.
A Knight from a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.
A Fresh Start (Marve Res). Duck Inn (Lloyd Hamilton).

Claypoole Comedies.
Sept. 19—The Virgin of Hamboul.
Sept. 26—Up on the Farm.
Oct. 3—Dramatic.
Oct. 10—Bubbles.

Marini Comedies.
Sept. 3—Almont.
Sept. 17—Guilty.
Sept. 21—Kids.

Chester-Comklin.
Sept. 7—Home Rule.
Nov. 14—Who's a9.

FINE ARTS.
Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Griibben).

STATE RIGHT RELEASES

ARROW FILM CORPORATION.
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R: P-766.
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week).

COMEDIES.
Arrow-Jank Mann (Two Releases a Month).
Murlie Ostich Productions (One a Month).
X & N A Ardath (One a Month).

CELEBRATED PLAYERS FILM CORP.
Camp Cartoons.
Andy on Skates.
Andy's Inter-Cabin Visitor.
Andy Redecorates His Flat.
Andy the Model.
Accidents Will Happen.

Equestrian.

Andy the Hero.
Andy's Picnic.
Andy the Chicken Fancier.
Andy the Actor.
Andy on the Beach.
Andy on Pleasure Bent.

C. H. C. FILM SALES.
The Victim (Six Reels).
Screen Snapshots (Twice a Month).

Star, Ranch Westerns (Every Two Weeks—Two Reels).

Hall Room Boys Comedies.
 Aug. 6—Some Champs.
 Aug. 19—Clever Cubs.

Climax Film Corporation.
The Love's Battle (Joe Moore and Eileen Sedgwick).
The Fourth Face (All Star Cast).

Commonwealth Film Corporation.
Hidden Light (Dolores Cassinelli—Six Reels).

INDEPENDENT FILM ASSOCIATION.
Sept. 7—Miss Hale.
Nov. 15—Skyline.
Jan. 1—The Lumberjacks.

Dakota Twins Comedies.
Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC.
Maddox and Men (Seven Reels). Vol. 44: P-1730.

FIDELITY PICTURES COMPANY.
The Married Virgin (Six Reels).

GAUMONT COMPANY.

Bert Lubin.
Victor Kremer Film Features, Inc.
Mad Love (Lina Cavestri).
Skinner Dress Suit (Bryant Washburn—Reel II).
Burlesque on Carmen (Charlie Chaplin—Four Reels).

Holbrook (Charlie Chaplin—Two Reels).
Work (Charlie Chaplin—Two Reels).
The Jolly Crusader (Charlie Chaplin—Two Reels).

Jowl (Charlie Chaplin—One Reel).

REELCAST PICTURES CORPORATION.
TEXAS GUINAN WESTERNs.

Desert Vulture.
Girl of the Rancho.

Royal Comedies.
Oct. 15—When the Cat's Away (All Star Cast).

Maty Roubert.
Romances of Youth.

Alice Howard Comedies.
(Three Reels).
Lunatics in Polite Society.
Good Night Nurse.

Squirrel Time.

Billy Frawey Comedies.
(One Reel).

The Snitch.
Moonshiner.
Number 12.
Pipe Driver.
The Peat.

Undressed Kid.
Live Wire.

Royal Comedy Series.
(Three Reels).
Aug. 15—Snakes (Billy B. Van).
Aug. 20—Plucky Hoedoo (Billy B. Van).

D. N. SCHWAB PRODUCTIONS.

JOAN FILM SALES.

C. H. PRICE CO., INC.
Indian Dramas (Fifteen Single Films—Prices for Mona Darkfether).
His Pauma Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—and Mine (All-Star Cast).

SUPERIOR PRODUCTIONS.
Female Raffles Series.
The Oath of Vengeance (Two Reels).
MOVING PICTURE WORLD

NOVEMBER 6, 1920

PROJECTION

BY F. H. RICHARDSON

Looks Mighty Good to Father

Harry T. Dobson, Projectionist, Toronto, Ontario, is teaching something which looks like the real thing. He says:

Dear Friend: I hand you herewith a front wall elevation and floor plan of the projection department of the Famous Players, Incorporated, Limited, formerly the Paramount Theatres, Ltd.

Charles Dentelbeck is, as you know, the head of the projection department of this company. He selects all the equipment and projection room supplies for the various theatres. He also has the hiring and firing of all projectionists, and any complaint any house manager may have concerning projection matters is referred to him for adjustment.

The system is that a projectionist who requires carbons, for instance, gets an order from Dentelbeck and then gets the carbons—calls for from a company storeroom. While the plan I send was designed for a 1,900-seat house which has no balcony, it "I do equally well for any type of theatre. In this ease the doors open upon the aisle. We think it will fill the void system all that can be desired, though the master cord cannot be used on account of certain city and departmental requirements, which demand a separate fusible link on each shatter.

The 3-projector installation is being used in all the houses on the grey wall meeting with your approval. I won't pass an opinion.

My plan, if carried out, works in the Regent, the largest house in the city running pictures exclusively. It is expected that he will be out of the projection room for good—as a projectionist I mean—before long.

A Model Plan

First as to the plan. It may well serve as a model, and we are giving it space, hope the projectionist will keep it for reference when the time comes that his employer talks new theatre.

We do not insist on the master cord system, which, while having some elaborate and costly systems, we have yet to see anything better (and have seen many a darned sight less effective) than a rightly installed master cord system, the beauty of which is that it can be carried wherever a fuse is needed.

Moreover there is no reason why a separate fuse cannot be installed for each individual shatter when a master cord is used, though we regard a fuse thus placed as worse than useless, while it will not function in time to do any real good, it invites confidence and causes the projectionist to depend on something which is not worth a tinker's damn.

The battleship grey is optically objectionable, though the dark green front wall minimizes the error, and perhaps is so otherwise excellent that we should not be too critical of the color.

We are wondering. When in Toronto we called on the head official of Paramount Theatre, he was discussed with him the proposition of placing a man in charge of all projection matters. Unless we mistake, brother Dobson was present. We at that time told the said H. O. that to create such a position without giving the appointee full and complete authority, without interference by house managers, would be a waste of energy, but that, given the right man, equipped with sufficient authority to cause him to be respected alike by projectionists and house managers, the creation of such a position would be a splendid move.

We are wondering if our talk sunk in, and brother Dentelbeck's authority is in any degree due to our conversation with the H. O. Probably not, but anyhow they got the right man and did the right thing, except for one thing.

One Thing Lacking

What is the one thing lacking, you ask? Why unless we are in error the company in question controls all Famous Players-Lasky, Robert hon, Metro and Hodkinson exchanges in Canada, and either own or control about one hundred theatres.

Great heavens! Is there not plenty for a chief of projection to do without standing shift in a theatre. Gentlemen, do you realize that in the last analysis the entire finished product of the producers, whose product you handle must be presented to the public by the men under Mr. Dentelbeck?

Don't you really think there is need for all his energy and his skill in perfecting your screen results to the end that more of your seats be filled with paying patrons.

You, with a hundred theatres, requiring the man in charge of all your projection matters to fill the place of a forty dollar a week shift man is, of necessity, neglects matters of ten times greater importance.

You have made the right move by creating the position. You have selected as good a man as we know of to fill it, now for heaven's sake don't spoil it all. You cannot afford to do it.

Notice to All

PRESSURE on our columns is such that published replies to questions are very limited. However, you are cordially invited to send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your projectionist keep his equipment in good order and up to date. He owes it both to himself and to you so to do, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The projectors mostly in use are Powers and Pathé. I have your latest handbooks and address the reader of the department. The Handbook is a perfect work of its kind.

I am sorry not to be able to write you further, but I am not as yet thoroughly acquainted with the methods of your working. I hope when I am better acquainted with the way you do things that I may be able to write again.

We Extend the Hand of Friendship

We extend to you, brother Vallicha, and to those few progressive, energetic projectionists you tell of, the right hand of friendship, both on your behalf and on behalf of the progressive projectionists of the United States and Canada.

We are glad to know that our efforts in the department have aided you and that our book meets your approval, because anything that helps you and makes you a better projectionist adds to the pleasure of those hundreds or thousands who derive pleasure from your screen in proportion to the skill with which you present to them the art of the screen artists.

There are very many projectionists in this and other countries who would, we are sure, enjoy a letter from you setting forth the following data, together with such other information as you may think would be of interest.

(A) So far as your observation and knowledge goes, what is the seating capacity of the theatres of India, what admissions are charged? Is the seating all on one floor and such other information as you may have along these lines.

(B) What is the usual size (width) of picture? What kind of screen is used and is the picture surrounded by a dark border painted on the screen.

(C) What is the position of your projection rooms with relation to the screen? Are they level therewith or above it, and if above how much?

(D) What is the size, ventilation, etc., of the projection rooms, as to construction, size, etc.

(E) What kind of current is used for projection? What voltage? How many amperes? Are motor generators or mercury arc rectifiers used? Is the 3-wire system used?

(F) What wage is paid projectionists and
PLANS FOR A MODEL PROJECTION ROOM

As approved by C. A. Dentelbeck, projection department Famous Players, Inc., Limited

Walls and ceiling to be painted battleship grey, except wall shown on plan, which is to be painted a dark flat green. Floor to be covered with cork linoleum.
Pictures have no language—all can understand them without explanation—and the eye absorbs impressions and information, and remembers, much more easily than the ear.

Pictures have descriptive and explanatory values that cannot be put into words.

You may say, “Be careful,” but the thought would be more impressive and effective if shown in motion pictures.

We all learn more quickly from pictures than from wordy explanations—sermons are strengthened, lectures made more interesting, sales more quickly made, lessons more thoroughly taught.

The American Projectoscope

“The Portable Motion Picture Projecting Machine Without an Apology”

We designed and built this Projector especially for Industrial and Educational use.

It is compact and light; can be carried anywhere, used anywhere; as easy to operate as a phonograph—won’t get out of order any more quickly; attaches to any electric light socket or to storage batteries; can be run forward or backward, or any point shown as a stereopticon view—features especially valuable for instruction work.

Get our booklet and learn more about this utility machine, which requires no skill, no special equipment.

American Projecting Company

SAMUEL S. HUTCHINSON, PRESIDENT

6260 BROADWAY

CHICAGO
operators? What is the condition of films, where do you get them, what is the charge therefore and do you change program daily?

We shall await the favor of a letter along the lines above indicated, trust you will not disappoint us, friend Vallicha.

His First Attempt
Harley Hunt, Projectionist Garden Theatre, Harvey, Illinois, writes:

"This is my first attempt to break into our department, so I will begin with an introduction. I am Harley Hunt, Projectionist Garden Theatre, Harvey, Illinois."

The purpose of this letter is to settle an argument. Have two Simplex projectors. Use sixty amperes of 110-volt A. C. projection motor and have Picture 35 feet. Recently I made two cones to enclose the light beam between condenser and aperture, same extending close to the screen.

The manager and the projectionist at the American Theatre, and this are about the light with the screen on the screen. I say it does not.

The end at the aperture is 1.5 inches in diameter and the other end fits over the regular condenser cone which comes with the Simplex projector.

Mr. Roll, projectionist at the American, claims that if there be an indentation of the cone which will not pass through the aperture, or if the inside of the cone be bright the light will be lost. The cone is made of 24 gauge steel and has a dead black color.

I will appreciate anything you may have to say in the matter, to the end that we know who is right and who is wrong.

My line-up has one 7.5 E. F. condenser. Front condenser to aperture 15 inches. Shutter is the thinnest point of light beam and cut down to working conditions. Am getting good results.

While I Am at It
While I am at it I will ask you this. This summer the management put in a thirty-six-inch exhaust fan which is running on the projector circuit. Am using 3-wire system on projectors and fan is a 2-wire. It was hooked up on the projection line and the other end was on the lamp circuit and about three weeks ago a 60-ampere fuse blew.

The fan runs on 3.5 amperes, 110 volt. The motors for the projectors are also connected to the same circuit, which is 110-volt, 3.5 amperes. The motors use 60 amperes, 110 volts, the fan 3.5 amperes, 110 volts and the projector motors 12 volts, making a total of 60.6 amperes on a 60-ampere fuse.

Is this sufficient overload to cause the fuse to blow? Or would you attribute it to a ground in the circuit?

Mr. Roll and I have devised a shutter to dissolve one picture into the next at changeover. It is illustrated in accompanying sketch and works perfect.

The Handbook is good. We both have one. The American Theatre is the only theatre in this neck of the woods using A. C., but I don't think it will be long before we have most of the new devices.

We get the World every week and there is always an argument as to who will read the Projection Department first.

A Bit Twisted
You write interestingly, but as I will point out you get things a bit twisted in some places.

As to the light cone, your manager and friend Roll are wrong to the extent that there cannot be a reflection from the simplex cone. A projection screen results perceptibly, if at all. Even allowing that brother Roll is right in his contention that light is reflected from the light cone, it is hardly possible that any of it can reach the projection lens.

Most of it would reach the spot outside the aperture, and such as might get through the aperture would go through at such a wide angle that little any would reach the projector.

The enclosure of the condenser beam by a shield such as you have represents the best practice. It is generally practised in the far west and is coming more and more into use in the east. In a matter of fact the enclosure of the condenser beam will, or should improve screen results, because the elimination of light will enable you to have a better view of your screen.

If your manager thinks the cone operates to reduce the light on the screen he is entirely wrong. It does not and cannot.

And now for your own errors. You say you are "using 3-wire system on projectors." It can't be done.

You say your condenser is composed of one 6.5 and one 7.5 E. F. A single condenser lens has same focal length, the two lenses combined have. See page 93 of Handbook. What you have is one 6.5 and one 7.5 focal length lens. The equivalent system, it can do no harm, is rough, the focal length of the two lenses added together and divided by four.

As to Fuse Blowing
As to the fuse blowing, you say the fan, the projector motor and the projection are all operated on 110 volts. If your fan motors are connected on the same side of the rheostat or economizer and it is a 110-volt motor, it would hardly run at all. It probably is connected ahead of the rheostat or economizer, or a fan motor motor. If so, thus far you are right.

But whether you are correct as to the projector would depend on whether you are using resistance or an economizer. If the latter, then the fuse, which from what you say would be taken to be on the primary side, most decidedly would not be overloaded. It would not even be working to capacity.

If, however, you use rheostats, then the fuse carries the 66 amperes, which might be sufficient overload to cause it to blow after a time, especially if the contacts be imperfect.

Try rubbing both the ferrule or knife blade (which ever it is) of the fuse and the inside of the contacts with fine sandpaper, be sure that they grasp the fuse firmly. A fuse is supposed to carry ten per cent. overload indefinitely, but this cannot always be depended on.

The fuse is in your circuit for ground. If you have not, then do so at once, and thereafter test them frequently.

Also the fuse is in an arrangement for raising a shutter before one lens while a second shutter drops from in front of the other. The arrangement is simply, effective and efficient.

Glad you have adopted the title projectionist. It is now up to you to make good and deserve it—as we have no doubt you will.

Soiled Screen
A. T. Olson, Garfield, Kansas, has the following problem:

"Will you be good enough to answer one question for me? I have a Minusa screen which has become soiled in one corner by soot. Can it be cleaned, and if so what shall we use for the job?

Have written the Minusa folks and they say that such a finish which costs thirty-five cents per square foot, besides the expense of packing, shipment, and the fact that we have to work with a temporary screen while the Minusa is away.

I fully realize your viewpoint and that you would no doubt expense of a re-finish, still perhaps it would be best to have the job done right. However, if there is to be a re-finish put on the screen we do not have to experiment a bit on the cleaning stunt.

I cannot guarantee results because I don't know what the condition of the soiled spot may be; moreover, it is quite possible that the screen needs refinishing. Unless you try this soiled place with some pure soap (castile, for instance) and warm water. Wipe it dry and let it stand a few hours to see what the effect will be. If it can be thoroughly dry. If this does not do the trick, it is not likely you will succeed with anything else. However, if you might afterwards try gasoline, washing the spot with a cloth thoroughly wet with the liquid.

Caution: Don't scrub the surface with a damp cloth or the screen may be abraded and scratched."

If neither of these experiments proves successful, then you had better send the screen to the Minusa people. Incidentally, it is quite possible you will be ahead of the game by having the screen resurfaced, even though you can successfully clean the soiled spot.

Caution No. 2: Another equation enters into the matter. While you have thoroughly cleaned the spot (if you can), it is possible you will merely have made a different kind of 'spot' by reason of the fact that 'the soot was not washed clean and the rest of the surface dirty, or it may be that the washing will alter the color of the surface, though I think not. Anyhow, if the experiment fails, it has done no harm, because the Minusa company can refresh over the spot you have washed just as well as over the present one.

Commercialism and the S.M.P.E.

Time and again it has been said at the meetings of the Society of Motion Picture Engineers that commercialism, as is commonly understood, commercialism must be absolutely divorced from and kept absolutely apart from the society. In papers the committees have resisted the admission of any firm, books or anything else, if it could possibly be avoided. We remember once quoting the Handbook on a matter of this sort, and the quotation blue penciled, erased, scratched out and thrown out as "commercialism."" We are in view of this very proper attitude we view with some misgivings a paper before us labeled:

"Report of the Advertising Committee for 1920," the said report being that of the advertising committee of the Society of Motion Picture Engineers. In this report the following statement is made:

"The advertising for the year 1920 will increase the income of the Society in the amount of $5000. We have the quotation blue penciled, erased, scratched out and thrown out as "commercialism.

In view of this very proper attitude we view with some misgivings a paper before us labeled:"

No Projection Room
Is Thoroughly Equipped Without a Set of the Lens Charts Price 50 cents stamps
Order Them Today

November 6, 1920
**DO YOU WANT TO SAVE MONEY?**

Of course you do! You are wasting electricity in your theatre through that old canvas painted screen, that don't hold the light, but lets all the light through the back. We can save you money by selling you one of the perfect metalized **Mirroroid Screens**—the only screen with perfect projection at all angles. Mirroroid will decrease your electric bills 1/3, saving you the cost of the screen in one year. Endorsed and used by the leading theatres all over the world. **WE WILL SEND YOU SAMPLES FREE** which you can test against any other screen made. **AND THE PRICE is only 75c. per sq. ft.** for the lightweight, and 95c. for our heavyweight, which is the heaviest on the market. **DON'T YOU WASTE MORE THAN THIS EVERY YEAR?** Well, Mirroroid will prove to be the best investment you ever made.

SEND FOR SAMPLES OF SCREEN CARBONS AND CEMENT AND OUR LITERATURE ON **Mirroroid Lamps**.

**MIRROROID CORPORATION**

725 7th Avenue  New York City

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**“BY YOUR LOBBY YE SHALL BE JUDGED”**

The more effective the display of posters and photos in your lobby the larger your patronage and the greater your profits.

**NEWMAN Metal Frames**

**HAVE BEEN INSTALLED IN OVER 10,000 THEATRES**

They outlive all other frames in the ratio of 6 to 1, and cost no more.

Send for your copy of our complete catalog. It illustrates our justly famous Unit Frames, also other Fixtures, including Easels, Booths, Ticket Choppers, Railings, Door Hardware and Signs.

(The Newman Products are handled by most dealers)

**The Newman Manufacturing Company**

—58 Years Young—

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Mid-West Branch—48 West Washington Street, Chicago, Ill.

Pacific Coast Agent—G. A. Metcalfe, San Francisco, Cal.

In Canada—Perkins Electric Co., Toronto, Montreal, Winnipeg

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**SPECIAL PRICE $465.00 DELIVERED**

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**CUSICK & SMITH**

253 West 42nd St., New York City

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**NEWMOVING PICTURE WORLD**

November 6, 1920

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**One Universal 400-Foot Model**

Motion Picture Camera

INCLUDING

- 1 Carrying Case
- 6 Magazines
- 1 50 Mm. Lens, B. & L.—1 C. Tessar F:3.5
- 1 Trunk for complete outfit
- 1 Repair Kit—1 Finder—2 Sunshades

**ROOM NO. 4**

**253 WEST 42ND ST., NEW YORK CITY**
Better Equipment
Conducted by E.T. Keyser

How the American Projectoscope Is Built, Assembled and Tested

When the demand was first felt for a portable motion picture projecting machine, those who resolved to build a machine of this type realized that several conditions must be met. The machine which they were to design must: be compact, light in weight, sturdy, simple, practical, and manufactured at a reasonable cost. We shall see how well the American Projectoscope meets these conditions.

The mechanism head, which contains the motor, motor-base, patented reversible snap switch, shutter, driving gears, star, cam, sprockets, framing mechanism, aperture, reel drive pulleys and the fly-wheel, is the most important part of the assembly. The motor is a universal high speed reversible type, built specially for the projectionist. The patented, reversible, snap motor switch is simplicity itself, giving universal control from one key.

Made In the American Plant

The driving gears, star, cam, etc., are all made in the American plant—a tolerant of one ten-thousandth of an inch being allowed in the manufacturing of these parts. The gear housing, which contains the driving gears, star, cam, the motor base, aperture and shutter housing is cast of a special bearing alloy which eliminates numerous small bearings to obvious advantage. The framing device is built into the intermittent sprocket of the machine. This framing device gives control of one-twentieth of an inch to each picture. This device is suspended from small projectors in that the shutter is mounted between the aperture and the projecting lens for protection, adding to the compactness of the mechanism. The aperture tube is lined with the most durable and least reflecting material obtainable, dead black velvet. A rewind device operated from the outside of the case makes it possible to lock the mechanism and allow the driving sprockets to be rewound by hand at a greater speed.

The Projecting Lens

The projecting lens is composed of two sets of compound lenses. These lenses can be obtained ground to different focal lengths which vary the projecting range from one to eighty feet. The lamp is mounted nine inches from the aperture, allowing the light to be cooled before reaching the film. A system of three condensing lenses concentrates the full value of a two hundred and fifty watt nitrogen incandescent bulb. This bulb produces an extremely brilliant and whiter light than has heretofore been possible. The lamp housing is made of aluminum and is asbestos lined, and designed to carry most of the heat off at the sides or out through the top. There are two film magazines, each having a separate door with the film entrance protected by patented roller shutters which prevent any flame from reaching the interior. The reel shafts which project into the magazine are mounted on ball-bearings. This feature is unique with the American machine.

The motor speed is regulated by a special rheostat which has an exceptionally simple exterior control.

Only Best Grade Material Used

All of the above parts are made or assembled in the American plant, only the best grade of material being used. The assembling is done by experts in each phase of the process. The maximum tolerant allowed on the working parts is one-thousandth of an inch. The assembling of these machines is as exact as that seen in the making of watches and the testing is as severe as the test given the bearings of coast defense gun mountings. The test of each machine is equivalent to the running of one hundred thousand miles. All parts are carefully inspected for flaws of material and workmanship.

The complete machine assembled in a sturdy case, designed to allow the complete control in operating while closed. The case is made of seasoned, kiln dried wood and is finished and lined with heavy felt at all points where wear will be experienced, with japanned brass and steel fittings. The interior is covered with a fireproof Egyptian lacquer. A durable leather handle is firmly secured to the case to facilitate in transportation.

A. S. Howell Invents an Improved Focusing Device for Camera Lenses

A. S. Howell, of the Bell & Howell Company, has applied for a patent covering an improved focusing device for camera lenses.

This new focusing mount is a combination of the micrometer and vernier type, yet it is only the best grade of material being used. The assembly is done by experts in each phase of the process. The maximum tolerant allowed on the working parts is one-thousandth of an inch. The assembling of these machines is as exact as that seen in the making of watches and the testing is as severe as the test given the bearings of coast defense gun mountings. The test of each machine is equivalent to the running of one hundred thousand miles. All parts are carefully inspected for flaws of material and workmanship.

The complete machine assembled in a sturdy case, designed to allow the complete control in operating while closed. The case is made of seasoned, kiln dried wood and is finished and lined with heavy felt at all points where wear will be experienced, with japanned brass and steel fittings. The interior is covered with a fireproof Egyptian lacquer. A durable leather handle is firmly secured to the case to facilitate in transportation.

The Main Feature

The main feature of the new invention resides in the provision of means whereby the adjustment of the focus of the lens—both with relation to the distance between objects to be focused and the camera, and with relation to the adjustment of the iris diaphragm—may be predetermined to permit such focal adjustment of the lens accurately and quickly.

It will be observed from the accompanying photograph that the diaphragm stop is engraved upon the lens holder carrier in fixed relation to the diaphragm stops engraved upon the lens holder, from which the readings are obtained when manipulating the diaphragm operating sleeve.

Manufacturers of lenses have heretofore been obliged to contend with the scaling or focusing of lens mounts upon a constant diaphragm stop, usually at F. 5.6; at which point the critical focus is obtainable at various distances used in the scale, it being almost impossible to secure the same critical focus at stops F6, F8, F11, F16, F22, F32, F4.5 or F3.5. Now, with the new micro vernier lens mount it is possible to secure a critical focus at any one of the various diaphragm stops, and in any desired distance ordinarily used in scaling lens mounts.

Allowed To Go a Step Farther

The focusing of the lens and adjustments of the iris diaphragm is the usual process by which the man is to commence grinding is accomplished in the usual manner in setting up, but he is allowed to go a step farther in obtaining sharper definition or a critical focus. By merely setting a resilient expansion ring with indexed stops corresponding to the diaphragm stops on the lens holder there issues an automatic correction of the focusing to a point of exactness which has previously been unattainable due to the fact that lenses have always been scaled on a common diaphragm stop.

The added feature of the lens mount which is proving highly satisfactory is the markings or graduations of the diaphragm stops and foot scale which are now so engraved as to be observable from the rear of the camera, thus greatly facilitating focusing adjustment when it becomes necessary during the course of operation.

With the use of this device camera-men and photographers will be enabled to determine with scientific accuracy, the critical focus of an object on any one of the various diaphragm stops, without resorting to the judgment of the eye.

NEW FOCUSING MOUNT
Invented by A. S. Howell, of Bell & Howell Company, Chicago
Gundlach Projection Lenses
Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N. Y.

S SPEER R
Directo Hold-Ark
and
Alterno
Projector  Carbons
Place an order with your nearest dealer at once and learn why projectionists all over the country are so satisfied with the results produced by SPEER PROJECTOR CARBONS.

SPEER CARBON COMPANY
ST. MARYS, PA.

EAGLE ROCK FILM
The Quality Raw Stock
Right Photographically.
Maximum Service in the Projector.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
For Color Effects

**Use Rico Hoods**

Colors Are Beautiful, Brilliant and Permanent

Hoods Ship Over the Bulb Way Ahead of Dip and Less Costly

Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

---

**Toledo's Simplexized Pantheon Has a Well Equipped Projection Room**

Toledo's Pantheon, located at 372 St. Clair street, of which J. Kummer is manager, is but six months old and has already been placed in the category of really successful houses. The Pantheon is one of five theatres operated by the one theatrical enterprise, and besides its beauty of construction and luxurious appointments, it is noted for its perfect projection and high class features.

This is due to the fact that the projection room which is under the supervision of two unusually high class projectionists, is at all times kept up to its highest efficiency as regards equipment and maintenance.

This room, which is approximately thirty feet long and twelve feet wide, is well ventilated and contains a fully equipped panel board controlling all electrical circuits in the theatre, another feature, conspicuous because of its perfect construction and comprehensive design.

Included in the panel board equipment is an unusually elaborate system of "dimmers" these being operated by the house electrician, who, for five minutes preceding each performance, creates unusual lighting effects upon the stage setting surrounding the picture screen.

**Motor-Driven Simplexes**

Two Type "C" motor-driven Simplexes take care of the projection at the Pantheon and their glistening appearance together with the manner of their wiring and installation, speak volumes for the type of men who have charge of the projection here. A spot light, likewise well-kept, as well as an electrically controlled rewinder, completes the projection room equipment.

Outside of the projection room proper is the rheostat room in which are located the rheostats controlling the projection equipment, these being installed upon specially designed fasteners located high up on the walls of the room. At the other end of the projection room is located the work room, which is also lighted by daylight made possible through the use of full-sized windows leading directly to the open air. In this room is contained a work bench with all necessary tools and appliances for effecting any mechanical or electrical repairs to any of the projection room equipment.

**Where Credit Is Due**

Most of the credit for the spick-and-span appearance of this projection room is due to the projectionists, P. W. Woodrow and L. A. Moorehead, respectively. Mr. Woodrow, who has long been active in union affairs, is the present secretary of the Local Motion Picture Machine Operators' Union of Toledo, while Mr. Moorehead is also an active member of the union in question. Both of these men represent the highest type of progressive union projectionists, who feel the responsibility attending the upkeep of the projection room equipment under their charge, and are a credit to the craft of which they are members.

**Peerless Automatic Arc Controls in Big Circuit**

What is reputed to be the largest single retail order ever closed for automatic arc controls, was recently placed by Ascher Bros. Amusement Enterprises of Chicago for fifty-two Peerless automatic arc controls, manufactured by the J. E. McAuley Mfg. Co., 20-34 North Jefferson street, Chicago.

The Ascher company operates twenty-six high grade theatres in Chicago and suburbs, and the fact that they have equipped their entire circuit with the Peerless is evidence of the tremendous improvement which these instruments effect in the screen illumination.

**Ohio Theatre Will Make Good Display**

The Ohio Theatre, Indianapolis, plans to use every available bit of space in its lobby to display posters, and the Newman Manufacturing Company has received the contract for the special frames required.

There will be two double-faced frames, finished in statuary bronze and equipped with special brackets for attaching to iron columns. There will also be four smaller metal frames to be used on the ticket booth.

In addition the contract covers two velour-covered rope railings of complete with removable posts, floor sockets, wall plates and snap hooks. The railings are always furnished complete right down to the cement for setting the floor sockets in place.

---

**PICTURE THEATRE ARCHITECTS**

These men can design a good house. Let them plan yours.

**District of Columbia**
- ZINK & SPARKLIN, Inc. 143 Madison Bldg., Washington, D. C.
- Michigan
  - CHRISTIAN W. BRANDT 1114 Krause Bldg., Detroit, Mich.
  - C. HOWARD CRANE 1100 Griswold Bldg., Detroit, Mich.
- New York
  - EUGENE DE ROSSA 110 West 48th Street, New York
  - W. ALBERT SWASEY, Inc. 101 Park Ave., New York
- Pennsylvania
WANTED

Manager to take full charge of Motion Picture Film Laboratory. State experience and qualifications.

Box 149
c/o Moving Picture World, 516 Fifth Ave.
New York City

COMMERCIAL LABORATORY WORK
In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK
Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES
If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 W. 40th St. New York City
Bryant 5437
Bet. Eighth and Ninth Ave.

Everything for the Theatre

ADVERTISE YOUR BUSINESS
By the quality of your Projection. Nothing is as good as the Best, and the Best can only be obtained by an up-to-date machine.
We will take in your old machine on part payment for a New Machine or sell you a New Machine on the MONTHLY PAYMENT PLAN.

OUR POLICY
Our policy is to serve and to satisfy our patrons. We deal in courtesy, service, and confidence as well as in merchandise. We endeavor to handle only goods of the highest quality and such goods as are made by responsible manufacturers.

AMUSEMENT SUPPLY COMPANY
We are the Oldest Supply House in the Motion Picture Trade.
2d Floor, Consumers Bldg.
220 So. State Street
CHICAGO, ILLINOIS

THE MOTION PICTURE APPARATUS CO., Inc.
AT PRESENT AT 110 W. 32ND STREET
WILL OCCUPY NEW AND MUCH LARGER QUARTERS ON OR BEFORE NOVEMBER 1st
AT
118 WEST 44th STREET
NEW YORK

LUCAS EQUIPS
the majority of the South’s finest theatres and furnishes their daily requirements. Exhibitors prefer doing business with a concern which years ago passed the experimental stage—and is amply able to fulfill any and all promises.

OUR GIGANTIC STOCK, UNEQUALED FACILITIES AND SMALL ARMY OF ASSISTANTS PROTECT YOU FROM THE POSSIBILITY OF DISAPPOINTMENTS OR DELAYS. SATISFIED CUSTOMERS EVERYWHERE.

LUCAS THEATRE SUPPLY CO.
HARRY K. LUCAS, General Manager
ATLANTA	GEORGIA

MINUSA
Gold Fibre Screens

The outstanding success in the motion picture field today—the largest selling screen in the world.

Distributors Everywhere
Samples and literature upon request.

Minusa Ciné Screen Company
St. Louis, U. S. A.

MDNSOON
Let the theatre heating specialists tell you how —
Send today for Booklet 6

MDNSOON COOLING SYSTEM, INC. NEW YORK
BRANCH - 1172 VINE ST. PHILA. PA. 70 W. 44th St.

November 6, 1920
**A Million Dollar Loss and How It Might Be Reduced**

It may not be generally known that a certain yearly loss sustained by the distributing organizations reaches far beyond the million dollar mark.

What is this loss? It consists of the expenditure for reprints and their assembling into their respective positions within the reels. What necessitates these reprints? They become necessary whenever a film is torn during the act of projecting; that is, whenever an important portion of a scene is destroyed and it would be natural to assume that every foot of film in a reel could be considered such an important portion. What is the cause of this destruction? It is caused by an interference between the perforations in the film and the sprocket teeth, especially those of the feed sprockets of the projecting machines, thrusting the film therefrom. The film no longer fed, tears as soon as it is subject to the undue strain of the intermittent sprocket action.

What is the Interference? To compensate for shrinkage in the film and to make sure that even the most shrunken film will mesh with the requisite number of teeth of the sprocket, the circumferential pitch of the sprocket is made smaller than the pitch of the perforations in the film to prevent interference. If the perforations do not interfere what does?

The perforations of any one piece of film never do interfere, unless the sprocket be made wrong, which is not likely to happen. The shrinkage of film is in very few cases greater than the shrinkage serving as a basis for calculating the sprocket diameter. What then causes interference? Interference is caused whenever two pieces of film are joined in an inaccurate manner; that is whenever the spacing between the perforations at the joint are unlike the other perforations or when the side alignment is imperfect.

**They Can Be Made**

Can perfect joints or splices be made? Yes they can be made with the use of proper and accurate machines that make a splice with the same degree of precision as the perforating machines make the perforations. No one ever attempted to do perforating by hand, no intelligent person would use any but the best perforating machine. Splicing, fully as important and requiring the same degree of accuracy is—judging from the costly results—done in an inadequate way. It seems that many are still doing it by hand or with devices which are unsuitable.

A machine greatly favored by the laboratories and lately installed in the repair departments of the more progressive distributors is manufactured by the General Machine Company. This machine is also very much in demand with projectionists and we would advise those not yet using it to avail themselves of the splendid services it renders.

**Power’s Machine Marches in Oklahoma City Parade**

There is a growing tendency to have motion pictures represented in civic parades and celebrations held throughout the coun-
FOUR EXHIBITOR AIDS

MOTION PICTURE HANDBOOK
By F. H. Richardson
Covering every phase of projection room activity.
700 Pages, Illus., $4.00

PICTURE THEATRE ADVERTISING
By E. W. Sargent
Crammed with crowd-pulling advertising schemes.
300 Pages, $2.00

MODERN THEATRE CONSTRUCTION
By E. B. Kinsila
Full of good tips for any Exhibitor who wishes to remodel his house or build a new one.
276 Pages, Illus., $3.00

MOTION PICTURE ELECTRICITY
By J. H. Hallberg
Wiring, lighting, all electrical equipment fully explained by a well known electrical expert.
260 Pages, Illus., $2.50

WISE EXHIBITORS TAKE ALL FOUR!

CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, 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

In answering advertisements, please mention The Moving Picture World
try and this feature is one that usually proves particularly interesting.

The float on previous page, the result of the ideas and efforts of Local No. 380, Oklahoma City, Oklahoma, was part of a local celebration in that city.

The Kelley Theatre Supply Company, Oklahoma City, gives us a few details regarding this display. "C. K. Klarof this company, writes, "The float with Power's 6B, type "E," made a nifty showing and created a lot of talk. The boys of Local 380 turned out in good style for the event and enthusiastically worked to make this display successful.

The boys arranged with the Universal Motor Company to have units installed on the float and throughout the parade Power's was shown with the juice on the machine and throwing a picture on the screen. This was a novelty in this locality and thousands who saw Power's 6B knew for the first time what a motion picture machine is and how the picture is put on the screen."

It is certainly a good thing for the public to know something regarding the method of showing films, but it is still better thing for the projectionists to be interested in their work and proud of the machine they operate. Concerns like the Nicholas Power Company have put years of experience into their product in order that the projectionist may be enabled to do his work in the easiest and most satisfactory manner and the float shows that the men who operate these machines have an intelligent and proper pride in their duties.

W. T. E. Co. Allots Territory
B. F. Shearer, manager of the Western Theatre Equipment Company of Seattle, recently called a conference of the company's salesmen for the purpose of assigning territory and instructing them regarding new lines, which the company is handling.

The salesmen were asked particularly to familiarize themselves with Simplex projectors and transverters.

The salesmen present were A. J. O'Keefe, who was allotted the Oregon and Southern Idaho territory; M. L. Flagg, allotted the Montana territory; C. Frank Harris, allotted Northern Idaho and Eastern Washington, and William Hartford, allotted Western Washington.

Salesmen of the concern will henceforth be equipped with the larger plans of transverters and will be ready to take contracts for both the building and equipment of houses.

Newman Lands Another Contract
The sub-contract for all ornamental brass work on Loew's new theatre in Indianapolis has been let to the Newman Manufacturing Co., of Cincinnati. W. J. Newman, of the Chicago branch, arranged the details of the transaction with the general contractors, The Bedford Stone and Construction Co.

The contract covers brass ticket grilles and nickel-plated coat rails, in addition to brass railings for the ticket taker, lobby, boxes, balconies and loggias. It also takes care of the brass door-bars and kick-plates, and the velour covered ropes.

Improving Baltimore's Aurora
Two new Powers projection machines have been installed in the Aurora Theatre, 79 East North avenue, Baltimore, of which Harry Cook is proprietor, and A. B. Price, manager.

The projection room is being repainted a dark green. The interior draperies are to be changed and new curtains of old rose velour will be hung. The cost of improvements will be approximately $2,000.
Building Activities

HOPE, ARK.—Alice Theatre is being erected on West Second Avenue for $135,000.

HOT SPRINGS, ARK.—Vapor City Amusement Company has plans by J. G. Horn for fireproof theater, 47 by 160 feet, stage 44 by 40 feet, seating capacity of 1,200. Building located on Malvern avenue, to cost $75,000. Address B. C. Truman, president.

LITTLE ROCK, ARK.—Construction division of West Department, Washington, D. C., will erect stucco theatre at Camp Pike to replace burned structure, to cost $12,000. Address Major F. H. Turner, Chief of Staff, Third Division, Camp Pike.

PARAGOULD, ARK.—Mann & Gatling, 616 Scimitar Building, Memphis, Tenn., will erect moving picture theatre, to cost $30,000.

STOCKTON, CAL.—Sum of $50,000 will be expended in remodeling Hippodrome Theatre.

WATERBURY, CONN.—William H. Bristol Audio Picture Corporation has been organized with $1,500,000 capital.

DE LUXE MARINE Film Service, Inc., has been organized with $1,000,000 capital by H. W. Smith, Freeport, N. Y., to produce and exhibit moving pictures.

WILMINGTON, DELE.—Jenny Lind Photographic Company, organized with $250,000 capital to produce and exhibit moving pictures.

WILMINGTON, DEL.—Producers Picture Service, Inc., has been organized with $400,000 capital to produce and exhibit moving pictures, etc.

DE WITT, ARK.—McCarty & Anderson have sold Gem Theatre to P. F. Eagle.

WABASH, IND.—Orlo Hodges, Wabash, Ind., has contracted to erect moving picture theatre for W. H. and P. H. Dickson, of Dickson Amusement Company, to cost $40,000.

BENTON HARBOR, MICH.—H. W. Haper, Farmers & Merchants Bank Building, is preparing plans for two-story hollow tile and stucco moving picture theatre, 12 by 100 feet.

DETROIT, MICH.—Hanna, Zabriskie & Daron, 1888 Penobscot Building, have contract to erect an addition to theatre at St. Antoine and Gratiot avenues for Resort, 915 Brooklyn avenue, to cost $75,000.


WILDWOOD, N. J.—H. K. Reed, of Philadelphia, Pa., plans to erect theatre on boardwalk, near Pine avenue.

NEW YORK, N. Y.—Walter Reade has leased Savoy Theatre building 152 West Thirty-fourth street, with an option to purchase at $650,000.

NEW YORK, N. Y.—Michael Friedman has contracted with Carlson & Wiseman for large theatre to be erected at southeast corner Broadway and 139th street, with seating capacity of 1,450, to cost $350,000.

NEW YORK, N. Y.—Park Realty Company has plans by Carlson & Wiseman for large moving picture theatre to be erected on south side Tremont avenue, east Park avenue, with seating capacity of 4,500, to cost $600,000. House will be provided with twenty exits.

CINCINNATI, O.—Ohio Building & Construction Company has contract to make interior alterations to Walnut Theatre at 618 Walnut street for Cincinnati Walnut Theatre Company, Palace Theatre Building, to cost about $8,000.

HENRIETTA, OKLA.—W. H. Hornine and associates will erect three-story theatre and office building, 50 by 140 feet.

ALTOONA, PA.—Silverman Brothers

MOBILATING E. R.

half cost

ONE

Anderson

and

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Philadelphia,

$100,000.

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Daron,

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# Simplex Distributors

## Important Links in the Chain of Simplex Service

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<td>815-817 Prospect Avenue</td>
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<td>815-817 Prospect Avenue</td>
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<td>BOSTON, MASS.</td>
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<td>ALBANY, N. Y.</td>
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VISUALIZING SUCCESS

The progressive architect specifies that his theatre be SIMPLEX equipped.

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CHAIN OF TWELVE-INSTALLED POWER’S 6B TYPE E-
AFTER CAREFUL, COMPARATIVE TESTS.
MAY ALLISON in
ARE ALL MEN ALIKE?

Based upon ARTHUR STRINGER'S novel, "The WAFFLE IRON" as published in Collier's Magazine. Scenario by A. YOUNGER. Dir by PH. E. ROSEN

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE - NEW YORK CITY
Rentals versus Profits

The exhibitor whose film rental absorbs his entire profit is rather like the ancient knight who spent so much of his fortune upon his armour that he had nothing left to defend. Such a policy is particularly foolish when one stops to consider the fact that a less costly film, if advertised with RITCHEY posters, would have yielded better box-office returns anyway.

For it is the poster that does the ticket selling—and the cost of the poster, compared to the cost of the film, is relatively nothing! The exhibitor who rents a film without first assuring himself that RITCHEY posters are going to accompany it can be compared to the man who buys a mill after the stream that had turned its wheels had run permanently dry. The RITCHEY poster furnishes the selling power that is bound to result in satisfactory ticket sales.

Posters, compared to photo-plays, may seem of relatively minor importance—but little things are sometimes vastly important. A point is infinitely small—yet the point of a needle is its most important part—but it is no more necessary to that implement than a RITCHEY poster is necessary to a photo-play!
THEIR idols fallen, their hopes destroyed, what was left to them? Only youth—that triumphs even over despair—and love! And through love they worked out their souls' regeneration.

A colorful drama of a great city's lights and shadows, and of the languor of the South Seas.

By Ouida Bergere

A Paramount Picture
THE GREAT APPLAUSE PICTURE OF THE NEW SEASON!
Only a whiff of heliotrope—yet it made her blanch with terror!

There never was a plot so unusual as this one—in which a girl’s happiness is saved, a blackmailing woman doomed, and a father freed from prison—all by a whiff of heliotrope!

As "Humoresque" was the sublime portrayal of mother love, "Heliotrope" is the drama of a father’s love of his daughter—and therefore great and appealing.

By Richard Washburn Child
Directed by George D. Baker

FAMOUS PLAYERS-LASKY CORPORATION presents

"Heliotrope"
Cosmopolitan Production
A Paramount Picture
"W E'LL draw lots for her!" they shouted. Eight drunken men. And the girl who had played "Nelly Grey," and moved him as he had never been moved before.

"No! We'll fight for her!" And eight men crumpled beneath his thundering blows!

Then—mad and drunk and bleeding, he set out to get her!

What then? One of the tenderest love stories ever told, a story that will touch your heart like the strains of an old song.

Greater in thrills, in drama and in heart interest than any Hart picture before.

By WILLIAM S. HART
Adapted and directed by LAMBERT HILLYER
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A William S. Hart Production
To Please One Woman

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IT'S YOUR TOWN—wherever it is—that this story takes place in. Because it's a cross-section of American life presented powerfully and dramatically.

It will be a box-office winner because it reflects the life of the people so truthfully that they'll flock to see it.

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MISS WEBER has taken for her theme the greatest problem of all history and has constructed a modern drama that moves with lightning speed from climax to climax.

Spectacular in setting and in presentation, every minute of it throbs with human appeal.
Those who are young and those who remember their youth will alike enjoy Conrad's amusing and pathetic and deeply human love story.

Conrad is humanity, and his quest is everyone's. That's why everybody loved the book, and they'll love the picture more.

Tom Meighan, the Good Luck Star, makes Conrad really live. It's a winner just as the book was.
An Announcement of Special Importance to Independent Exchangemen

You need pictures that have power, punch and selling appeal—pictures that are full hundred per cent box office attractions—pictures that will bring you money and build up a following of satisfied and prosperous exhibitors.

You need pictures that will compare with the very best that are being offered to the exhibitors by the big organizations. You can get this kind of picture, and at a price which will assure you a substantial profit.

The Canyon Pictures Corporation is offering to the Independent Exchangemen SIX POWERFUL FIVE-REEL WESTERNS with Franklyn Farnum as the star. Each and every one is a new production and can be bought at prices which will astonish you. Four of them are ready, the others are now being produced in Los Angeles by Colonei William N. Selig.

Several of the very best exchanges in the country have closed for the entire series. Investigate this proposition and you will buy for your territory.

This week Mr. Jules Burnstein will start on a trip which will take him to every unsold exchange center. He will arrange to see you when he arrives in your territory. He will bring to you the best and most profitable proposition that has ever been made to you. Get in touch with our New York office and we will arrange a conference in advance for you with Mr. Burnstein. The Franklyn Farnum Features are selling rapidly—get in touch with us before your territory is sold to your competitor.

Canyon Pictures Corporation
130 West 46th Street, New York
DOUGLAS FAIRBANKS

in

"His Majesty The American"

D. W. GRIFFITH'S

"Broken Blossoms"

DOUGLAS FAIRBANKS

in

"When The Clouds Roll By"

MARY PICKFORD

in

"Pollyanna"

MACK SENNETT'S

Five Reel Special Comedy Sensation

"Down On The Farm"

DORIS KEANE

in

"Romance"

DOUGLAS FAIRBANKS

in

"The Mollycoddle"

MARY PICKFORD

in

"Suds"

D. W. GRIFFITH'S

New Picture

"The Love Flower"

A Theatre Thought:
The public is beginning to understand something of the differences in rental prices for various grades of pictures; the day is at hand, therefore, when audiences will reject what they know is cheap.
Prints in the best of condition, intelligent, thoughtful service, and efficient exploitation help are offered on these releases at all of United Artists Corporation's

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The picture rights to "THE NEW YORK IDEA" had been secured (you remember the phenomenal hit Mrs. Fiske made in this Langdon Mitchell play not so long ago).

Alice Brady had been chosen to head the cast, because of her splendid emotional fire and notable successes in similar roles:

The distinguished supporting cast, with Lowell Sherman playing opposite the star, had been selected;—

Realart was searching for a director whose experience and ability would equip him for such a production as "THE NEW YORK IDEA."

There was a man of international reputation in motion pictures, famous for successes on both sides of the Atlantic, who had directed Nazimova in two of her greatest pictures, Ethel Barrymore, Olga Petrova, Viola Dana, Mary Miles Minter, Florence Reed, Frank Keenan.

His name was Herbert Blache.

And so we have "THE NEW YORK IDEA," that swift-moving, laugh-provoking, thought-provoking, lavishly presented comedy of high-society divorce—another success in a successful career.

Brilliant direction is only one of the qualities which distinguish Realart Star Franchise Productions.

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Is it because they think themselves cleverer than the unhappy wives who preceded them?

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A powerful drama of life to-day in an American city

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A production that will set
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Better music insures larger audiences and brings the same people back to see the same picture and hear the same music again.

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A frank expose of the inner secrets of a Royal Court wherein the intrigues, complots and treachery of a Kingdom are laid bare.

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Every man, woman and child in America will want to see it
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THAT HAVE
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They top a program—they make a program in themselves.

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Charles Urban's Movie Chats

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Some Territory Still Available
J. SHENFIELD and BERT ENNIS present
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The most unusual screen comedy production
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The following tremendous box office qualities:

JIMMIE, the famous TARZAN LION, a bevy of
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ORCHESTRA that plays real JAZZ,
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and

Smiling BILLY MASON

in a delightful mixup of
laughs, suspense, thrills and
hair raising action

STATE RIGHT BUYERS

This PRODUCTION because of its novelty, its
wonderful ANIMAL COMEDIANS, its
LAUGHS and THRILLS, will rival the famous
"MICKEY" in BOX OFFICE POPULARITY-
"IT MIGHT HAPPEN TO YOU" will be
as welcome to the EXHIBITOR and
AUDIENCE as the FLOWERS in SPRING

WRITE, WIRE, PHONE S-E ENTERPRISES
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"IT MIGHT HAPPEN TO YOU" will make audiences roar with laughter

Written and directed by
AL SANTELL
Animals trained by
WALTER BECKWITH
Produced by ARTCLASS PICTURES CORP.
J. Parker Read Jr.
Presents

HOBART BOSWORTH

in

THE BRUTE MASTER

from the Story by Mrs. Jack London

W.W. Hodkinson Corporation
527 Fifth Avenue, New York City
Distributing through Pathe Exchange, Incorporated
Hobart Bosworth Out-does His Former Triumphs!

In a Virile, Red-blooded Role He Will Thrill and Delight Your Audiences.

A half-tamed savage of a man, dominating, through sheer brute strength, as wild a crew of ruffians as ever sailed the seas, carries, as an unwilling passenger, a delicate, beautiful, gently-bred-girl.

He covets her. As he has never before desired anything in his lawless life, he desires this flower of womanhood.

Together with the crew, they find refuge, following a fire at sea, upon a tropic isle.

But the end is vastly different than you might imagine!

Hobart Bosworth, in the central role, paints a picture as realistic as it is compelling and Anna Q. Nilsson as the girl was never more vividly beautiful.
As Strong a First-Run Attraction as Has Ever Been Produced

All the "Big Fellows" Have Rushed to Book It—They Know a Money-Maker When They See One!

One of the peculiarities of the Motion Picture Industry is this: Long before a really "big" picture is completed,—even before the last scenes have been "shot",—exhibitors in every corner of the United States know all about it. It's a sort of "Underground Wireless."

"Down Home" was "sold" long before it was released. Showmen everywhere know that it is almost impossible for Irvin V. Willat — he made "Behind the Door" and "Below the Surface," as well as dozens of others — to turn out anything but a worthwhile picture.

"Down Home" is a distinct advance over anything Mr. Willat has done before.
No Business Can Grow Without Giving!

The Growth of the Edward Small Enterprises

has not been accidental. They have GIVEN invaluable SERVICE and JUDGMENT in meeting the PRODUCING MANAGER’S wants. Steadily for the past several years EDWARD SMALL has been building on a solid foundation of service rendered, keeping pace with the requirements of his clientele. Consequently his growth has been sound and normal and his position in the motion picture and theatrical world

Has Been Established on the Basis of Achievement

COURTESY, CO-OPERATION AND VISION controlled and directed by knowledge born of long experience, have enabled the EDWARD SMALL ENTERPRISES to become increasingly valuable to the MOTION PICTURE PRODUCER, the MOTION PICTURE STAR and DIRECTOR and the DRAMATIC STAGE in general upon whose patronage its growth depends.

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1493 Broadway, New York City
Phone: Bryant 2389-2390-2391
EXHIBITORS ARE ALL "CHEATERS!"

The above assertion was made to me by one of the prominent Executives of one of "The Leading Producers and Distributors" of the industry, he furthermore went on to state:

"Kelly you’re crazy, your free Distribution Plan will cost you over a Million Dollars, and even if you have the greatest Production in the world, every exhibitor whom you serve on will “Quit you Cold” when the FIVE WEEKS’ FREE SERVICE is over, they are all crooked and simply desire to take advantage of you and then laugh at you. We have over a Million Dollars up on deposits and if it were not for these deposit moneys we would be broke. Unless you DEMAND advance deposits, you’ll never get over, as the exhibitors won’t pay their honest debts unless you MAKE THEM by demanding payments in advance."

My Friends, the Exhibitors of the United States

WE BELIEVE YOU ARE SQUARE

You can imagine a statement of this kind coming from a man who has been depending upon the exhibitor, for many years, for his livelihood and why, can you also realize that you have been paying your good money out for many years to men who honestly believe that you are NOT HONEST, do you realize that you have been financing and supporting these men with Advance Deposits. It is a crime to think that our great Industry, one of the largest in existence, whose Government Report last year showed an income of nearly EIGHT HUNDRED MILLION DOLLARS should be governed and presided over by men who refuse to have faith in their customers.

However

BETTER TIMES ARE COMING AND WE’LL HELP YOU STAMP OUT THESE "HARD SHELLS" of the "Old School" who do not believe in your integrity, providing you will support us. (Not Financially—we have $5,000,000.00 to lose in order to prove you are HONEST MEN, and are willing to pay your debts for PICTURES YOU USE). But you must support us Morally. Write us to-day and we’ll tell you how you can do this.

Real Stars in Our Productions

We are going to make REAL PICTURES with STARS that will appeal to your patrons. We invite suggestions; we are human beings and believe in the old adage of “Live and Let Live.” The working force of this company have had years of experience in knowing what the public wants, not only the public of N.Y. City but the folks who live in Winchester, Idaho; Abeline, Texas, and Monroe, La. We have lived many years in “The Sticks,” we have owned our own shows in towns from 5,000 to 75,000 people, therefore WE KNOW JUST WHAT WE ARE DOING!!!!

An Apology to the Exhibitors by “Smiling Jimmy” Kelly

A slight apology is due to each and every one of our FOUR THOUSAND EXHIBITOR SUBSCRIBERS who have applied for and accepted our “FIVE WEEKS’ FREE SERVICE DEMONSTRATION” regarding the time for our initial release, and my only excuse which is a good one is that we DO NOT INTEND TO RELEASE ANYTHING until we are dead sure that it is ONE HUNDRED PER CENT PERFECT, therefore, when we do announce to you, fourteen days in advance of our first release, you will know that you are going to have something that will “Open your Eyes.” Also we have signed up four new stars and are hard at work on our comedy releases. We will do our best to start releasing by December 1st. However, no promise until we are positive.

Last Day of Awarding Free Service

November 25th, 1920

There is still a chance for reputable exhibitors to take the opportunity of securing our FIVE WEEKS’ FREE SERVICE DISTRIBUTION. Drop us a line at once with name of your city and theatre, and we will send you full details. No hitch, no strings attached. Simply using genuine business ethics upon a bona fide and legitimate proposition.

We have 4,000 exhibitors, we want 5,000.

WORLD MOTION PICTURE CORPORATION

JAMES B. KELLY, Mgr. Director Sales and Distribution

500 FIFTH AVENUE, NEW YORK CITY
Was this silk-stocking heiress the simple servant girl Yal had loved back in Helsingfors? Oh woman, woman!

Will Rogers, as the big-hearted Swede sailor, registers another of his remarkable characterizations in a picture that has wit, pathos, action, and the sort of comedy that will keep your audiences in an ecstasy.

"Ay ban surprised! Can this be my Hulda?"
WILLIAM A. BRADY

Announces the completion of his new production

Life

Written by THOMPSON BUCHANAN and WILLIAM A. BRADY

Directed by TRAVERS VALE

Adapted from the celebrated stage success of that name, which ran a year at the Manhattan Opera House.

It's about New York
A stirring story of Love, Romance, Crime and Adventure

and
Not founded on the infernal, eternal triangle.

For particulars apply
WILLIAM A. BRADY
The Playhouse
New York City
John Arnold, Washington Theatre, Sherman, Tex.

"We have run every picture First National has ever made and made good on them. That's the reason why I wanted the franchise." AND THAT'S A REASON WHY

There'll be a Franchise everywhere

"Keeps Crowds at the New York

Carter DeHaven Productions

present

Mr. and Mrs.

Carter De Haven

in

"Twin Beds"

From the play by Margaret Mayo and Salisbury Field

The Comedy Classic of the Year

Directed by Lloyd Ingraham

A First National Attraction

Foreign Representative, David P. Howells, Inc.

729 Seventh Ave., New York City
November 13, 1920

F. J. McWilliams, Grand Theatre, Madison, Wis.

"Your productions hold the house records for gross receipts as well as for the greatest net profits. It is a pleasure to endorse your service in every department. I consider the franchise the greatest single asset I could possibly obtain to insure a profitable business for the future." THAT'S THE REASON WHY

'There'll be a Franchise everywhere

Strand Rolling in Laughter"

New York Telegram

What the Critics Say:

LAUGH A MINUTE

"With 'Twin Beds,' that rollicking laugh-a-minute comedy, as the chief merry maker, the bill at the Strand is a corker and bound to please the most fastidious. This hilarious stage farce is even better on the screen. Carter DeHaven keeps the audience rolling in laughter, and his petite wife shares the fun-making honors with him." — New York Telegram

AMUSE THEIR AUDIENCES

"Mr. and Mrs. Carter DeHaven fox-trot gayly through 'Twin Beds' and prove they can amuse their audience through five reels as easily as they do in two." — New York Globe

FARCE PAR EXCELLENCE

"'Twin Beds' is the bedroom farce par excellence. The amusing business of the original has been kept and evokes laughs." — New York Post

A MERRY-GO-ROUND

"Mr. and Mrs. Carter DeHaven's 'Twin Beds' is a merry-go-round. DeHaven fosters chuckles and his wife is equally irresistible." — New York Sun

FIT ROLES TO PERFECTION

"Mr. and Mrs. DeHaven fit their roles in 'Twin Beds' to perfection." — New York Mail

EXTREMELY AMUSING

"'Twin Beds' is an extremely amusing comedy. Carter DeHaven plays with facile impudence." — New York Tribune

KEEPS THE EYES SPARKLING

"'Twin Beds' keeps the eyes sparkling. Carter DeHaven is amusingly explosive and Mrs. DeHaven is agreeably coy and capricious. This comic production, the most pretentious the DeHavens have undertaken and more elaborate than the stage farce, moves at a furious gait that justifies the furious way the comedian spent money on it." — New York Herald

AN AMUSING FEATURE

"'Twin Beds' is an amusing feature film." — New York World

HAS SPEED AND SWING

"'Twin Beds' is spry amusement. It has both speed and swing. Mr. DeHaven plants his comedy points securely. Nothing misses fire. The substitutes also bring forth the laughs." — New York Telegraph

"I am fully convinced that your franchise proposition is on the right road to the exhibitor's welfare. I want to further express my confidence in the First National, and we are going into this to make it a big success." THAT'S THE REASON WHY

There'll be a Franchise everywhere

Mad with the thrill of her lips, he flung himself beside the pool, where the vision of beauty filled him with desire. But there came the taunting voice of the dead man: "You are no better than I. You would despoil innocence even as I, whom you slew."—Whitman Bennett's presentation of his personally supervised production, Lionel Barrymore in "The Devil's Garden," an adaptation of W. B. Maxwell's novel directed by Kenneth Webb—a First National Attraction.
Concerning a Name

MOVING PICTURE WORLD is not a trade paper because the moving picture business is not a trade. No representative publication, which serves as a medium for the exchange of ideas, for the dissemination of news, for the setting forth of policies, selling plan systems and other facts, and for the detailing of information about moving pictures, can possibly be called a trade paper. The word trade paper has been used for want of a better term. It is no way descriptive, it doesn’t tell our story and it doesn’t define us or our art.

A wise man once said that at the beginning of an argument it is essential to define your terms. This process in many instances eliminates all argument because many men think alike except they think in different terms. Their understanding of phrases differs to such a degree that they believe the other man is working and believing at cross purposes with them.

For the Fifth industry in the United States and the greatest force and influence in the world today the diminutive term “movie” has been borne sufficiently long until now it is unavoidable. To call Griffith’s “Birth of a Nation” a movie, to call Fox’s “Over the Hill” a movie, to call Tucker’s “Miracle Man” a movie, to call Neillan’s “River’s End” a movie illustrates how little the word describes the art of the Fifth Estate.

But there is yet time to properly describe a publication devoted to the betterment of moving pictures, dedicated to the exchange of information and to the giving of service, a medium of expression for the greatest medium of expression, a news gazetteer which is essential to all concerned in moving pictures if they are to properly go forward with their activities. Therefore, it is pleasant to record the farsightedness of the founder of Moving Picture World when he selected the only really descriptive name for a publication wholly devoted to the screen.

In our columns the world of moving pictures passes in review. The tremendously interesting procession includes the news, the suggestions for advancement, the setting forth of ideas and ideals, the best comment by trained men and all that goes to make up the mighty moving force only partially harnessed for the entertainment and for the advancement of mankind.

If we bore another name we might pound upon the solid ivory until a new word resulted, but as ours is fully descriptive we can only describe ourselves as an institution and borrow a phrase from a kind friend who has studied the field and admit ourselves to be the oldest and the newest in moving pictures.

Arthur James
California Exhibitors Meet Marcus Loew

MARCUS LOEW, of Loew's, Inc., arrived at San Francisco recently to confer with his local representatives, Ackerman & Harris, and inspect his present holdings in this territory, together with houses in course of construction. After looking over the Casino and Hippodrome theatres he was taken to the site of the State theatre where work is in full blast, and to the site of the Union Square where construction will start within a few weeks. He also visited the house at Oakland, which is nearing construction, and the Hippodrome at San Jose.

On October 27 the Metro Pictures Corporation, through its local manager, Fred W. Voigt, arranged a delightful luncheon in his honor which was held in Tait's famous Pavo Real and which was attended by more than 150 representative exhibitors and film exchange men.

C. C. Griffin Talks

Eugene H. Roth of the California Theatre was toastmaster and welcomed the visitor to San Francisco in his usual apt style. He then called upon C. C. Griffin, vice-president of the Motion Picture Theatre Owners of America and the representative of this organization in California.

Mr. Griffin outlined some of the remarkable work of this body, declaring that within a period of five months thirty-four states had been organized, most of them to the extent of more than 50 per cent. He stated that Mr. Loew was one of the first members enrolled and reminded him that at the Cleveland convention he had promised to have all his houses in line. Since his California houses are not members of the California branch of the national, he declared that Mr. Loew would be expected to make good.

The speaker stated that contrary to the impression that had gone out, the new organization is not a combative one, that it would be folly to be antagonistic to any other branch of the industry and that it did not seek to control the price of film service.

"Extraordinary" Exhibitors

James Beatty of San Jose declared that it was a rare privilege for western exhibitors to have the opportunity of meeting one who has done so much to bring the amusement business to its present high plane. He said that exhibitors here were plodding along in a groove and that it took some one like Mr. Loew to wake them up. Toastmaster Roth good-naturedly disagreed, venturing the opinion that western exhibitors are extraordinary instead of ordinary, and that they lead the world.

Judge J. M. Golden, counsel for the Allied Amusement Industries of California, paid a glowing tribute to Mr. Loew, declaring that his name was a household word on the tongues of hundreds of thousands of American homes and that he has become a national figure. He dwelt upon the meaning of this and declared that the moving picture business is no longer an enterprise of purely private concern, but that it has become a public business.

Loew Praises Westerners

Marcus Loew, upon being introduced, declared that the statement of Mr. Roth concerning western showmanship was correct and that moving pictures are presented in the West in better fashion than anywhere else in the country. However, he questioned the value of highly artistic performances from the standpoint of profit.

"I came here four or five years ago," he said, "to learn how to put on shows in New York, for the best presentation is on the Pacific Coast. Your exhibitors spend a lot of money on their shows and get artistic results, but my attempts along this line were not so successful, as I tried to give too much for the money. I also took over some houses here then but failed to make a go of these. This year I entered the field again, becoming associated with two of the best men in the show business, Sam Harris and Irving Ackerman. Of course, I paid the price and it had made more success with their circuit, but it was worth it.

Urges Co-Operation

"The surest way to succeed in the show business is to see that competitors use proper methods and to co-operate with them in every way. The bad methods of one exhibitor reflects on the business as a whole. I agree with Mr. Griffin in regard to the need of organization and hate to think what might happen if exhibitors are not organized. The Motion Picture Theatre Owners of America is a wonderful organization, and I hope many of you realize, and we should all support it. I promise that our California houses will become members at once.

"The moving picture industry is in truth a public service corporation. Producers used to think that the quick money was the money to get, never thinking of the future. That attitude is a thing of the past. The same with exhibitors. The program of your theatre should be scrutinized as carefully as one arranged for your home.

Producing for Protection

"Many of you will doubtless want to hear why I became interested in Metro. I went into the producing business not because I saw a lot of money in it but merely for protection, feeling that I had to. Just at this time the percentage proposition was looming up and I saw its danger. It meant that exhibitors would soon be paid a little more than janitors and had it gained headway there is no telling where it might have stopped.

"Those who risk money in the amusement business are entitled to a fair profit. Good money must be made in some houses as not all prove profitable. The same applies to producers. Neither should try to get all in sight, but should work in harmony with each other. I am primarily an exhibitor, maintaining an interest in Metro purely for protection."
A series of conferences among executives of the Famous Players-Lasky Corporation, presided over by Adolph Zukor, president, have developed new policies for the making of Paramount Pictures which are revolutionary in character. This plan has as its purpose the elevation of all Paramount stars to the position of "super-stars" in productions of such quality that they will be booked for months in theatres where heretofore the best pictures have been booked only for weeks.

Jesse L. Lasky, vice-president in charge of production, who already has installed the plan in the eastern studios, will leave at once for Los Angeles to put into effect the new system, which calls for the co-ordination of the entire resources of the Famous Players-Lasky Corporation—stars, directors, authors, playwrights, leading men and leading women—into one huge stock company for the production of genuinely big special pictures.

Ideal Cast for "Anatol"

The working of the new idea is best exemplified by the way in which it first functioned. Immediately after the executives had made their decision, Mr. Lasky called Cecil B. DeMille, director general, who is in Los Angeles, upon the long distance telephone. Mr. DeMille already had in contemplation the production of Arthur Schnitzler's "Anatol." He was told that the entire resources of the Famous Players-Lasky Corporation were at his command.

Within a few hours, Mr. DeMille with great enthusiasm notified Mr. Lasky that an ideal cast has been selected for "Anatol" and that the entire force at the Lasky studio in Hollywood was eager to cooperate and at once had appreciated the tremendous advantages the idea would bring to stars, to authors and most of all to the public. The result is that the cast for "Anatol" will include Wallace Reid as Anatol, Elliot Dexter as Anatol's friend, Gloria Swanson, Bebe Daniels, Wanda Hawley, Agnes Ayres, Dorothy Dalton, Mae Murray, Thomas Meighan, and Billie Burke, playing together in big productions.

"The only plays that have been great successes recently have been those, that have had a big, popular theme and have been well cast and directed. Our thought is to make productions that will be tremendously popular with the public and, therefore, big successes for star, author and director, pictures in which every person concerned in their making will appear to the very best advantage."

His Dreams Have Come True

"The big play will come first. The greatest stars we have will be given the much sought opportunity to appear in the excellent roles that always are a part of fine drama."

"I feel that at last my dreams have come true, that now the entire Famous Players-Lasky producing department is in a position to concentrate its efforts upon the making of only the highest type of motion pictures. The announcement to the different departments has charged them with enthusiasm. To authors it means as much as it does to stars, for it guarantees big productions for big stories."

"In keeping with this plan, Elinor Glyn is now on her way to the Los Angeles studios to complete the story called 'A Sheltered Daughter,' which she is writing for Gloria Swanson. Mr. Lasky in her search for an ideal man to play the hero has set her heart on Wallace Reid and it is not unlikely that these two stars will make their appearance for the first time together in this story. It will be directed by Sam Wood, who has directed many successful pictures and who assisted Cecil B. DeMille in directing Gloria Swanson. Mrs. Glyn will remain in Hollywood to supervise the making of many of the colorful scenes in her story, which takes place in the gayest spots of the capitals of Europe."

"Fitzmaurice to London"

Elise Ferguson will arrive in New York the latter part of November, completing her vacation trip around the world. She will start at once to make Arnold Bennett's 'Sacred and Profane Love,' in which she appeared on the stage with such great success. A cast of stars is being arranged to play with her, carrying out our new plan. The picture will be produced by a special director.

"In keeping with the policy, George Fitzmaurice will be transferred to the London studio in order that he can obtain the necessary backgrounds for his next big picture, which demands exteriors such as can be found only on European soil. Mr. Fitzmaurice will leave just as soon as he has finished 'Money Mad' and will join in London Ouida Bergere (Mrs. Fitzmaurice), who has preceded him, and who is preparing the continuity for his next new production. The cast and title of the new Fitzmaurice production are to be announced later."

"Knoblock Joining Colony"

Mr. Lasky will be accompanied on his trip West by Edward Knoblock, who will complete in the Hollywood studio a special story based on a theme originally discussed with Mr. Lasky in London last spring. Both Mr. Lasky and Mr. Knoblock are jubilant over the fact that the story is one that will demand unusual acting ability and which contains three starring parts which will be cast according to the new plan.

Mr. Knoblock will join the colony in the Famous Players-Lasky studios in Hollywood, which now includes Sir Gilbert Parker, Penrhyn Stanlaws, Elinor Glyn and Avery Hopwood. To this colony shortly will be added Sir James M. Barrie and Henry Arthur Jones. All of these men will write stories directly for motion pictures and will supervise their production.
more money for the motion picture than for any other form of entertainment. The credit line, "taken from Cine-Mundial," is sent far and wide by local newspapers and magazines throughout Latin-America.

"Le Messager de Sao Paulo," a Brazilian newspaper published in French, and now in its twenty-first year, said: "We regret that France has nothing to offer to parallel "Kismet."" Col. J. Rivera, late editor of "Diario de la Maria," Havana's leading daily, called Cine-Mundial "one of the finest magazines published in our beautiful language."

Cine-Mundial and the products advertised in it go into every corner where Spanish or Portuguese is spoken. It is only fitting that Moving Picture World, leading the picture industry wherever English is spoken, should publicly announce its pride in the fact that it has as a running mate on the Cine-Mundial Publishing Company program the leader among Spanish and Portuguese speaking peoples, with a circulation almost double that of the World's. And the trade knows how well the World leads.

The name, "Cine-Mundial," fits the publication well. It means literally "the world of pictures," but has been given a freer translation in Latin countries where it is looked upon as "the passing show." It is about to celebrate its sixth anniversary. This is just a little bouquet sent by Moving Picture World so that it will get over with our colleagues before the real fireworks start.

It is not at all surprising that the star of "Kismet" proved Moving Picture World's faith in his ability to make good as a film actor was not misplaced. A few weeks ago we published an article taking exception to an English trade paper's statement that "America's experience has conclusively shown the photoplay star has seldom been found among leading members of the stage fraternity," and were rash enough to predict that if the acting of Otis Skinner in his first screen impersonation was not as artistic and flawless as his work in the original play we would gladly admit that stage stars are a delusion and a snare, so far as the screen is concerned. The reviews last week in the trade papers and the daily press of "Kismet" is the answer as to whether Mr. Skinner's stage experience could be utilized on the screen. It appears that it could be and was—to the glory of all parties concerned.

We invite your attention to the leading article, which precedes Mr. Weitzel's department of reviews and comments in this issue. It is good mainly material, and the English batters can read it with profit.

Not since the days of Charles Froehman's Empire Theatre Stock Company, which gave to the drama of America the sort of entertainment that lingers as a blessing all through life, has so constructive and so important a plan been put into operation as that announced this week by Famous Players-Lasky. It is a super-star stock company with the very best players cast together to make a dramatic fabric that will eclipse all previous efforts on the screen. Especial stress is laid on the story first with all that follows in cooperation rather than in domination.

The congratulations of all the industry and of the public as well are due and unquestionably will be forthcoming. This is the nearest thing to the last word in moving picture progress for many a day.

Mae Tinee, of the Chicago Tribune, likes our editorials so much that she reprints them without credit. We hand it to Miss Tinee for her discrimination and snappy judgment, and for this reason forgive her for a vacuum in her ethics department.

Arthur Brisbane, in his talk to the Associated Motion Picture Advertisers on the subject of advertising, said, "The hunter of free notices isn't going to get anything worth having." Sounds fine, but it isn't so. Publicity men in the moving picture industry have secured enough worthy and worthwhile free notices to reach round the world at least twenty times and they are still going strong.

"Clip and Paste"

"The Truth about Husbands" is the title of the first of a series of three special productions which will be adapted from celebrated stage plays by Lionel Barrymore for release through Associated First National. It is a film version of "The Prodigate." When originally presented in London, Sir Johnston Forbes Robertson and Olena Nethersole were seen in the leading roles.

Edward Earle, who plays opposite Dora Daland in her first Metro starring picture, "Passion Fruit," has departed for New York where he will return to the legitimate stage in a new play written by Earl Carroll. Mr. Earle came West especially to enact the leading male role with Doralinda. He expects to start rehearsals on the new play immediately upon his arrival in New York.
Burleson Admonishes Postal Employees to Use More Care in Handling Films

POSTMasters and postal employees are being admonished by Postmaster General Burleson to use greater care in handling films in order to eliminate as much as possible the mis-routing of shipments by parcel post. The employees of the postal service have had their attention called to the fact that information has reached the department that a considerable number of shipments of films in individual packages are mistimed, causing delay and inconvenience to both shippers and addressers.

"It will be understood that as a general rule these films are moving on a schedule from place to place for exhibition and display on previously arranged dates, and a failure to arrive at destination on time not only seriously inconveniences the addresses but entails a consequential loss to the shipper because the films are exhibited upon a rental basis," the department points out.

"Postmasters and all post office employees are therefore requested to give special attention to this condition and to exercise greater care in distinguishing the address of destination and address of the shipper with a view of reducing to a minimum the mis-routing and delay of these shipments."

"Postmasters are requested further to advise exhibitors of the fact that parcels of films when remailed must bear legible addresses, and that if the old labels are not removed the new label or address should be so placed as to completely obscure or obliterate the original address.

"With this co-operation on the part of the exhibitors and more care on the part of postmasters in reading the addresses, the mis-routing of film parcels should be reduced to a minimum."

One of the main complaints made by exchange managers has been that films working on a circuit have been returned to the exchange before the circuit has been completed, due to the fact that the postal employees failed to distinguish between the address of the original shipper and that of the theatre to which they were scheduled. At the same time the exchange manager has himself set an example of co-operation and has not always co-operate to the fullest extent in properly marking the shipments and in obligating previous addresses.

Work for Good of Industry Is Begun in Earnest by California Association

THE Allied Amusement Industries of California, recently organized at San Francisco, has taken over the premises at 100 Golden Gate avenue, formerly occupied by the United Artists, has transformed this into headquarters of exceptional attractiveness and is now engaging in the work for which it was formed.

Several attempts have been made in the past to organize the amusement industry, but most of the organizations formed proved too weak to accomplish their aims and purposes. The awakening came when the activities of certain reformers became known and it was shown that a determined effort would be made to pass a Sunday closing law at the coming session of the legislature.

This, coupled with certain municipal and state legislation, as well as federal movements having for their object the curtailment of the amusement industry, spurred theatre owners in general to call a meeting, with the result that the Allied Amusement Industries of California was formed.

The membership includes all the local houses devoted to the spoken drama, all the vaudeville houses, a large percentage of pictures houses of large capacity and the leading film exchanges.

While headquarters have just been established, city, state and federal officials have already expressed a desire to cooperate with the organization and the various unions affiliated with theatrical interests have also given their approval of movement and Miss E. Magil, who has had wide experience in organization work, has been appointed secretary and Judge L. M. Golden has been made general counsel.

The officers of the organization are composed of fourteen members embracing the spoken drama, vaudeville, moving picture and film exchange branches of the industry, these constituting the board of directors. They select their chairman and each branch in turn selects its chairman, these four forming the executive advisory board.

Irving Ackerman of the Loew-Ackerman & Harris interests is chairman and the executive advisory board is made up of Eugene H. Roth of the California Theatre Company, Col. C. E. Bray of the Orpheum, Ben F. Simpson of Reaart and Ralph Pincus of the Columbia. The members composing the general executive board are Homer Curran, Ralph Pincus and E. D. Price, representing the spoken drama; Irving Ackerman, Col. Bray and Roy Stephenson, representing the vaudeville theatres; Eugene H. Roth, Louis R. Greenfield, M. L. Markowitz, L. R. Crooks and Nathan Herzog, representing the picture theatre and Ben F. Simpson, H. G. Rosebaum and Sam Y. Edwards, representing the film exchange interests. The membership includes four houses devoted to spoken drama, five vaudeville houses, twenty-six picture theatres and twenty film exchanges.

Hipp to Aid William DeMille

George R. Hipp has been appointed by William DeMille to act as his assistant director during the filming of "What Every Woman Knows" which he is now producing for Paramount Pictures and subsequent William DeMille production.

Mr. Hipp is already a member of the DeMille family. He served as assistant director for several DeMille pictures and later took over the company's former headquarters which Mr. DeMille left the employ of the company to go North and develop a large tract of California land which had been turned over to him by his relatives.
Occasionally Yours

(Lew Cody—Robertson-Cole—5 reels)

M. P. W.—The picture should do well where stories of hectic, metropolitan life are in demand.

E. H.—Hold the interest by reason of the star's finished performance, the fine direction and lavish settings.

N.—Male vampire in a mere succession of society scenes.

T. R.—J. J. Gasnier has produced a most entertaining photodrama in "Occasionally Yours," which met with the favor of a large audience at Loew's New York Theatre where it was really.

W.—Poor story material and lack of direction are main handicap.

Everybody's Sweetheart

(Oliver Thomas—Zelnick—5 reels)

M. P. W.—Is bound to draw wherever shown.

E. H.—May be promised as a feature certain to please universally.

T. R.—A well directed, handsomely photographed attraction of extremely entertaining qualities.

W.—Oliver Thomas' last picture is light.

Way Down East

(Featured Cast—Dr. W. Griffith—11 reels)

M. P. W.—Mr. Griffith has worked scenic wonders throughout the story and brought in the longest sustained and most thrilling sensational effect ever put into a moving picture, but the heart interest is never overshadowed and sympathy for the unhappy heroine remains the paramount impression left by the screen version.

N.—Griffith has scored with "Way Down East" because in every scene and every title he has made the most of each last drop of the human that the play offered.

T. R.—The wit, humor, grief, sorrow, laughter and tears of "Way Down East" left their mark on all who studied the picture.

W.—The biggest box office attraction of the times.

Once to Every Woman

(Dorothy Phillips—Universal—7 reels)

M. P. W.—Most of the situations are familiar, but the acting and direction in this number are such that the production as a whole runs well above the average in most details and repays watching.

E. H.—A very creditable production.

N.—Absorbing story, well produced and acted.

T. R.—"Once to Every Woman" is a picture that will prove a delight to any and all picture lovers.

W.—Very pleasing offering that has strong mother love theme; artistic and well produced.

A Slave of Vanity

(Pauline Frederick—Robertson-Cole—6 reels)

M. P. W.—Offering a combination of a powerful emotional star and a competent support in a really gorgeous production of one of the best of Pinero's plays, a "A Slave of Vanity," leave little that can be desired.

N.—Big from a production and acting standpoint.

T. R.—Has fine box-office value.

Fixed by George

(Lyons and Moran—Universal—5 reels)

M. P. W.—The situations are lightly amusing, though as a whole the production does not match up to their previous releases, "La La Lucille" and "Once a Plumber."

N.—Lyons and Moran produce successful farce.

W.—Weak comedy material with stars not up to their best.

The Broadway Bubble

(Corinne Griffith—Vitaphone—5 reels)

M. P. W.—Corinne Griffith has well contrasted dual role in entertaining Vitaphone production.

E. H.—Contains unusually fine acting on the part of Corinne Griffith. It is a story of the stage, with Miss Griffith playing a dual role.

T. R.—Is of the usual five-reel feature type. The picture is distinguished by the fine acting of Corinne Griffith, who plays a dual role of twin sisters.

Fabiola

(Featured Cast—Chevalier Guazconi—1 reel)

M. P. W.—As the picture now stands, its artistry is only fragmentary and its value very limited. It might be converted into a historical number, but its success as an entertainment is extremely doubtful.

E. H.—Is crudely made, and in many instances is too gruesome.


W.—Has no entertainment value.

Down Home

(Featured Cast—Willat-Hodkinson—7 reels)

M. P. W.—A production that carefully and painstakingly depicts the story, so that it seems about as perfect as human nature can make it. The human interest of this simple tale has been kept paramount and is replete with touches of real life.

N.—Aside from some individual scenes of moving incident it fails to be conspicuous and noteworthy achievement.

T. R.—This is the only picture that would be a winner.

The Devil's Garden

(Lionel Barrymore—Whitman Bennett—First National—5 reels)

M. P. W.—Makes a general impression of excellence in all departments of craftsmanship. It does not assume to solve the eternal problems of duty and desire, of passion and self-restraint; it presents them attractively at times, drastically at others.

W.—Here is a good wholesome story, well produced and acted.

T. R.—Follows faithfully the plot of W. R. Maxwell's startling work of fiction in vivid detail. It is an extraordinary, realistic study of human passions unleashed and running riot.

W.—Barrymore in another great part.

Food for Scandal

(Wanda Hawley—Reclart—5 reels)

M. P. W.—As a box-office attraction this picture should be a winner.

E. H.—A clean drama dealing with the divorce question, but not reaching any great depth. However, wholesomely entertaining.

W.—Mild story, but feature generally is of average merit.

The City Sparrow

(Ethel Clayton—Paramount—5 reels)

M. P. W.—Miss Clayton's acting and that of an exceedingly strong supporting cast, and the direction by Sam Wood, make the picture one which should please wherever shown.

E. H.—Is presented with a pleasantness that will give it the average audience's approval.

T. R.—Affords pleasing entertainment. The theme, touching upon the inability of the heroine to become a mother, is unusual and decidedly frank, but so delicately handled that it can scarcely offend any save ultra-fastidious patrons.

Honeymoon Ranch

(Allene Ray—Bert Lubin—5 reels)

M. P. W.—A western melodrama, full of riding, shooting and fighting is "Honeymoon Ranch," a Bert Lubin state rights production.

N.—Old-time western full of real cowboys and has action galore.

T. R.—A real western treat.

W.—Fairly good western subject for those who like riding and shooting.
American Pictures Against the Field: What We Must Do to Maintain Prestige

Our Productions Are Winning Out from Cape Horn to Gulf of Mexico, Appreciation Having Replaced False Prejudice and Local Ill-Will—Mexicans Swarm to See Old Films—Australians Now Showing Real Progress

By BARON HROLF DEWITZ

In Buenos Aires there are more than 141 theatres catering to the vogue of "las grandes peliculas Norteamericanas," with "Luisa" Huff and "Baggeno" O'Brien in their very latest from "Estados Unidos" alongside of classics like "El Nacimiento de una Nacion" (the Birth of a Nation), and at long intervals, a lone Argentino produces a movie bearing like the recent "Ubriajara," invariably poor and invariably popular. Which is clearly pointing to the not so very distant day when not only the Argentinean public, but also other states in South America will have motion picture studios of their own.

Different Preferences

War films ceased to be of interest in those countries almost a year ago. The best American war dramas failed of popularity, with the single exception of "The Heart of Humanity," recorded in the Cinema Iris in Rio de Janeiro. On the other hand, pictures considered exceptional here, such as Cecil De Mille's "We Can't Have Everything," and Mary Pickford in "Stella Maris," fail to interest the A. B. C. natives, who in turn warmed up to Maurice Tourneur's "Blue Bird," never quite popular here.

Paramount Working Busily

The screen is certainly bringing Chile, Peru and Bolivia closer to an understanding of things and ways American than anything else in history. This is largely due to the activity of the South Pacific Paramount Company, which has worked up this territory in two short years from practically nothing to a veritable "fan" paradise in which it is difficult to find a town that does not boast at least one or more picture theatres. Cities like Valparaiso and San Sebastian in Chile, Lima in Peru and La Paz in Bolivia, sport, in addition to a number of small places, veritable motion picture palaces equal to anything in this country.

Besides, in some places picture shows are given in popular cafes where the patrons sip their "Huerva Matte" and enjoy the program. A popular educational vehicle the American-made motion picture has certainly done wonders for Latin-America, especially during the last few years of the last five. The Hollywood local ill-will against Americans has been replaced by a very solid appreciation and intelligent understanding, which should be of vast benefit to the American business man reaching out for markets below the equator.

Old Films in Mexico

Curiously enough the most backward picture territory of Latin America is bordering directly on the United States in the shape of bandit-ridden Mexico. Not because the natives do not appreciate moving pictures; they are mad about them. All classes, all kinds and conditions of people, swarm into the cinemas. The trouble with the business is that the producers in this and other countries have been careless in checking up the pictures exported to Mexican exchanges, and crooked practice by many of the owners of these exchanges have developed a spirit among Mexicans that they have glutted the country with stolen and mutilated pictures.

American productions are not popular because only the old-style brands have been circulating, and what is advertised as a complete picture often proves to be nothing but a fragment and a worn out print at that. Lately, an effort is being put forth by certain American producers to round up the pirates, and to put the distribution on a legitimate basis, of which is a view of exhibiting only the best of American pictures. That this is the proper solution is shown by the unusual success of Dorothy Pickering in "The Fighting 69th," playing on every screen of Mexico City.

French and Italians Compete

The only noteworthy competition the Americans face there is from the French and Italian producers, who still have the preference, while the Mexican-made picture is also beginning to show its head. One of Huerta's cabinet ministers, Frederico Gamboa, wrote a play, "Santa," that became very popular while the Mexican motion picture version of this play proved to be even more popular. Then came a sort of an educational spectacle showing the industrial, commercial and civil life of modern Mexico, which brought crowded houses to the Salón Rojo, the leading cinema of the capital.

Another Mexican production success resolved around the adventurous career of Zapata, the popular Mexican bandit who defied the government for nine years. The bandit is shown both alive and dead. Before very long we may see a Mexican-made picture on Broadway. Despite the local preference for the European-made production, the most popular screen actor today in Mexico City is an American, Jack Berton, under which title our distinguished friend "Fatty" Arbuckle may with difficulty recognize himself.

Kangaroo Rear Ing Up

The picture situation in the Antipodes is fascinating to the American producer. Here is a huge continent, Australia, with not quite as many inhabitants as the city of New York. Sydney and Melbourne, the two largest cities, are not half as populated as the combined population of less than one million. Then comes Adelaide, Brisbane and Perth, and the smaller towns. There are less than 400 picture theatres in the country. Partly owing to the war drafts and partly to a virulent siege of influenza, Australia lagged pretty badly behind as a picture consumer until the Feature Films, Ltd., waded in and did the hard job of the pioneer.

This organization not only distributed the American releases but helped the exhibitors and the theatre men put on their pictures effectively. It carries a full line of modern exchange merchandise, and assures that no picture theatre can do without. It owns a complete electrical and (Continued on following page)
Edward Jose Completes Production of New Film Which Pathe Will Distribute

ACTUAL production work on the new Edward Jose feature for Associated Exhibitors, Inc., has been completed and Mr. Jose is now applying himself to assembling and editing his film, which will be distributed through Pathe.

The picture, which has not been titled, was in production more than ten weeks. It is reported to be the most pretentious picture this director, whose name has been associated with some of the leading artistic and popular successes of the screen, ever attempted.

The play, written by Charles Logue, is a modern melodrama, with New York as its locale, and is interpreted by a cast composed of prominent players. Anna Q. Nilsson, the star of several features, will appear in the principal feminine role. The heroic part has been entrusted to Earle Metcalfe. The juvenile lead is played by Allan Forrest, who has appeared with Mary Miles Minter, Margaretta Fisher and other feminine stars, while a character sketch is furnished by Riley Hatch. George Mageroni takes a "heavy" role, and Jane Jennings also will be prominent members of the cast.

In this film Mr. Jose has completed his first feature since his return to the status of an independent producer. He was among the pioneer independent producers in this country, it is said.

In making his latest picture he has not employed the star system. When he accepted the script written by Mr. Logue, he proceeded to assemble a cast which in his judgment was best suited in each individual player to the action of his play. His choice of players was a judicious one from all accounts, for the entire staff is fully convinced that the new picture is notable for the screen feature more than the manner in which it is acted.

Occasion for the staging of an elaborate set is one of the amusement palaces in the vicinity of Broadway was provided, and Mr. Jose has achieved another notable scene whose bizarre magnificence, it is stated, will cause remark by the spectator.

The company spent much time in filming a race, an incident in the play, run at the Jamaica Race Track. It is believed by the producers to be one of the most thrilling screen presentations of a horse race. The play is said to have some stirring note of human interest. It is not a sex drama, but an action melodrama of mystery and romance.

Conway Tearle's "Road of Ambition," Just Completed, Has Elaborate Scenes

ONE of the biggest and most elaborate sets that has yet been filmed for the forthcoming National Picture Theatres production, "The Road of Ambition," starring Conway Tearle under the direction of Wiliam P. S. Earle, reveals a big ballroom in which hundreds of extras were used. At one end of the ballroom a full orchestra of twenty-four pieces was partly hidden by a huge bank of palms and ferns. Some spectacular and interesting exterior shots were recently taken at one of the largest and best stocked game preserves on Long Island. This estate is full of grouse, quail and rabbits, and within a short distance from the house are two trout streams and a perch pond. Another big scene shows a score of beautiful models displaying the latest Parisian and London creations, which are unusually attractive.

Mr. Tearle plays the role of "Bill Matthews," a fine, stalwart, dominant man of high ideals who is the foreman of the Bethel Steel Works. He fights his way to success and fame after inventing a process whereby scales and scraps made from steel castings may be utilized in the manufacture of a better grade of steel. In his position as a man of means he does not forget the common herd with whom he formerly worked, but in attaining complete happiness he is beset at every turn with many trials and tribulations.

Supporting the star are Florence Dixon, who plays the leading feminine role; Gladys James, Tom Brooks, Tom McGuire and Adolph Milar. Elaine Sterne wrote the story and Lewis Allen Browne pictured it for the screen.

George W. Trendle Heads Detroit Theatre Managers

At a meeting held recently by the Detroit Theatre Managers Association, an organization embracing the larger theatres of Detroit and including dramatic, vaudeville, burlesque and all the motion picture houses of the city, the old officers of the association were re-elected in entirety. George W. Trendle, secretary of the Kunski Theatrical Enterprises operating the Madison, the Adams and nine other theatres, was re-elected president; Richard Lawrence, manager of the Garrick (dramatic house), vice-president and secretary, and Charles Williams, manager of the Temple (the Keith big-time house), treasurer.

It is to be noted that the officers represent three distinct lines of theatrical amusement. The organization, one of the strongest of its kind in the United States, has grown to its present size from a nucleus of some four or five theatres. Mr. Trendle, at the time of his first election to his present office, succeeded the well-known Detroit and New York theatrical producer, B. C. Whitney.

Daniel Carson Goodman
Whose story, "Thoughtless Women," has been released by Pathe

S. S. Cassard

"Dick" Cassard Promoted to Power Vice Presidency

Edward Earl, president of the Nicholas Power Company, announces the election of S. S. Cassard to the vice-presidency of that company. This will be good news to friends of Mr. Cassard in all parts of the country. Although he is still a young man he is one of the veterans of the film industry and has been with the Nicholas Power Company for many years. He has gone from department to department of the Nicholas Power Company and in each position has won the approval of Mr. Earl, with whom he had been associated prior to his connection with the company.

Vice-President Cassard is still "Dick" to his friends and business associates and the entire trade will be glad to learn that he has again won a well deserved promotion. He has been sales manager for some time.

Savini Buys Two

Savini Films, Inc., has closed with the Buffalo Motion Picture Corporation for the two pictures, "Sport of Kings" and "Daughter of Devil Dan." These are heralded as two of the big pictures on the market today. The latter is reported to have a special drawing value in Atlanta because it was made there. It is a five-reel production.

American Pictures
(Continued from page 177)

(Continued from page 177)

DANIEL CARSON GOODMAN
Whose story, "Thoughtless Women," has been released by Pathe

American Pictures

(Continued from page 177)

(Moving Picture World) November 13, 1920

Engineering establishment able to repair, manufacture and install all technical equipment in the branch. Other departments attend to lobby display, sign writing and photography, while still others specialize in slide-making, cabinet-making, carpentry and printing programs and trade organs.

This particular concern is gradually becoming an institution because not only does it actually train theatre managers by especially conducted courses but it runs evening classes for film salesmen and gives instruction in efficiency science. If ever a nation learned a business from another, the Antipodeans certainly learned motion picture showmanship from the Yanks. There are a couple of local picture producers, hitherto hampered by lack of equipment, who are now entering the business of making all-Australian feature pictures. The native-make picture seems to be popular in spite of its technical shortcomings.
$10,000 Prize Competition to Feature Pathe's "Pearson Month" in November

FORTIFIED with the highest class product in its entire annals, including the short subjects and serials, Pathe Exchange, Inc., will on November 1 inaugurate its fall sales and collections competition, which has been designated "Pearson Month," as a tribute to Elmer R. Pearson, director of exchanges.

Ten thousand dollars in cash prizes will be awarded the winners in the four sections of the United States into which the competition, which will open November 1 and close November 30, has been divided—eastern, the Pathe territory and branch manager, assistant branch manager, feature sales manager, booker, cashier and all salesmen will figure in the winning awards. The Branch which finishes second in its territory, and records the highest national average of all other non-winning exchanges, will be awarded a prize equivalent to at least one of the winning teams. In all instances where ties may occur, the full award will be made to each branch thus tying.

**Divisions Announced**

The divisions have been determined as follows:

- Central—Cleveland, Chicago, Minneapolis, Detroit, Milwaukee, Omaha, Des Moines and Indianapolis.
- Southern—Charlotte, St. Louis, Cincinnati, Dallas, New Orleans, Kansas City, Atlanta, Oklahoma City and Little Rock.
- Western—Los Angeles, Denver, Seattle, Spokane, Salt Lake City and Portland, Ore.

The contest will be based upon the greatest improvement in sales and collections recorded in November above the average for the three preceding months, August, September, and Octorber. The entire sales force will have to travel at top speed throughout November to show an increase over the average for these three months, because no time in Pathe's history have the sales and collection figures been as high as during this period.

**Wonderful Records Expected**

With the product it is now distributing being infinitely superior to the pictures released during "Brunet Month" drive last March, when all records were sent into the discard, "Pearson Month" should bring unprecedented business to Pathe Exchange, Inc. During March some wonderful records were established by the winning teams, which will be a goal that Pathe will try to reach November to equal their performance of that month.

Oklahoma City, for instance, in capturing the southern division honors recorded an increase in collections and sales of 247 per cent. Albany, in the eastern territory, won with an aggregate increase of 204 per cent; Milwaukee took the central division prize with 109 per cent, while Denver triumphed in the western division with 135 per cent.

The ways have all been set for the high tide of Pathe business during November. When the contest opens the sales force will be equipped with the greatest selling argument—product that means money to the box office of any exhibitor. The features which the Pathe salesmen will have to offer their patrons apparently stand out as the finest ever issued by the Gold Rooster organization.

**The Current Releases**


Victoria Sweet feature comedy from Jesse D. Hampton: "The Devil to Pay," a Robert Brunton special with Fritzi Brunette and Roy Stewart; "Dixie of Destiny," a "Jimmy Valentine" play with H. B. Warner; "The Empire of Diamonds," produced by Leon Perret in many European cities and in the United States; "Rogues and Romance," which introduces George Seitz as a feature player, being co-starred with June Caprice, with Marguerite Courtot in the next leading female role; "That Girl Montana," in which Blanche Sweet scores another winning performance.

**Powerful Array of Serials**

In the field of serials Pathe never had such a powerful array of attractions. Ruth Roland is registering in "Ruth of the Rockes," Juanita Hansen makes her first appearance on the Pathe schedule in "The Phantom Foe," a Seitz produced serial, and George Seitz makes another appearance with Marguerite Courtot in "Velvet Fingers."

The Pathe short subject department has never been in a more advantageous position to compete this month as it will be beginning with November. With Harold Lloyd as the leader of the band, the short subjects in the "Rogues" and "Rookies" one reel comedies, one series featuring "Snub" Pollard and the other the Vanity Fair Girls; the Pathe Review, the Pathe News, in the tenth year of its life, the celebration of which will be inaugurated on November 15; the "Topps of the Day," and established short features like the "Bringing Up Father" comedies, Mrs. Sidney Drew the two reeles and the Young Buffalo series of two reel westerns.

**Harold Lloyd Anniversary**

November will be a notable month for Harold Lloyd for it was just about this time a year ago that he made his public bowing in multiple reel comedies. He has now completed the last of his two reeles, "Wrong Number," with the release of this subject, he will become allied with the Associated Exhibitors, Inc., a salary that no other screen comedian commands, Pathe insists.

Elmer Pearson, who will be the recipient of a memorable tribute during the month, became director of exchanges of Pathe last January. He joined the Pathe organization as feature sales manager, after diligently administering the policies of Paul Brunet, Mr. Pearson has been instrumental in giving Pathe what should be by far its most successful year.

"The Stealers" Makes Its Debut at Keith's Theatre

"The Stealers," Robertson-Cole's William Christy Cabanne super-special which had its trade premier in the Hotel Astor in September, made its Broadway debut recently at F. Keith's theater. This is the beginning of an engagement of one hundred and one days in the New York territory, but it may be played in the various New York Keith-Mosse-Proctor houses.

Aside from the power of its story, its especially selected cast, its many spectacular scenes, and its underlying theme, the picture appealed to this New York circuit because it is a one hundred per cent attraction from the standpoint of drawing power, it is said.

It points a moral and teaches a lesson. The story possesses a strange, intriguing power, it is stated. Robert Martin, interpreted by William H. Tooker, is a young clergyman, devoted to his vocation as well as to his pretty, young and charming little daughter. During an enforced absence from home, a former rival succeeds in persuading the young minister's wife to desert her husband and baby and elope with him.

When Martin returns and learns of his wife's unfaithfulness he swear vengeance. He organizes a robber band which operates under the cloak of his false ministrations as a travelling evangelist and the other members of his dissolute gang are regenerated through the force of divine love and faith is the climax of the story, made more vivid by the excellently portrayed scene of a storm scene remarkably realistic.

**Promotions at Hodkinson's**

News of two promotions recently made complete the happy twosome of the Hodkinson W. W. Hodkinson Corporation, Robert Hodkinson, who was formerly manager of the traffic department, has been made laboratory supervisor and Chief Rep. J. W. H. Brouxter, formerly engaged in assisting H. S. Beardsley, eastern district supervisor, has been promoted to be manager of the traffic department. Mr. Brouxter will have entire charge of everything pertaining to prints and their distribution just as Robert Hodkinson will have complete charge of the making of prints.
The Wise Guy and the Farmer

(With Apologies to George Ade)
By HERM. IN TOASPERN
Truart Pictures Corporation

lace began to look forward to the Grand Opening, the Wise Bird started to steal a Lap. Gathering His Carpet Bag, Tooth Brush and Check Book, he lapped toward the Big Town and the Film Swindlers Colony.

Strange as it may seem, the Managers had forgotten that the Satellite of Good-town had Hit their Glorious City, and by Some Mistake, the Silver Cornet Band and Delegation of Prominent Managers had Missed Him. But with Glorious Portitude and Manly Magnanimity He over-looked the Faux Pas.

The Flicker Film Company was the First to be Honored with His August Presence. Sans Ceremonie, or as the Profanum Vul-gus would say, with Touching Simplicity, he was ushered into the Sanctum Sanc-torium of the Big Noise, who Greeted him Sitting Down.

Coin-Grabbers Grabbed

He Heaved his Hunk of My Lady Nico-tine into the Nearest Repository and gazed Reflectively at the Box on the Big Boy's Desk. But the Head Brigand overlooked it, opened a Baeedcker and said: "Your Batting Average with our Salesman is about .372, there being a Few that You missed—or missed You. We will be Ready to let You have Some Re-Issues next Year, but Everything in the Shape of a Coin-Grabber is Booked into the New Theatre. Take the Back-Stairs Out, and be careful of the Carpet!" Pax Vobiscum!

The Office Boy Led Him Gently to the Air. Aided by a few Swigs of Aromatic Spirits He braced up and hit the next Den of Thieves. Yes, they Had some of the Scintillators he wanted, but Unfortunately the New Theatre had booked them.

Labor Omnia Vincit

Though not trained for the Ordeal, The Wise One remembered that Labor Omnia Vincit, and continued in Search of an Oasis. He lapped In-and-Out until, Ex-hausted, He staggered into The Trimem-rite Film Service. Yes, they would be Glad to Serve Him, with Conditions. He could become a Participating Franchise Holder at a Figure, have first Call on all Three and Four Reel Sloppy Features, like

he had been running—but, Owing to Com-petition, prices were Doubled—by Order of the Home Office. And the Wise Bird Bought Himself a Cure Litted Franchise and a large Hunk of Cavaet Emptor. A Little Frightened by the Idea of Com-petition he hied home to his Native Heath and Thought it Over.

Took in $1.40

The New Theatre had its Grand Openings with the best feature that had ever Hit His Unbleached Muslin Light Stop-per, the Wise Bird took in $1.40, due to the Error of the Spokesman of a Delega-tion from the Home for Feeble and Infirm. At the End of the Month the Wise Guy paid Uncle Sam for the privilege of Selling Doc'ets exactly $3.87, most of which was paid Out of Pride.

Then the Big News Broke. "Closed for Alterations," The Big Boy was ordering Strong and Complex Machines and was Selling the Old One to the Department of Ancient Machinery of the Smithsonian In-stitute, to be placed next to Henry's First Flivver. A Beaverboardoid Platinum Light Stopper was being Installed. Two Hundred and Eighty-Nine Seats were being Reupholstered. The first show of the Save-the Surface and a Three Piece Sym-phony Orchestra was installed and the Piano tuned.

Resuscitating the Dead

The Big Night came and all the Town Curiosity Seevers came to see what Union Labor could do to Resuscitate the Ark, but the Main Gang was too busy trying to get into the New Theatre to notice the Grand Opening across his way. He too'd in $6.85 on The Birth of a Nation, because Some of the Hypochondriacs thought it was a Medical Film. The Rest of the Town didn't believe he had it.

As Cicero so aptly puts it, in his Ring-side Story of the Bout between Romulus and Remus: "Sic Gloria Transit Mundii," which is Latin Slang for putting away your old Army Clothes in a Bag full of Moths. But should you desire to see the Wise One, you can Still Find him at Goodtown. If He isn't at the Railroad Station to meet the Rattler when you get off, you can find Him after 11 P. M. at the New Theatre, Manicuring the Floor. The Farmer had a Heart. And Lincoln was Right that the Dear Old Public won't always take the Last Straw on their Back.

And the Moral is: A Pulmotor won't help when the Grave is Dug.

OUTSIDE OF THE GATES THAT LEAD TO "THE PALACE OF DARKENED WINDOWS"
Review of Canadian Picture Activities Discloses Increasing Production Work

Considerable activity has been noticed in the moving picture industry of Canada during the past few months. As a result of this movement it can truly be said that Canada does possess a moving picture manufacturing business, regardless of statements to the contrary and despite an alleged short "outdoor" season.

Raymond S. Peck, chief of the Exhibits and Publicity Bureau of the Canadian Department of Trade and Commerce, Ottawa, has had no less than ten cameramen and still photographers on the job during the past many weeks, with the result that the Canadian government's model laboratory has a considerable stock of unfinished material on which to work during the coming winter.

Bert J. Bach and E. M. Finn have been busy taking pictures of the fishing industry and the shipbuilding and other plants in the Maritime Provinces. W. Grayston has been shooting all kinds of scenes in the prairie provinces, while Charles Ross has been getting an eyeful in Ontario.

Trade Subjects

William Fox has also secured a great assortment of negative in British Columbia, taking in Vancouver, Prince Rupert and along the line of the Grand Trunk Pacific to Jasper Park, where he obtained beautiful mountain views. Other field men who have been busy under the direction of Mr. Peck have included J. Ware, William Grayston, E. R. Brodie, E. Wilson and Mr. Yates.

The Canadian Department of Trade and Commerce entered upon a regular bi-monthly release schedule starting October 4 and the scenes to be released on that date was "Where Nature Smiles," a picture of the fruit industry in the Niagara peninsula of Ontario.

The department has released no less than forty-nine subjects for regular distribution and presentation, and in addition many special reels have been prepared for other departments of the Canadian government. The government is said to have been the first to establish its own moving picture laboratory. This has been the third year for the venture and at the present moment forty-nine releases have been screened in theatres and otherwise.

Other Active Companies

These pictures are issued as a "Seeing Canada" series through the Canadian Universal Film Company in the Dominion, by Jury's Imperial Pictures, Ltd., for Great Britain and Europe, through the Bureau of Commercial Economics and the Ford Company in the United States and through Canadian Trade Commissioners in Australia, New Zealand, South Africa and other countries. Upwards of twenty-five prints are made of each release, the number varying slightly according to the nature of the subject depicted.

Others in Canada who are regularly producing subjects include educational, industrial, and news pictures include the Specialty Film Import, Ltd., of Montreal, Canadian Pathé distributor, this company releasing the Canadian Pathe News Weekly, Canadian Aero Film Company of Toronto, which has been releasing Nature Classics, stunt and news reels, the Film Motor Company of Canada, Ltd., releasing Ford educational; the Pathoscope of Canada, Ltd., Toronto, which has issued scores of industrial, agricultural and reel releases, including the Canadian Pictorial News, and the Associated Screen News, Ltd., of Montreal, which prepares Canadian Kinograms, Gaumont Weekly, Gaumont News and other current pictures.

Two Large Organizations

It is quite readily admitted on all sides that the Canadian film market is rather limited in comparison with the great field in the United States, although Canada has two organizations which claim to be among the largest of their kind in the whole world. One of these is the Allen Theatres, Ltd., of Toronto, which operates fifty-two picture theatres in Canada, the United States and England. Another "largest" in Canada is Regal Films, Ltd., Toronto, which is rated as one of the largest film distributing corporations on the globe.

At the same time, the manufacture of photoplays in the dominion has not been very extensive. One concern, the Canadian Photoplays, Ltd., of Calgary, made one real picture, "Back to God's Country," which was financed by Canadian capital and was backed by prominent westerners of the Dominion. Another similar organization is the Adanac Film Company of Montreal and Trenton, which has produced "The Great Shadow." Both of these features have had wide distribution.

Government Makes One-Reels

Otherwise Canadian production of real Canadian pictures has been somewhat negligible. A company has been organized in Winnipeg under the guidance of Ernest Shipman to produce Ralph Connor stories, but the first of these has not yet made its appearance. Incidentally, the Fox Film Corporation in Canada regularly issues its Fox Canadian News which is made up largely of Canadian news happenings.

Various provincial governments of Canada have made considerable headway with moving pictures. This applies particularly to Ontario, where the government has made scores of one-reel releases. The Ontario government's film library is one of the most interesting to be found anywhere and the official films comprise a wide variety of subjects. The Pathoscope of Canada, Ltd., has made many subjects for the Ontario government.

The authorities of Manitoba have also established a film library while the government of British Columbia has been releasing official scenic and educational films for presentation in British Columbia theatres where the exhibitors are compelled by law to include at least one Canadian scenic, industrial or educational film on every program. According to a recent newspaper report, however, the film turned out by the British Columbia government fed its quality.

Film Library

In many cities of the Dominion there are enterprises which engage in the production of special local films on the order of clubs, commercial organizations or private citizens, but these film manufacturers hold no national reputation while their productions are seldom of national interest. Canada has also had its experiences with stock promoters who have secured fortunes for money with which to build studios.

In the meantime, American-made pictures continue to flow into Canada in great quantity while a considerable number of English features are also being handled in the Dominion. The people accept the U. S. A. productions with kindness and appreciation because it is realized that Canada cannot hope to compete with the American producers. The English pictures have also made good headway.

Here are the principal signs signing the I.E.I.S.E.

The agreement states that Gare Brothers and Sol Lesser are to take over the lease for the unique Ambassador Hotel Theatre in Los Angeles. Shown here are, standing—left to right: Abe Gare and Sol Lesser. Seated: Michael Gore, Vernon Goodwin, vice-president of Ambassador Hotel Corporation, and Grover A. Shulen, secretary and treasurer of the same corporation.
FRANK MARION, formerly president and principal owner of the old Kalem Company, has announced the coming marriage of his daughter, Beatrice, on December 21, at his home at Shippan Point, near Stamford, Conn. The bride and groom, who will make their home at East Orange, N. J., have built a new residence in Miami, Fla., where they will make his home during the winter.

George Davis, producer of "Isobelle, or The Trail's End," has started a record-smashing campaign for the exploitation of this feature and is already receiving a big response.

A. E. Smith, president of the Vitagraph Company, left with his family for Hollywood, Cal., on Saturday, October 31, to remain all winter. The Coast studios of the Vitagraph are very busy at the present time and Mr. Smith's presence and supervisory direction in the many productions under way will be invaluable in the efficiency and artistic results.

Sam Harris, general sales manager of the Selenick Enterprises, has been obliged to return to the hospital to receive further attention to the ailment for which he underwent an operation a few weeks ago.

Walter E. Sandell will attempt to run an air-drome at Kingston, Cal., all winter.

Mrs. F. E. Smith, of Los Angeles, is personally managing the Lyric Theatre at Marysville, Cal.

Grover Campbell is building a new theatre, the Strand, at Denton, Texas, seating 400. Mr. Campbell is a prominent citizen of Denton, who has been very successful in the jewelry business for many years.

Miss Anna Eugenie Aiken, of Atlanta, formerly secretary to William Oldman, general manager of the Consolidated Supply Company, of Atlanta, is one of the few women publishers of a newspaper in this country. She is publisher and proprietor of the Weekly Film Review.

Arthur Dana, well-known film representative in northern New York, recently resigned his position to accept a more remunerative position with another company.

A. Jules Benedict, one of the best-known film men in the South, also a well-known newspaper man, is now editing Screencraft in New Orleans, covering the Gulf States. The first issue made its appearance October 23

L. A. Meadows is now running the Lyric Theatre at Snyder, Tex. The Lyric was formerly operated by Dick Nolan.

J. C. Smith, formerly cameraman with Fox Film Corporation, has just returned from Africa, Monday, November 1, and is stopping at the Hotel Claridge for the next ten days before starting for Hopewell, Va., his home. Mr. Smith has with him 8,000 feet of film taken in Africa, Morocco, Tunisia, on the North Coast of Africa, and scenes among the Dida tribes of Costa-

mance, between British Gambia and Portuguese Guinea. Mr. Smith has not yet had time to decide how he will release these pictures, possibly he will dispose of them outright or release through some news weekly.

Sheldon Lewis and Virginia Pearson are stopping at the Hotel Claridge in New York. They are preparing another vaudeville sketch and will probably return to producing the Virginia Pearson Productions this winter in California.

Miles Francis Gibbons, assistant sales manager of Pathé, was married on Saturday, October 30, to Miss Ruth Beatrice Seymour, daughter of Frank Elliston Seymour, of 619 West 137th Street, New York, by the Rev. Father Dully in the Church of Corpus Christi. The wedding breakfast was held at the Hotel Marseilles.

Kenneth L. Eagon, formerly of Famous Players-Lasky, and more recently sales representative for Independent Film Association, Chicago, is now in the capacity of Pacific Coast representative for the Independent, and is also scenario writer and assistant director for the Pinnacle Comedies. His duties with the Pinnacle Productions, Inc., will also be that of exploitation. Mr. Eagon's offices are at 6040 Sunset Boulevard, Hollywood, and he could hire him from his friends. At present he is writing the third Pinnacle Comedy, "Back to Earth."

Legend Film Corporation will begin producing two-reel refined comedies, featuring Edna Shipman and John Junior, years ago with Essanay. The scenarios were written by Trevor Collins, a Brooklyn newspaper writer, and they will be directed by Tefft Johnson, formerly with Vitagraph and the World Film Corporation. Producing will begin on November 8. The Legend Corporation will make fifteen comedies a year, three here and the balance on the Coast. The releasing of these comedies has already been provided for.

Dr. Bryan Charles-Magnenann announces the marriage of his daughter, Marie Josephine, on Saturday evening, November 20, to Charles Edward Moyer, advertising director of United Artists.

Nellie Anderson, mother of Mary Anderson, greeted us at Forty-second street and Broadway this week. She is still living in Flatbush, although she visited Mary on the Coast for about two years, during which time she played several character bits in pictures, in which she had a great deal of experience.

Benjamin Amsterdam, of the Masterpiece Productions of Philadelphia, visited the Arrow Film Corporation, November 2, and reported satisfactory results from the Arrow productions, particularly from the Tex Series.

F. Thompson, of Dallas, Texas, of film interest was in New York this week, looking over available material for Southern release.

Ernest W. Fredman, director of the Film Renter and Moving Picture News, is in New York, showing the Hotel Astor for about ten days. The Moving Picture News is going to issue an American edition on January 1, taking in a comprehensive survey of motion picture industry both here and abroad. Mr. Fredman is visiting the different sections of the United States to get a general idea of the field.

J. Soskin, of the Soskin Photoplay Enterprises of Toronto, has purchased the Canadian and Newfoundland rights for the Park-Whitewood productions "Empty Arms," "Idle Hands" and "Good Women."

Harry Reichenbach moved from the offices of the Clara Kimmel Young Productions at 4 East Forty-fourth street, to the Hotel Belleville, temporarily.

Jesse S. Bernstine, president and general manager of the Trans-Regional Trading Corporation, left for Europe, November 4 on the Britannia, aiming immediately after being married to Miss Minerva Barber, credit expert for the Trans-Regional and other large companies. Mr. Bernstine is to be gone for about six months on a combined business and honeymoon trip. He will make his headquarters in Great Britain and in various offices of the Automatick Company, Ltd., of 75 Shaftesbury avenue, London, W. 1. The Trans-Regional is an adjutant of the Automatick Company and Mr. Bernstine is connected with both.

William Ingleman and A. L. Moore, from Chicago, are stopping exploitation offices of the Automatick Company, and Mr. Bernstine has already been provided for.

The Film Managers' Association of the Southeast, the mayor and the city officials and the Chamber of Commerce of Atlanta, during the motion picture exposition at Atlanta, the first week of December, to be called the Frances Eldridge Day, in honor of Miss Frances Eldridge, the popular star of the World Motion Picture Corporation, who has consented to attend the convention and exposition, over which all Atlanta and adjacent cities are making a big event in recognition of moving pictures.

Burton Kline has been engaged by Universal as special exploitation representative for the latest Von Stroheim feature, "Foolish Wives."

Bessie Love will go to Europe on January 1 to take scenes in London for Dicken's "Old Curiosity Shop," which will be produced by Andrew J. Callaghan.

Al Sobler has joined the Famous Players-Lasky publicity department and begins his duties on Monday, November 1. Mr. Sobler was formerly assistant publicity director with Mayflower.

Keep in touch with your business friends by keeping in touch with the Personal Touch Man.
First Anniversary Finds Realart Studio on West Coast Making a Name for Itself

A LABORATORY second to none in the industry, a studio with complete and modern facilities, a trained and smoothly working organization—this is the present status of Realart's West Coast studio after a little more than a year of existence.

Writing to the home office, Frank E. Garbutt, studio manager, states: "I think we can well be proud of Realart's West Coast studio as it stands today, a little more than a year since the birth of the organization. We are prepared to make sixteen features annually. In addition, ten more are being made on rented stages. Recently we have increased the studio property by 38,400 square feet or 50 per cent. This will make possible stage and storage extensions increasing our facilities to a point where we will be able to anticipate the ever-growing demand for Realart pictures.

"Our laboratory is efficient. It turns out 50,000 feet a day of Realart film, also handling an added 10,000 feet of negative from outside firms who feel that we are able to give them a quality of work second to none. All in all, the 'Realart Infant,' as it passes its first birthday, is making a mark for itself here on the West Coast.

"It is interesting to note the present size and make-up of the Realart plant of which the organization officials are so enthusiastic. We have a completely equipped laboratory, a glass stage, an open stage, store-rooms, a dressing room bungalow for the stars, offices and storage room take up 76,800 square feet or three stories. As above indicated 38,400 more square feet are immediately to be added to give additional stage room and space for outdoor scenes.

Fine Machine Shop

And all of this is exclusively devoted to the production of Realart features. The changes and improvements being made are with a view to raising the production capacity and improving the quality of the finished product.

And all of this is exclusively devoted to the production of Realart features. The changes and improvements being made are with a view to raising the production capacity and improving the quality of the finished product.

One innovation that sets the organization on a level above the ordinary studio is a completely equipped machine shop for fine work in the building and the repair of cameras and printing machines. This shop will have the most modern of equipment and in case of breakdown will render Realart absolutely independent of the eastern factories. A milling machine and a lathe capable of cutting to 1-10,000 of an inch, represent absolutely the latest word in accuracy.

Now being constructed at the garage are two power wagons to furnish light on night locations. When completed they will be among the largest and most powerful apparatus of the kind in existence. They will each carry forty-six Klwig lamps, completely illuminating an area 90 by 150 feet.

Special Air Filter

Modern improvements place the laboratory on an ever-widening efficiency basis. At the top of the two-story building is a specially built air filter. All outside air entering the developing and printing rooms passes into them through a spray of water which removes the dust. Then the air is warmed in winter or cooled in summer to a temperature of 70 degrees and so maintained from one end to another. Atmospheric or weather changes cannot affect the product of Realart's studio.

"Muddy water," the bane of many laboratories, is done away with by Realart through a special water filter handling every drop used. The water as it comes to the operator is as pure as science can make it. Frank V. Biggy, laboratory superintendent, is a man of long experience and ability. He has been given carte blanche to create a perfect organization. Realart feels that the proof of this accomplishment lies in the quality of their finished films.

Other Departments

The other departments of the studio have been carried within the year to an equally high degree of efficiency. Will M. Ritchey, supervising set decorator, has under him a corps of scenario writers including Douglas Bronston, Alice Eyton and Edith Kennedy; a "cutting" crew and a staff of clever make-up artists. In addition, William D. Taylor's stories are written by Julia Crawford Ivers, cut and titled under Mr. Taylor's personal direction. Mary Miles Minter productions are handled by a special staff.

The studio casting director, Miss Jessie Hallett, has a file comprising over 2,000 names from which players for Realart films can be chosen at a moment's notice. Mrs. Una Nixson Hopkins, long known as a national authority on home building and decoration, is the art director. She superintends an efficient staff of architects and set dressers.

The other departments, electrical, purchasing, transportation, etc., are working with machine-like smoothness.

Those who have watched the growth of the industry feel that Realart has done an exceptionally commendable bit of work in bringing its Los Angeles studio to such a high degree of efficiency in a comparatively few months. Realart in Los Angeles is turning out all productions of Mary Miles Minter, Wanda Hawley and William D. Taylor.

Pilgrim Pictures Making New Industrial Films

Through an error in the announcement of Educational Film Exchanges, Inc., last week, its new series of two reel pictures written and produced by Rufus Steele, Saturday Evening Post writer, was given as the output of Plymouth Pictures Corporation when it should have been the Pilgrim Pictures Corporation.

"The Kick Back" and "The Big Idea," the first of the two Pilgrim Pictures have been completed and are scheduled for release by educational exchanges early in December. The third has also been finished and is now being cut and titled under the supervision of Mr. Steele.

While these new two-reelers have as their background the industrial life of the country they are in no sense commercial pictures. Not even the name of the big plants that form the background for the stories appear in the films and they have been produced with entertainment value always in view and industrial conditions secondary.

The first two pictures have already received the hearty indorsement of the Americanized Committee of the Motion Picture industry.

Flannagan and Edwards Star in Goldwyn Comedies

Flannagan and Edwards, vaudeville team, who have won a new reputation for themselves in films by means of the Capitol Comedies produced by the National Film Corporation of America and released through the Goldwyn Distributing Corporation, are starred in the half dozen latest releases.

Nearly all of these comedies have been written by Harry Wolze and directed by Mark Goldaine. The six releases are: B 59, "In and Out"; B 60, "Knocking 'Em Cold"; B 61, "Hearts and Hammers"; B 62, "Artistic Enemies"; B 63, "Fingers and Pockets"; B 64, "Love on Rollers." The comedies are all two-reelers.

Will Rogers, his director, Clarence Badger, and the members of the company filming Irvin Cobb's "Boys Will Be Boys," are expected to return this week from Jackson, Cal., where they have been for several weeks on location.
Great Cast of Well-Known Players Will Portray "The Four Horsemen" for Metro

Includes Rudolph Valentino, Alice Terry, Joseph Sviack, Erza Connelly, Mabel Van Buren, Nigel de Bruieler, Stuart Holmes, Wallace Beery, Alan Hale, John Sainspaul, and Harry Northrup.

WHAT is claimed to be the strongest and most distinguished cast assembled for a picture will be seen in Metro's special production of "The Four Horsemen of the Apocalypse," from the novel by Vicente Blasco Ibanez.

Each of the twenty-five principal players was selected because of special ability and nearly all are prominently known to picture followers. The cast, including players from practically every country, is announced by Director Rex Ingram and June Mathis, who prepared the screen version.

Rudolph Valentino has the role of Julio, the romantic South American hero. Mr. Valentino has been in pictures for several years, having played in "The Big Little Princess" and "The Delicious Little Devil"; "Eyes of Youth," and "Man, Woman and Marriage" with Dorothy Phillips. Previous to going into pictures, he was a professional dancer.

Alice Terry enacts the leading feminine role, that of Marguerite, the little French girl. Miss Terry played in the Metro production of "Shore Acres," and later had the leading role in "Hearts Are Tramps."

Other Prominent Players

Joseph Sviack, a veteran of twenty-five years on the American speaking stage and ten years in motion pictures, will be seen in the part of Marcelo Desnoyers. Mr. Sviack is best known for his work in "The Tale of Two Cities," "The Third Generation," "Last of His People" and "Trick of Fate."

Edward Connelly, best known of veteran Metro character actors, has the role of the old lodgerkeeper. After a successful stage career of thirty years, he has appeared in many character roles in several Metro successes, including "Shore Acres." Mable Van Buren was selected for the part of Elena, a German character role.

She is a veteran stock actress and has been in pictures since the early days of Biograph and Vitagraph.

Nigel de Bruieler has difficult character role as Teheroff, the old Russian who relates the legend of "The Four Horsemen of the Apocalypse."

Virginia Warwick, a former Mac Sennett bathing beauty, has the role of Chici, the sister of Julio. This is Miss Warwick's first dramatic role.

Two Screen Villains

Stuart Holmes and Wallace Beery, known as convincing screen villains, are cast as bad men in this production. Mr. Holmes has the role of a German infantry captain while Mr. Beery will be seen as the German commander.

Jean Hersholt also has an important character role as Professor Von Hartrott. Mr. Hersholt has had important parts in "Whom the Gods Would Destroy," "The Golden Trail," and "Men of Today and Tomorrow."

Broadwith Turner, better known as "Smoke," has signed to play the part of Argensola, the companion of Julio, in this picture. Mr. Turner has been in pictures for many years.

Bridgetta Clark will be seen as Dona Luisa, the mother of Julio. Miss Clark is a well known actress, both on the stage and in the picture field.

Alan Hale is another prominent actor who is appearing in this production. Mr. Hale has the part of Karl von Hartrott, a very radical German characterization.

Other Players of Note

Pomeroy Cannon, as Madariaga, "The Centaur," the father of Julio and the owner of the South American plantations, plays an important role in the early part of the story. Mr. Cannon is well known for his characterization of big men roles. John Northrup also has an important role as have Harry S. Northrup, Derrick Ghent, Henry Klas, Jacques d'Auray, Curt Rehfeld, Madile Dolorez, Isabel Keith, Jacqueline Lane, Mary Fenton and Minnehaha.

The entire cast is said to run into the thousands, as one of the most impressive scenes of "The Four Horsemen of the Apocalypse" is a reproduction of the second battle of the Marne.

Goldwyn Has All Stars in Gertrude Atherton Film

An all-star cast has been selected by Goldwyn for Gertrude Atherton's first screen story now entering production stage at Culver City, Calif., under the working title of "Noblesse Oblige." Mabel Julienne Scott, who has just finished acting "The Country Cousin," in which she was one of the principal roles, will have the leading feminine part. Lewis S. Stone, recently seen in Goldwyn's production of "Milestones," will play opposite her. R. D. McLean, Arthur Hoyt, Charles Clary, Josephine Crowell and Kate Lester are other members of the cast.

Jane Atherton, aged seventeen, a niece of Gertrude Atherton, will make her film debut in the picture. Wallace Worsley, who directed "Widow's Walk," will hold the megaphone. Mrs. Atherton collaborated with Louis Sherwin on the continuity.

Rogers Company Returns

Director Clarence Badger and the Will Rogers company are back from Jackson, Calif., where they have been several weeks on location for Rogers' new picture, "Boys Town," which was taken from the book of the same title by Irvin S. Cobb's popular story.

E. Mason Hopper and the company which has been directing in Ruper Hughes' first screen story bearing the working title of "Mr. and Miserable Jones," are on Catalina Island taking exteriors.

Frank Lloyd, who is to direct "The Water Lily," Gouverneur Morris' first story written directly for the screen, is ready to start the photography on that production. Wallace Beery has been engaged to play one of the important Chinese roles. "The Water Lily" will be released as an Eminent Authors' Production.

Reginald Barker is giving his next production ready for photographing. It is "The Bridal Path" from the play by Thompson Buchanan, author of "Civilians Clothes." Mason N. Litton, the head of the tenth Booth Tarkington, Edgar Comedy which bears the tentative title of "The Country Cousin." Johnny Jones is the feature player in the cast.

All Star Cast to Portray Metro's "Uncharted Sea"

Metro announces "The Unchartered Sea," picturized as a special production, with an all-star cast. John Fleming Wilson, author of "The Man Who Came Back," is in charge of all his previous literary efforts. "The Unchartered Sea" was published in Munsey's Magazine.

"I think this is the greatest story Mr. Wilson has ever written," said Bayard Veiller, chief of production, himself a playwright of international reputation. "I have never seen a plot better suited to motion picture purposes."

Work will be started at once at the Hollywood studios. The members of the cast are being selected. As yet, however, a director for the production has not been chosen.

Dead Men Tell No Tales

WONDERING HOW HE CAN MEND "THE BROKEN GATE"

This is the name of the latest Bessie Barriscale production that will be released

by Hudson
Winifred Westover Went Over the Water to Join the Skandinavisk Filmcentrals

By EDWARD WEITZEL

It's a new theatre and opened with "Twenty-Third Year," and "Hamlet," and they have "Broken Blossoms" running there now. The Griffith picture started the twelfth of August and is a great hit. They like tragic plays and "True Heart Susie" was a success in Stockholm. The Palladium is booked by an American named Miss La Motte. He was the first to use scenic parallels in Sweden. He has introduced Louise Glau from Chicago, and they like her very much.

"They are very fond of their own brand of pictures, I suspect?"

"Oh, yes! and they are improving them all the time, only, they do not have any really young girls to play the youthful heroine. The Skandinavisk film actresses know their business—but usually the important parts are played by—well, thoroughly experienced artists."

"That is probably one of the reasons why they sent to the United States for a leading lady with plenty of pep and pulchritude and a beggarly array of birthdays."

"Thank you! They were all very nice to me and I enjoyed every minute I was there. Look at this book of photographs of the quaint houses in their small towns and villages. What curious old carved doorways they have! If I do go back to make more pictures, I know of some great locations that I'm going to ask the director to shoot."

"Are the picture theatres well patronized in Sweden and Norway?"

"Yes—only they do not open at noon, as they do here. From six to eleven are the hours. When I told of our afternoon performances and of the long line of men and women that form at the box office in the day time when a big feature is being shown, my brother and sister artists of the Skandinavisk Filmcentrals be polite about it, but they weren't good enough actors to disguise their surprise at my statement. You remember that song which commenced 'You Wouldn't Believe Me'—well, they didn't believe me when I got through boosting film business in the States."

"Must you really go? Try a piece of this candy and come back with us; I'm sure you'll like the flavor. Open the box and help yourself."

A Crafty Candy Box

"Thank you, I will! I'm very fond of—it's a good thing I didn't let the box fall. That's a clever scheme, though, to have it play a tune every time the cover is opened."

"No one can take a piece of candy on the stage, keeps on playing until you close the lid."

"It wouldn't do to have a decanter that would play every time it was tipped, would it?"

"Why not?"

"The neighbors would get tired of hearing the same tune so often."

"Do you know the name of that tune would be in this country?"

"Come, Landlord, Fill the Flowing Bowl.

"No—Here Comes the Boogy Man."

Alice Terry, who is playing the leading feminine role in Metro's colossal production of "The Four Horsemen of the Apocalypse," by Velozee Blasco Ibanez, has returned from a five day vacation at Big Bear, where she says her time was spent in sleep and absolute rest—far from the roar of film battles and picture strife.

O NCE more has the screen demonstrated the advantage of speaking a universal language. When Edwin Booth went to Germany and acted "Hamlet" and others of his famous Shakespearean roles, he was supported by a German speaking company. Polytot performances of this nature were given here when the elder Salvini appeared in the United States and spoke his native Italian, while the American actors who had the other parts employed the speech of their own land. Wonderfully impressive performances they were, in spite of this mixing of tongues! But the method of the movies makes the "speech" of the screen actor as readily understood in Sweden and China as in the United States and the United Kingdom.

Her Arrival in Stockholm

That is why Winifred Westover, American film actress, returned to the home town of the Statue of Liberty one day last week and waved her hand joyously to that majestic woman of the "United States" when she came up the bay. She had just completed a four months' engagement with a foreign film company—Miss Westover, not the statue.

When the Skandinavisk Filmcentrals of Stockholm, Sweden, came to the conclusion that it might be a bright idea to learn something of the American school of screen acting, the company went about it in a thoroughly practical way and imported a leading woman from the land of the Bazar and the modest and sadly shrunken dollar. Westover, blond, pretty and able to look like the heroine of an Italian drama and further fortified by an excellent list of film impersonations on this side of the Atlantic to her credit, was offered the engagement. Being ambitious, and eager to enlarge her bank account, vocabulary and knowledge of the foreign market for American screen actresses, she accepted the offer and arrived in Stockholm in time for the opening of the film making season.

And now that Miss Westover has completed her contract abroad and is back in New York, we will walk around to the Algonquin Hotel and see what she has to say about her trip.

A Film Season Abroad

"Well, are you glad you went, Miss Westover?"

"Yes, indeed! The Central Film Company treated me splendidly and I am anxious to go back next season."

"Why do you speak about a season?"

"Because all of the film actors in Sweden are employed during the regular theatrical season in the theatres of the spoken drama, and pictures are made only in summer. The directors are away from the stage, and their method of acting follows stage tradition more closely than the one adapted to the screen. They are very thorough in everything they do, and of course the scenery they can make use of, especially along the shore line, is marvelous."

"Did you find it difficult to work with a company of foreign actors?"

"At first I did, and I'm afraid I wouldn't have lasted in Sweden at all if my mother hadn't been with me. She understands the Swedish language and translated the director's instructions when I failed to grasp what he meant by his very clever pantomime."

"What was the name of the first picture you acted in?"

"William S. Hart."

"How do you account for that?"

"They like his deliberate method. Some of the American actors work too fast for them. Here is a remarkably lifelike little wooden statue of Mr. Hart I brought back with me. The same wood-carver made those clever little figures on the mantel. I asked him to make this one of our celebrated bad man, and he brought it to me the next day. I think the likeness is wonderful."

"Who are the other American favorites?"

"Eddie Polo and Norma Talmdge. They think the Polo stunts are great, and Norma Talmdge is the best actress they have in their own screen favorites, a very clever actress with the musical name of Tora Teye."

The Palatial Palladium

"I understand that Stockholm boasts of a moving picture theatre that is said to rival the best of our 'picayune' palas, as the Londoners call them."

"You mean the Palladium! It's a gorgeous place, with great marble stairways, immense lobbies and everything up to date.
The Educational and Non-theatrical Field

Work of Organization to Further Visual Instruction in New York City Advancing

T HE second meeting of those interested in the formation of an organization for the advancement of the work of visual instruction, and the first regular meeting of the organization formed on Saturday, October 2, was held in the Academy Room of the American Museum of Natural History, at 77th street and Central Park West, October 30, 1920, at 10:30 in the morning. The secretary, Miss Hochheimer told the president was delayed in reaching the meeting.

Reports of Committees

The report of the Committee on Representation before the Board of Estimates and similar bodies was asked for. Mr. Cocke, as the National Board of Review, reported that he had been present the first day of the public hearing and had spoken in favor of the item for visual instruction. Mrs. Woodallen was then called on and told of appearing the first day, without the information which the board evidently desired, and then appearing the second day prepared to answer various questions. While the result was not yet known, she felt that at least the fact of several friends to visual education the Board estimates had been made evident by the discussion which took place.

Miss Hochheimer, as chairman of Committee and the very favorable suggestions as New York Visual Instruction Association.

The list of committees, with the names of those suggested for membership, was then read.

Affiliation Discussed

The matter of affiliation with the Academy of Visual Instruction of Loyola, if the Association, then came up for discussion. Reference was also made to the Chicago Society for Visual Education, but this was discovered to be not an association or organization, but a purely commercial body. The president’s viewpoint was then given, namely, that we should move very slowly in the matter of affiliation in order to know first, whether our aims were identical, and second, whether there would be mutual benefit in such union. The president also suggested that this little body might prove to be the nucleus for an association which would reach beyond the bounds of this city—might itself become a national association. There should be a Federation of Visual Instruction Associations, each local body preserving distinct autonomy but all bound together in one great aim. It was moved by Mr. Pierce that the matter of affiliating with the Academy of Visual Instruction of Wisconsin be referred to a committee to be appointed by the chair. Seconded and carried.

Report of Committee on Constitution was called for, but report was not ready. The Committee for Representation before Boards of Estimate and similar bodies was made permanent.

Mr. Pierce, chairman of Committee on Appearance before Fire Underwriters’ Association, gave his report. The chairman, with the president, Mr. Crandall, had appeared before the Executive Committee of the National Board of Fire Underwriters to ask that their regulations be so changed that portable machines with films on slow-burning stock, standard size, might be used without booth. Felt that some impression was made, but nothing definite as yet.

Further Needs

The chair spoke of the need of a committee to look after the interests of the cause of visual instruction in connection with the legislature; that the chair be empowered to appoint a Legislative Committee. Seconded and carried.

The chair spoke of the announcement of these appointments by mail.

Mr. Cocke’s report of having a committee to study the question of the need of motion pictures in connection with the school curricula, and the suitability of material for motion picture presentations. The chair said that he had considered that the chief work of this organization was having access to the actual opinion and needs of school people. Mr. Cocke then moved that an appropriate committee, composed primarily of school men, should be organized within the association for the purpose of selecting and arranging programs of study for which films should be made. Seconded and carried (with the understanding that this would be a composite committee of film people with their practical knowledge and school people).

Some of Those Who Were There

Among those present were Miss Florence Slater, W. I. H. S.; Forrest Halsey; Otille J. Alfrith, P. S. 45, Bronx; Jessie Robb, Moving Picture World; Gladys Archer, P. S. 64, Manhattan; O. G. Coeks, National Board of Review; G. F. Foute, United Projector Company; E. R. Ross, Underwood & Underwood; Elizabeth S. Irvine, P. S. 27, Manhattan; Elizabeth Wallace, P. S. 62, Manhattan (for Miss N. C.) said that he had considered that the chief work of this organization was having access to the actual opinion and needs of school people. Mr. Cocke then moved that an appropriate committee, composed primarily of school men, should be organized within the association for the purpose of selecting and arranging programs of study for which films should be made. Seconded and carried (with the understanding that this would be a composite committee of film people with their practical knowledge and school people).

Commercial Use of the Shark Shown by Goldwyn

The popular idea of the shark is a man-eating fish which infests the tropic seas. "What the Ocean Hides," Goldwyn release, gives a new viewpoint and presents the shark as contributing to the world's supply of food and clothing. Viewed on a fisherman's dragnet at the shark station at Sanibal Islands, Florida, where the waters are teeming with these creatures and show how the sharks are caught in nets fifteen feet wide by one thousand feet long.

The meat is not only edible, but very delicate in flavor and is a favorite among fish lovers. The hides are tougher than any leather and are used in the making of shoes, pock-ets, boots, and traveling bags. From the head and liver are derived great quantities of oil and from the fins, a nutritious jelly, much liked by the Chinese. The complete process of tanning the hides is shown from the time they are cut from the shark, stretched, softened, colored, glazed and made into articles of use.

Other tropic fish such as hammer-heads, whale, ray and sea turtles, are shown, making an absorbing study of deep sea life.

“The Kentuckians” Completed

Monte Blue, having finished his work in the Charles Maigne production of “The Kentuckians,” for Paramount has returned to the Bay City. He completed his picture, “The Jucklins,” another Paramount picture, under the direction of George Melford. Monte breezed out of New York in the same fashion he entered it. He said he was happy to be going back to the land of sunshine and that his stay in New York was just one thrill after another—and Monte started his motion picture career as a “stunt” man too.
Selling the Picture to the Public

By EPES WINTHROP SARGENT

Election Features Did Not Offset the Weather

New York photo play theatres offered a bulletin service to patrons on election night, though most of them felt that this would have the effect of holding people in the house past the first night show, cutting down the possible revenue, but the election was so one-sided that the houses emptied about on the usual schedule.

A rain about 7 o'clock, when many were preparing to set out for the evening, cut down the downtown crowd. Those who were on the street were driven to shelter and the stands at the theatres were limited to capacity for covering the waiting line.

Eddie Hyman, of the Brooklyn Mark Strand, had the best of it here, for his inner lobby has a large capacity, and he could hold the line after they had given up their tickets, but the barrier was down about 10 o'clock and from that time on the struggle passed directly into the house. In the early hours the waiters were read the election returns, which later were flashed upon the stage, and about 11 a film was shown. The probable result was followed by intimate views of Harding.

Election returns are a necessary evil, but they do not make money for houses giving two or more shows in the evening.

Hathaway Gets a New Treasure Hunt

As Promotion Idea for "Go and Get It"

FRED HATHAWAY, assistant manager and publicity man of the Alhambra Amusement Company's De Luxe theatre, Utica, has invented a new form of treasure hunt to exploit "Go and Get It."

He got the Observer interested in a hunt for the newsboys, calling it the Observer-De Luxe treasure hunt. The kids were provided with placards advertising the stunt and the show were lined up at the Observer office.

Simple But Jazzy

Each kid was given a letter G and then someone megaphoned that the letter o, to complete the "go" would be found at a signboard within two blocks of the office. No other hint was given and the kids started off four ways in search of the stand. There a man handed out the letter and told the boys to go to "stars on a pole on Genesee street, north of the Busy Corner." There they got the "and" and directions to the "Get" where they were told where it might be found. Then they hustled back to the Observer office with the completed title and the first boy in got $5 and there were other cash prizes with tickets for all who finished.

Cash and Carry

Another good stunt was a hook-up with the cash and carry stores with the advice to "Go and Get It!" and save the money, the delivery charges cost other stores.

These stores are growing increasingly numerous and there were many to work with. Hathaway took them all into the game and got a bunch of windows.

He also used "flippers" which were no more than squares of cardboard "scaled" from the roofs of tall buildings and from automobiles. Ten thousand of these were used and the sight of the cards fluttering through the air like miniature aeroplanes helped to connect with the airplane stunt in the play.

All of this was preceded with a teaser campaign which put the title over with no connection with other advertising. Two inch spaces scattered through the pages of the four local papers, got the town using the phrase inside of two days and then the hook-ups broke, to be followed by the larger stunts.

Hathaway was quick to see the value of the stunt, and he worked on this at the start, then he hooked the phrase for the sensations and found that they stuck better with the title planted.

Used the Bull

A more local angle was using Bull Montana, who plays the gorilla, for press work. Montana had several times met the local mat actor in spirited contests, so Hathaway made a special drive on the sporting editors from this angle and landed all four of them, one of them using a large cut of the actor in his make up as the ape.

Wesley Barry was sold to the fans on his past performances, but for once he had to share the honors with a lesser member of the cast.

Who Wins the Prize?

The porcelain condenser lens goes to the first exhibitor who first exploits "Conrad in Search of His Youth" with Vernoff's monkey gland experiments.

The postmark on the letter will be the basis of judging.

A

An army of exhibitors who used to buy Moving Picture World from the newsstands have sent in their subscription to receive it direct. As the price is now 25 cents a single copy and the subscription price is $3.00 a year, it's a wise thing to do.
Selling the Picture to the Public

Using Every Publicity Angle Sold 1,805 Tickets in House Seating 326

LATELY Lem. I. Stewart has been acting as house manager of the Strand theatre, Asheville, N. C., while the vacation schedule was played off. He is a general manager of publicity for a section of the Southern Enterprises covering the Carolinas, but he took the local job to sell the others. He is back on the general work now, but he went out of the Strand with a record hung up that will stand a lot of beating. The house seats 326. In one day he sold 1,805 tickets and he did it with stunts which any house can follow, excepting, perhaps, the ornate lobby.

Got Good Pointers

Mr. Stewart, like most up-to-date managers, studies the department and remembers what he reads. From Printer's Ink he got the idea of an open letter to some public official, but he could not quite get the lead. He puzzled a couple of days and along came Moving Picture World with Walter Lindlar's Pittsburgh campaign.

The letter to the Mayor was not reproduced for text, but merely to give the reader a general idea of the layout of the ad. That did not bother 'em. He had no reading glass handy, but he unscrewed the lens of his pocket kodak and was able to get the text. It was then a simple matter to revamp it to suit local conditions.

He ran it as a three tens. It happened that there was a big political meeting on and any open letter to the Mayor got even more attention than it usually would command—It is never obscure publicity.

The meeting was held Wednesday night and the letter came out Thursday. It made such an impression that he decided to follow up.

Here's Good Copy

He had read something in Printer's Ink to the effect that a monument to mothers and sweethearts had never been erected. The copy reproduced on this page came out Friday morning, following a meeting of the other party. It made more talk.

Meanwhile the daily paper was giving him a quarter column of press work each day, including a cut. He handed out 3,000 paper napkins to the cafes with "Humoresque," in blue across the face and then he turned his attention to the lobby.

With the assistance of Mr. Tipton, stage manager of the Auditorium, a sister house, he planned to reproduce the final scenes of the play. Real sod and gravel covered the floor (on boards laid down) a connection was made for the fountain and vines concealed the stairway to the offices. Artificial vines covered the walls and furniture was borrowed for the setting.

Cost But $15

It looked like a million dollars, but the cash outlay was $999.95 short of this figure, for it cost but $15. The house is not open Sundays, but the lights were left full on all the evening, and no stand of paper ever did such work.

Monday told the story. They broke the records for attendance and they broke the record for receipts, and the only think that kept Lem from getting pinched for obstructing the sidewalks with his stand-out was the fact the he was down at the newspaper office while the cop was at fever heat.

And here is one of the points which will solve a problem for many managers and cause them to fall down blessings on Lem's wise head.

Asheville is one of those towns where the populace goes to the first show. They want to be early and get a good seat.

The result is that they pile up in front of the house, see the standout and decide to come back later. Sometimes they do and sometimes they don't. They meet someone and go somewhere, or they get tired and go home, and the house never gets the money they intended to spend.

To beat this, Lem makes a drive on the late shows. For "Humoresque" he ran a time table and played up the fact that you could come as late as 10 o'clock and

A MONUMENT TO MOTHERS

It is but natural, in the host of National Publicity campaigns, that many people should under-estimate the great service of great leaders. Personally conflicts with our judgment of a leader's good policies, we are unanimously prejudiced and apt to deprecate the great good which he has accomplished. But finally history gives him his due place.

In譯s a monument to mothers. Lem, the Strand manager, has decided to erect a monument to the mothers of America, and with the co-operation of the Strand's patrons, the project is far ahead of the staging.

Americans are now erecting a monument to Theodore Roosevelt.

History looks and opalescent in every great deed accomplished by Abraham Lincoln, Robert E. Lee, Andrew Jackson and many other great leaders, to whom monuments have been erected.

Biographical articles are starred with the names of men who have served.

But—is a monument ever erected, is space ever given, does history do justice to the mothers who stand by, encouraged and beloved, who inspired to great deeds mothers of our nation?

Yet a monument has been erected. But not a chiseled stone of lifetime beauty.

The Monument to Mothers is a living, breathing monument that time cannot efface. It is a monument to all comprehensible by all, a monument built of the world's greatest medium of expression—Motion Pictures.

This Monument to Mothers touches the heartstrings. It is.

"HUMORESQUE"

The photography, a Paramount production of Fannie Hurst's great epic of modern literature, will make you. It will be shown at the Strand theatre starting Monday. See it a man or a daughter. And you'll be amazed to receive from the modern monument, a monument to Mothers.

STEWART'S "HUMORESQUE" COPY

see a complete show. He ran a slide in his own and the sister houses reading:

Try This Slide

The early evening hours at the Strand are the crowded hours. Yet you can come as late as 9:45 and be in time. Why not visit us when you can be comfortably seated without standing in line?

This is followed by slides for the next three attractions.

Most managers try to get them out early because the pressure is on the late show, but in an "early" town this slide will work wonders.

The result of all the work is that the house records are hopelessly smashed and it was done, in the off season when there was no tourist public to swell the receipts and it ran four days instead of three—all they could get.

It is all straight stuff and good stuff, and except for the "monument" advertisement, you had it all the same if you asked Lem, for it is still stuff printed in this department, though not all of it for this particular play. No copy ever is tied to any one play. It can all be adapted. Make that "Something to Think About."

SEE WHAT YOU CAN GET FOR FIFTEEN DOLLARS

That's all this lobby cost Lem Stewart and the Strand Theatre, Asheville, N. C., one of the Southern Enterprise's string. And the campaign broke every record and did it in the non-tourist season. Going some!
Hyman's Musical Features

For the week of November 8 Edward L. Hyman, of the Mark Strand, Brooklyn, will use Von Suppe's "Light Cavalry" for his overture. This composition, it will be recalled, deals with a military picture. The stage, at the opening will show a landscape in golden glow. The march which opens the composition will be played through and then the lights will gradually dim as the music works into the charge. At first there will be the suggestion of a battle in the distance with the rattle of musketry punctuated by the discharge of the big guns. As the composition draws to a close the scene will go dark and be lighted only by tiny rockets, vari-colored flares and flashes of red and white to suggest the discharge of cannon, working up to a climax. The noise is kept down at first to permit the final to be worked up, but grows in intensity as the climax is approached.

The first vocal number will be Nevin's "The Rosary" sung by members of the Russian Royalty Chorus; a group of Russian exile singers Hyman has discovered. The curtains part as the opening strains are sung, disclosing a church setting with one open window through which the moonlight streams during the verse, gradually increasing in brilliancy. As the chorus is begun the dimmer is worked down again until the curtain falls at the end upon an almost dark stage. The motion of the singer being barely discernible. The chorus is off stage.

The musical novelty, before the feature, is "Home Sweet Home of the World Over," which offers the familiar refrain as it is best known, jazzy as Irving Berlin might play it and then twisted to suggest the characteristic treatment of the schools of Italy, Spain, France, China, Japan, Russia and England. This is handled by the orchestra without light effects. If desired, the flags of the different nationalities may be dropped, but this was not done at the Strand.

Following the feature the Russian Royalty Chorus is again heard, this time in "The Boatman of the Volga," a Russian air. The stage set shows the interior of a Russian home of the peasant class with four members of the household seated, the effect being one of ease. Church bells are heard in the distance for a moment, while the picture is taken in and then the quartet takes up the strain, the remainder of the singers coming in (off stage) for the refrain. The lights suggest a twilights glow dimming to get a fading effect down to dusk at the finale.

The operatic number is an air from "Traviata" sung by a coloratura soprano before the curtain. The house and stage lights are all down except for a white spot on the singer.

Most of these features you may not need them now. You probably will want them in time. Start with last week's.

Denver Has a Motion Picture Ball Without Having any of the Players

Usually a "motion picture ball" is a dance where about a hundred motion picture stars promise to be present and send regrets at the last moment. The public had grown tired of that sort of a ball, and something new had to be found.

Denver found it and now even the small towns can have such balls without the stars and without a comeback.

The idea originated in the Denver office of the Famous-Players-Lasky exchange and was swung to the Princess and Rialto theatres, which play the first runs.

Got the Paper

First off the exploitation man hooked the Denver Post up to the idea. The Post will take anything up which has a good circulation angle, and the Tammen staff know that anything with motion pictures in it will make an appeal to the public.

The idea made its debut as the "Post-Paramount" ball, and the Post got the credit for originating the scheme. Probably the Post could have coached some few players on from Los Angeles, but the angle they used was better still.

It was announced that this was to be a costume affair and that some $200 would be awarded in prizes for the best impersonations of stars on the Paramount list. Specifying that the contest was limited to impersonators of the Paramount stars brought in to several thousand more or less young men who think they are better than Charlie Chaplin, but it gave a greater variety to the costumes and there were Gloria Swansons and Billie Burtles and Dorothy Daltons all over the floor.

The affair drew upwards of two thousand people, and there were some really striking costumes shown. Those who were not in the contest went to see the others, and everyone was satisfied, for all that was promised was shown and there were no disappointments because this or that announced player had failed to show up.

Any management can use this scheme, working it as a straight advertising scheme or working in with some local society and letting them give the stamp of approval in return for the publicity gained.

In either case an extra number of stills of coming attractions should be shown that the contestants may have an ample choice of subjects, and the prizes may be awarded for specified characters or for the star in any well known part.

Make It Work in the House

The former, if confined to pictures scheduled for early showing, should be the better angle and if possible arrangements should be made to have the winners appear at the theatre for their prizes on some special night.

The scheme has a number of very interesting angles and the shrewd amusement promoter can use it to good advantage, particularly in the smaller towns, where a good excuse for a dance is always welcome. By arranging the hour so as not to conflict with at least the early showing, the current film will not be neglected.
Jazzing Chicago Traffic Once More;
This Time for "Keep to the Right"

When the Equity production of "Keep to the Right," with Edith Taliaferro, was announced, the plan book suggested a traffic campaign. This week Chicago is getting a taste of it. Aaron M. and Abraham Gollos, who have the state rights for Illinois, decided to use that angle and to push it to the limit. Chicago had lately been jazzed on a campaign for less automobile speeding, but this was something new, and they wanted to put it over.

Chicago is already using signs which read "Keep to the Right," and it was only necessary to augment these with extra signs.

Sold the Authorities

The first step was to sell the idea to the authorities and the police department very readily consented to work in with the Gollos campaign. The Board of Health was also interested since a lot of people get terribly mussed up when machines do not keep to the right.

But this was not enough for the energetic Gallos Brothers. They made it a 100 per cent. campaign by getting the interest of the social and welfare organizations and Edythe O. Gollos helped along by swinging the women into line.

Used Everything

Nothing was overlooked that would contribute to the success of the drive. Several thousand stock stickers were ordered, together with buttons, window cards, sign posts, snipes, tags, banners and electric signs.

The first two days the campaign ran purely as a drive, and then the third day the matter was stripped with announcements of the Taliaferro picture.

There is nothing in the picture having any connection with the rules of the road, but the title works in well and the size of the campaign had everyone on tip-toe.

The Teasing Helped

Starting the drive purely to advertise the picture might not have worked so well, but the interest was aroused in the displays and the hook-up came at a time when the ticket buyers had been sold on the idea.

The volume of traffic in Chicago, particularly within the Loop, is so large that the observance of the rules is a subject which always interests the citizen, and when his approval of the campaign was transferred to the picture, he very naturally was strong for the picture.

And it only goes to prove that the cities can be worked as well as the small towns. In the case of the Gallos Brothers, they are working for the entire territory and not for a single house, and the effort they put into the scheme will have a more lasting effect than where it is worked for an engagement of a week or two, but the main point is that even Chicago is not too large to respond to good exploitation.

Good Use for Cutouts in Narrow and Deep Entrance

Theatres having narrow entrances sometimes lack displays because they cannot use any of the floor space for exploitation matter. In such a case it is simple to hang the exploitation if only a scheme be thought out.

The Scollay Square Olympia, Boston, solved the problem very nicely by using a banner-cutout for Goldwyn's "His Own Law" with Hobart Bosworth. A banner was painted and above this was displayed a cutout from the 24-sheet backed up with an ornamental design to make it fit.

The Olympia is not a house which can afford to use banners and cheap displays. They cater to too good a class of trade, but by combining the banner with a decorative cutout they get an ample display without spoiling the books of the front.

This Midnight Son Made Light of Twilight Babe

E. Metzger, of the Strand, Creston, Ia., as has been explained before, has made up in idea what he lacks in advertising appropriation. He has a small house and he cannot spend a lot of money for stunts.

Creston has only one Main street and that is so short that a good acrobat could walk it on his hands. This makes sandwich stuff easy and lately Metzger broke a record with a pair of tiny kiddies exploiting "The Greatest Question."

More recently he had "A Twilight Baby" and he shot out a small black boy with a dark complexion and the whitest cardboard he could find. The pick paraded the street until the whole town knew about the coming of the Lehrman infant. To help explain the plot the boy carried an alarm clock, set at one, to prove that what he said was true.

Metzger didn't say much about the attraction because he contends that "A First National Attraction" is the best sales talk he can use.
Selling the Picture to the Public

So You May Know 'Em

NOTE—These occasional pictures of the men who handle exploitation for the distributing companies are designed to give the reader an idea of the men behind the exploitation guns.

Oscar A. Doob, at present one of the exploitation men in the Famous Players-Lasky exchange in Chicago, started in as an assistant in the business and advertising departments of the Lasalle (Ill.) Daily Post. He went to Cincinnati to sell advertising for a religious weekly and transferred to the Enquirer, where for three years he was a reporter and later assistant city editor.

He changed over to the Times-Star as dramatic and feature editor, which position he held for seven years. He was five years publicity and advertising man for the Libson chain of six theatres in Cincinnati, has done road publicity for pretty nearly everything from circus to grand opera (that line seems to read like an old friend!) and joined the Famous Players-Lasky as exploitation man in Cincinnati, where he pulled some unusually good stunts. Some months ago he was moved to the Chicago office where he is at present located.

Musical Hook-up Brought Advance of Booking

Selling the picture by means of pluggers songs is old stuff, but M. P. Friedlander, of the Garden, Brooklyn, plugged so successfully that he was compelled to advance his booking for Charles Ray in "Forty-five Minutes from Broadway."

As soon as he had the picture booked, Mr. Friedlander arranged with a nearby dealer to handle the special editions of "So Long Mary" and "Mary Is a Grand Old Name," which were prepared for film exploitation.

A card told that the picture would presently come to the Garden and advised the reader to get the songs and become familiar with the music.

The advice worked so well that there were many requests for the film at the box office, and in answer to "When is it coming?" Mr. Friedlander advanced the date, to stir while the iron was hot.

Mr. Friedlander is strong for the hook-up, window, but this is the first time it ever worked to hustle hit bookings ahead.

Uses Distributed Matter to Put Over His Features

Harry Bernstein, of Jake Wells Colonial Theatre, Richmond, reports good success with distributed matter for special features.

He used the fake telegram, addressed to "Mr. and Mrs. Richmond?" to tell about "Civilian Clothes." Up in the corner where the "received" line appears on real telegrams he ran "Here's a message for you. Pass the good news along to your friends. They will be delighted."

The boxes which are supposed to indicate the classification of the message he used the scale of prices, with "Charges" in bold type above.

Even better is a confectioner's envelope, 2½ by 4½ inches, printed on the face:

Here is—

"Something to Think About."

Inside was a red card, just fitting the envelope, which announced the coming of the play and asking it up to "Male and Female" and "Why Change Your Wife?" There were given wide distribution and showed their good effects in the box office sale.

Making Stills Advertise

Buy your lobby stills instead of renting them and give them to the school teachers to be used as prizes for industrious pupils.

A set of stills do not cost much and by giving them away you send your advertisement into the homes and get solid with the teachers to boot. It has been tried and it works.

One New York school has a set of carefully selected stills which are used as compositions subjects. They are mounted on cardboard and marked "Presented by the Blank Theatre" and are used over and over again.

"Riddle Woman" Raffles Has Boston Public Stirred Up

Hooking up with the Boston Record, the Pathe Exchange has had Boston all stirred up in the past couple of weeks and will run the stunt some three weeks longer, or until the attraction has played all of the larger houses.

A new angle to the idea is the personal appearance of the mysterious woman at the afternoon and evening performances of the Geraldine Farrar production. This will give the searchers a chance to get a line on her and very materially increases the interest in the contest.

Just to start things off she made three five-minute personal appearances in front of the Record bulletin board the day before the stunt started.

The rules are much the same as in other Raffles stunts. The woman must be accepted in a set speech by a person who holds a copy of the current issue of the newspaper, prominently displayed. If she is approached with the set formula, she will admit her identity and accompany the identifier to the office of the paper, where $100 will be paid over.

Rough or boisterous treatment will be penalized by her refusal to admit her identity.

The search stops at 4 o'clock each afternoon to permit her to get to the theatre in time for the afternoon showing, and it is not resumed until 8 o'clock the following morning.

She is allowed any disguise which she desires and so far she has successfully eluded capture, though the usual stunt of appearing at an announced place at a certain time is resorted to.

The novelty of the personal appearance is decidedly good.

Here she is. Go and get her. It's worth $100

Just tell her that you saw her, but be careful to have a copy of the Boston Record in your hand; don't grab her by the arm and use the set form of salutation and the money is yours.
Selling the Picture to the Public

Drive for Matinee Business Is Only Half the Big Idea

The Alhambra Theatre, Utica, N. Y., started a drive for the matinee business when Constance Talmadge was shown there in "The Virtuous Vamp," which, it was felt, would appeal particularly to stenographers.

The business offices were circumscribed with the suggestion that the employes eat their lunch in the theatre while watching a show and get recreation as well as refreshment.

The idea is excellent as far as it goes, but when you take five or ten minutes off each end of the lunch hour to get to and from the office, there is not time to see the feature through without racing at murderous speed.

The Big Idea

The better plan is that originally sprung by Ezra Rhodes, of South Bend, Ind., some years ago. He sold the lunch hour tickets with a coupon that was good for the night show.

His idea was that the girls and young men who dropped in for the lunch period would not see the entire performance, but if they were pleased they would come back in the evening with a friend or two, and with the assurance of the night show, they did not feel they were wasting their money on a matinee.

It's a great scheme for a downtown house with good programs, for it will fill the theatre at a slack hour and bring the people back downtown in the evening.

Designs a Unique Lobby for Norma Talmadge

One of the prettiest lobby displays we have seen of late, comes from the Hamilton Theatre, Lancaster, Pa., for Norma Talmadge in "Yes or No!"

The entrance to the auditorium is through two doors one each side of the foyer. The back of the lobby was draped and a false door made to match the entrances. In this a cutout was displayed with concealed illumination. A low diaz added much to the effect.

On the fans above the doors were lettered the three words of the title so that the patron had his choice of the "Yes" or "No" door by which to enter.

The general effect is unusually rich and offers suggestion to others who want to put over some particular play in an unusually dignified and unusually effective manner.

Here's Our Weekly Picture of "What's Your Hurry?" Trucks

This time it comes from Albany, where Harry Swift teased for two months with the speed slogan before he told it was a play, and he had a sign all that time on the State Capitol lawn. They'll be using the White House soon.

Teased Two Whole Months for "What's Your Hurry?"

Almost two months before "What's Your Hurry?" played in Albany, the grounds of the State Capitol were fringed with signs asking this pertinent question.

The signs were put up by the local automobile club as part of a speed-sanity campaign and no one suspected that it was any part of a picture stunt until Harry Swift, Paramount exploitation man at the Albany exchange, got busy with the local showing the film.

Parade of Trucks

Signs, painted in the same general style, to connect them with those on the Capitol grounds, were mounted on six of the trucks similar to those used in the play and sent all over town in parade formation, telling the public just where the picture could be seen.

Then the public got the big idea, and they went down and bought tickets for the show with a two-months' advertising campaign behind it. Evidently Swift is well named.

Chambers Puts the Style Into His Style Display

Stanley Chambers got out a special sixteen-page program for the fashion revue at the Palace, Wichita, sharing the honors with the store which provided the costumes and announcing it as the Palace-Danforth production of "Milady's Vagaries." It was a neat little program and added more class to a classy presentation for a professional producer staged the effort and special scenery, with an electric runway, used with a cast of fifteen.

Chambers just kicked the bottom out of the old bucket to make it hold more and he put over something that gave a close run to the fashion show in Bebe Daniels' "You Never Can Tell" which was the ostensible excuse for the show. A fashion show really does not need an excuse, but it helps to blow it up.
Selling the Picture to the Public

This Scheme Not Only Gives an Alibi to the Advertising Campaign, but Sells

ADVISING curtains are an invention of the devil, aided and abetted by the Lee Lash Studio, but they mean money for a house and they are at least better than a tiresome succession of trade bills. J. Russell and J. Albert Prigge, of the De Luxe Theatre, Compton, Calif., have invented something to help lift the curse.

They formerly owned three theaters in Los Angeles and they knew that two evils the curtain was the lesser. They also knew that it was not always easy to get contracts for the certain spaces and they wanted a flying start.

They got up an idea which appealed to the merchants, the patrons and themselves. That's doing something.

It Helped to Sell

First of all they sprung the scheme on the merchants, and sold the spaces without the least difficulty. These spaces were not overloaded with announcement, one of them, for instance, reading:

If You Want a New Suit
Go and Get It

By writing an essay for the de Luxe. The advertiser's name followed. Most of the spaces were similarly brief and contained no unnecessary words.

Then the merchants themselves paid the cost of a throwaway which duplicated the text of all of the displays on the curtain, announcing the opening of the de Luxe and a prize contest.

Merchants Gave Prizes

The tailor offered a new suit, another man offered $10 in trade while the house added some ticket prizes for the small end of the list of winners.

The contest called for four hundred word essays on any subject which should use all of the words contained on the curtain outside of the advertiser's names. All of the words had to be used and cleverness of composition was to be the deciding factor.

The editor of the local paper, the high school principal and another were the judges and one of the by-products of the contest was a good mailing list for the theater.

Advertisers Were Pleased

The great point in selling advertising is to assure the prospect that his announcement would be read. Here the managers were able to assure the advertisers that the announcements would not only be read, but studied, getting the same results as the more familiar misspelled words contest.

The town was all stirred up and everyone was talking of the opening and the contest. The town, said the opening of the de Luxe and a prize contest.

The same stunt can be used to get a house program over by specifying that a given number of words from each announcement be used, holding down the number to make it reasonably easy. It can be made to apply to the house advertising, by requiring all the words used to be employed in an essay, or a list of coming attractions can be given and these words made the basis of the contest. It is a flexible scheme and a decidedly good one.

"Go and Get It" Used as Slogan for a Barge Canal

Using a film title as a general slogan is not new, but they are using "Go and Get It" for a slogan around Cincinnati in a way that will make other press agents turn green with envy.

Cincinnati wants a government barge canal, but it is hard. They are plugging for the old Miami and Erie Canal, and the eastern portion of the state is working for one over their way, so local competition runs high.

W. A. Clark, of the Cincinnati First National exchange, suggested to the committee of the Central Association that "Go and Get It" was just about the last word in slogans and he said it so persuasively that they agreed with him and now every piece of printing which goes out bears that slogan and more than half a million pieces of mail were sent out in one batch recently with the Nellian title smeared all over the face of the envelope.

If they land the canal, the same slogan will be used for the bond sale, so it will enjoy a long run through the Ohio district. Albert Krell, of the committee, gives no little credit to the slogan for the results already obtained, and is enthusiastic over the idea. Try it on a local campaign some time.

This Week

This week it was the manager of the Fox theatre in Springfield, Mass., who "secured the first copies of the issue off the press and rushed them to his printer who in bold red ink across the front page &c."

He did it to boom "The Face at Your Window," which has a pre-release showing there to amassing business and notices. We'll give a two-line head to the first man who prints in blue ink just for a change.

Now that election is over, turn your thoughts to Thanksgiving business.

Got Two Dozen Windows for Elmira "Humoresque"

Getting twenty-four windows in a town the size of Elmira, N. Y., was easy for A. S. Nathan, of the Buffalo Paramount exchange.

The Amus has made frequent window hook-ups in the past year, having found that it paid to work hard for the bigger than usual shows, but they spread themselves on "Humoresque" and Nathan went down to help.

The window shown was contributed by Tepper Brothers dry goods store and combines a cutout with stills and a card while for their own side they use toys and children's clothing, putting over two of their specialties.

It is a good example of the hook-up idea for the store gets as much as the house, and this in the only satisfactory basis on which to work for continuous combination.

HOW ELMIRA TIED UP THE STORES ON "HUMORESQUE"

This is one of twenty-four windows arranged for the Amus, Elmira, N. Y., by A. S. Nathan, the Paramount exploitation man for Buffalo. Note how the store runs in toys as well as children's clothing at its own advertisement.
Selling the Picture to the Public

"Once to Every Town" Says Rockville Centre Theatre

Recently the R. V. C. Theatre, Rockville Centre, N. Y., was awarded the First National franchise for that locality and it took a full page in the Long Island News and Owl to tell all about it, with cuts of the chief stars and directors and a lot of well-set text winding up with the First National slogan:

"There'll Be a Franchise Everywhere" and is added in type of equal size:

"But Only One in Rockville Centre" which is the best angle to take in putting over this announcement. It is the assurance of exclusiveness which makes a franchise worth while.

Jack Knives Cut Deep in a Whittling Contest

Six jack knives and ten free tickets were the exploitation stunt John E. Niebes, of the Dawn, Detroit, used for "The Jack Knife Man." He might have spent hundreds of dollars without getting as good results.

He bought the knives at a nearby hardware store and they gave him a window for a week, showing the knives and samples of whittled toys and announcing the prizes. The theatre got two large cards and the store lettered two more to plug the sale of knives.

The only other display was a case display beside the entrance in the lobby. This case showed a number of specimens, presumably to be followed as models, and a card anunciated a special matinee for the kiddies.

At first it was planned to give out the knives at a night show, but it was decided that a half-price matinee after school would work better and keep the evening seats for the adult patrons—and there was need for the seats, for the grown-ups quickly responded to the strong appeal of this human little play and all the shows were crowded. To avoid lottery trouble the prize winners were sent passes for the special matinee and received the awards before an almost exclusively juvenile audience.

The big exploitation angle was not the prizes, but the fact that every kid able to swing a mean knife was getting his back yard all cluttered up with chips and was talking about nothing else. It's a stunt hard to beat for this King Vidor production.

Suppose That Model in the Studio Was Real

Those men would not be standing on the pavement, they would be hunting step ladders.

F. Steevey, of the Coliseum, Seattle, had his artist work up this scene, and it worked better than the best twenty-four sheets.

Made Scenic Setting for "The Penalty" in Seattle

Having an arch above his lobby marquee, F. Steevey, of Jensen and Von Herberg's Coliseum, Seattle, used it as the proscenium for a scene from "The Penalty" when he played that attraction.

The staff artist made cutout figures of the physician's daughter, her model, the statue and her lover, set it in a grand drapery, with proper light effects and had a showing which discounted stills by the pound.

Every one had to see it for it was so high up that no house crowd could block it out and the marquee was not so deep that it overshadowed the entire sidewalk. It is not a stunt for general adoption in this precise form, but it can stop traffic as a window display any time and in any town. Look at it from that angle.

Hooked Up Local Angle

Robert Harris runs two theatres in Bloomington, Ind., which was the centre of population in 1910.

While the town was still in a foment about the 1920 census report he was advized that he had been awarded the First National franchise for the town.

He at once announced that he had taken this franchise to help hold the centre of population, arguing that the First National subjects would draw a crowd to hold the honor.

The display made quite a little talk and when Harris advertised the First National release the same day that the Census Bureau announced that the honor remained with the town, he was able to clinch things with an "I told you so."

It was not sound argument, but it put the announcement over as nothing else could have done in that particular town. It pays to search carefully for the local angle.
Another Automobile Tag Comes Into the Limelight

Using the same style of summons as that employed by the police, a small square of pink paper, Samuel Friedman, of the Strand, Scranton, has been getting a lot of notice.

The sheet is provided with a number of offenses and the officer checks the violation which forms the basis of the summons. The general form is followed, with "Strand Theatre, October 22-23, between the hours of 11 a.m. to 11 p.m. and the address and manager’s name set in type writer type.

An additional violation clause has been provided which reads "To testify to the value of Rex Beach’s famous story of the great Northwest, ‘The Silver Horde.’ For failure to appear you will be doomed to the class of lost opportunities."

A bottom line advises the recipient to "Bring your friends as witnesses," the whole forming an excellent text for any form of notice in which the offenses are indicated by a check mark.

Howard Gave San Francisco “Something to Think About”

John D. Howard went out to get San Francisco stirred up about “Something to Think About” and he did that little thing. Out in San Francisco if you want to have a real exploitation, you simply must get the Gillette window. If you don’t get that people think there must be something wrong with the picture. If we had that Gillette agency we think we would offer the window at auction each week, but they appear to be content with a good display.

Howard got something new in Rodin’s “The Thinker” which is as well known as the Venus de Milo. He could not get the original, so he procured a fine engraving and made that his centerpiece. As “The Thinker” is one of the few statues the average man can recognize without a label, the hook up with “Something to Think About” was obvious to all.

Here is an idea everyone can use either with print or plaster. Howard started something that should be universal.

Another hook up with the Navy was planned, the “Something to Think About” working in well with the Navy’s urge. This was put across the top of every one of the numerous recruiting signs throughout the city, and here, again, the appropriateness of the legend got interest which translated itself into ticket purchases.

“Another way to think about” can be everything from the newest book to the local drug store’s sarsaparilla or a cut in the price of foods. Use it to the limit if you play the attraction.

Spent Sixteen Dollars to Put Over Silver Horde

Putting over a play at a cost of $16 was the stunt recently performed by Langdon R. Rarhdyt, of the Goldwyn exploitation staff, and Manager O’Keefe, of the Music Hall, Leominster, Mass.

The campaign started with a generous display of posters and was followed by the display of the electric nets first used in New York, in the fish store and a hardware shop.

In the former the window also carried a nice display of salmon with a sign suggesting that if the reader wanted to know how they were caught he had only to see “The Silver Horde.” The hardware store was hooked up with tackle and other sporting goods. The fact that it was just across the street from the opposition house did not hurt Mr. O’Keefe’s feelings in the least.

Snowshoes were borrowed, to be crossed above the three sheets in the lobby, and oil paintings were also used there. For a final smash the newsboys sold their stocks of the local paper to the house and then distributed them after they had been redlined.

The total expense was but $16, only a small portion of the additional receipts.

Striking Title Page for “Girls, Don’t Gamble” Book

Reproducing the heading of the Saturday Evening Post on the front page of its plan book for “Girls, Don’t Gamble” is the D. N. Schwab Productions’ scheme for emphasizing the origin of the story.

The two color front is in striking resemblance to the original, with a “from” above the title.

Inside the text offers a useful variety of material and presents well planned ads, but the cuts offered are all of too fine a screen to be employed for newspaper work.

Apart from the matter of cuts, the plan book is a decided aid in putting over this lovely story from the Post.

Went Up in the Sky to Exploit for “Earthbound”

Exploiting “Earthbound” from the air was a topside way of putting over the play in Rockford, Ill., where Charles P. House, of Ascher’s Midway, hired an airplane to tell them about it.

Ten thousand announcements were distributed from the sky and there was a lively scramble to get the tickets.

Air work for “Earthbound” held a peculiar significance and the stunt went over so strongly that Mr. House ran the picture four days to increasing business, instead of starting big and finishing small. As his is a 2,000-seat house, good business naturally meant large takings and he figures that it pays to go up in the air once in a while, so long as he keeps his head.
Selling the Picture to the Public

Weinberg Says His Ads Vary and Are Not Copies of Shea

E. O. Weinberg, of the Strand, Buffalo, seems to be a bit peaved that we suggested in a recent issue that he was copying the style of Harold Franklin in the Shea advertisements, and he sends in a batch of stuff to show what he has done. About the prettiest display is one for Constance Talmadge, a double threees with a black strip for and title, the snappy Sapho costume pose and the signature and underline. It is all hand work, but it is well done, and makes a striking display. The cut is

spaces better than the Strand display in the recent reproduction. They are characteristic and forceful and decidedly good.

-P. T. A.-

Combination Advertisement to Sell Stock and Tickets

This Loew advertisement from the Boston Sunday papers is something new in theatrical advertising. It is a two-column by seventy lines on the amusement page, mostly offering the stock issues in a convincing argument. The ticket selling is done at the bottom of the space commencing “The Orpheum show this week will be—” and listing the two changes that are on the bill.

Over $4,000,000 of Solid Value

including half an acre ($25,001 sq. ft.) of Boston’s choicest real estate and fireproof buildings of concrete and steel that would cost today $3,750,000 to build. And unless by ACT OF GOD these buildings will be just as solid 100 years from now.

THAT’S Your Security When You Own Stock in Loew’s Theatres Co.

As to earning—The Orpheum opened Jan. 19th, 1917. The operating profits in 1917 were $219,446; in 1916, $255,349; in 1915, $276,168; in 1914, $246,250, and 1913 is going to be at least $100,000 ahead of last year.

A Perfect Investment—

Security, Stability, Invaluable Earnings

And chances are out on October first to use 100 stockholders for their quarterly dividends at the rate of $1.50 per share. The State Theatre is now nearing completion. Twenty per cent larger than the Orpheum. The same policy—The same shares. Always written—the best pictures—the best seats.

STOCK IN BOTH COMPANIES FOR SALE

For full particulars apply to the undersigned.

THE ORPHEUM SHOWS THIS WEEK WILL BE:

FROM MONDAY TO WEDNESDAY


THURSDAY TO SATURDAY

SILENT FILMS, 1917, $5.00.

This week in “The Moving Picture World” is an unusual opportunity to see for free, Every Sienna Vaudeville and Pictures.

THE LOEw BOSTON DISPLAY

Set in roman faces, this announcement gets the eye as soon as the page is seen, even though the Boston displays have been markedly improved in the last few months. The advertising is nothing more than curiosity, but as such it is interesting.

-P. T. A.-

Eddie Hyman Uses a Scene Cut in His Single Column Space

Eddie Hyman seems to have started out to find just what he could do in a single two and a half inch space, and he actually gets a scene cut into the small compass. We would not have thought it possible to get away with this, but Hyman has done it, therefore it seems to be possible. This reproduction of his Sunday and daily space is almost full size, and you can see what he had to work with. It was taking an awful chance, but he not only got away with it, but improved the appearance of the space. The double space drops almost 30 lines with 35 for the single, and we think that this is presents something best he has done to date. We’ll be willing to admit that he is doing something, but he has been doing things for four or five years now and he is ones that are.

The “Request Music Week” advertised in these displays was for the purpose of getting a line on the class of music his patrons wanted. They were invited to send in their suggestions and by tabulating these, he got a reasonably good line on what was wanted. The only trouble with the request idea is that it represents only the music lovers, and unless their tastes are discounted by the larger crowd which likes more popular selections but is not particularly interested to write in, there is danger that the programs will be formed for the few rather than the crowd, though Hyman seems to be doing much to increase the general appreciation of the more tuneful classics in Brooklyn.

-P. T. A.-

Elaborate Color Pages Used For “Humoresque” in Tacoma

The Rialto Theatre, Tacoma, one of the Jensen & Von Herberg houses, used an entire page for the opening of “Humoresque,” printing in black, yellow and red. It was nicely laid out with scene cuts, well captioned in the four corners with red arrows leading to the center, a large announcement cut. The page was kept clear and open, in spite of the temptation to crowd in everything at hand, and it sold far better than would a page stuffed with type. The same issue carried nearly a page and a half for the other three houses of the Jensen & Von Herberg string in Tacoma, including a front page reference to the back page display to make certain that it would not be overlooked. All this advertising means a lot of money, but it is the reason why they can get so much publicity space, and one of the reasons why Jensen & Von Herberg are the overlords of the Northwest.

-P. T. A.-
Selling the Picture to the Public

Here Is a Nice Study
In the Value of White Space

Here are two displays from Lubliner & Trinz's Pantheon Theatre, Chicago, showing the value of an open display. They are both for Tom Ince's "Homespun Folks," for which the Pantheon took extra newspaper space. The first is a 150 drop across four columns. It is rather dark and forbidding with a muddy cut attractor. The border is also too dark to get much appreciation. Evidently the idea was to cut this off from the other displays and so gain individuality. In a sense this effect was gained, but the general result is too forbidding to suggest amusement and pleasure. Masking in the title with the border further cuts down the selling value. The idea seems to be to suggest the coarse weave of homespun material, but few will probably get this. The entire value of this display lies in its size. On the other hand, this 105 lines by three, to people who desire to be entertained. It is 600 lines against 305, with the advantage wholly with the smaller space. There are few occasions when white will not gain a stronger display than black in border work, and as a rule line cuts work better than half tones in fast newspaper runs. An appreciation of these two facts would save advertisers through the country thousands of dollars yearly, but too many are too worshipful at the feet of the false god Ink. It is not ink, but attention which gets a picture over. Sometimes a good two sizes will sell more tickets than a full page will dispose of, if size is all the larger space has to commend it. Advertising value is not to be gauged by the number of column inches used. — P. T. A. —

Roth and Partington Get
A New Style of Art Work

Roth and Partington, managing directors of the California, Portola and Imperial, San Francisco, do not rest content with one good idea. They know the value of change of pace and they work for novelty.

California

These two lines shown here offer a cut of Clara Kimball Young done mostly in straight lines. The curve of the eyebrows, the pupils of the eye and the lips are about the only portions of the cut not ruled practically across. The shadows are worked by means of lighter or heavier lines, as may be called for. The result is both novel and good. You are conscious at first glance that there is something unusual about the drawing. You stop to see what it is, and the mind is focussed upon the entire idea. It is not more permanent value lies in the fact that the lines are less liable to fill with ink than where cross hatching is employed, which forms tiny pools of ink which cannot be dissipated. Roth and Partington know the value of properly using the space they buy and they do not believe in wasting it.

Loew's Euclid Offers Good
Half Page in Type and Cuts

Always experimenting, Loew's Euclid, Cleveland, turns out a pretty half-page display for "Something to Think About." The lettering might be type, so far as its legibility is concerned, and the fill in is wholely type. Note how well the italic works with the hand-lettering, which is generally lighter and more elegant than the usual job faces. Too few advertisers realize that italic will often work better than roman in an advertising display. They pay for the space and they want to get all the ink possible in what they pay for. They do not seem to realize that italic in a small bank is easier read and is more slightly and equally prominent. To use six and eight point bold faces in one and two column displays is awkward and ineffective, yet few advertisers call for the italic faces.

The Euclid Display

In the current displays we like even better the half-page for the Strand and Metropolitan. Here the size of the space makes reverse practically and the result is striking and compelling. The chief objection to reverse is that it cramped the lines and makes them difficult to read, for a white letter will fill in if smaller than eighteen point. This is a half page, and it comes out well in the printing, but might not work well for a regular display, but now and then it will catch and hold the eye merely because it is different.
Pathe Reports Heavy Advance Demand for Tom Santschi Western Two-Reelers

During the past year, Pathe Exchange, Inc., has been questioning exhibitors regarding western pictures, and in almost every territory found a popular demand for them. Pictures like "Kie Grande," "A Broadway Cowboy," "Lahoma," and others dealing with the country beyond the Mississippi, have been successes. In signing Tom Santschi for a series of fifteen two-reel Westerns, to be produced for Pathe by Cyrus J. Williams, through arrangements with Arthur S. Kane, Pathe seeks to fill this demand, and its exchanges have received hundreds of inquiries as to the release date of the first production. Cyrus J. Williams, producing the Santschi pictures, has kept himself in the background as a producer, although several big pictures during the last two years were made in his studio in Los Angeles.

Mr. Williams made a series of outdoor productions with Mitchell Lewis, among which were "Nine Tenths of the Law," "Code of the Yukon," "Jacques of the Silver North," "Children of Banishment," "Last of His People," and "Faith of the Strong." Originally he was a real estate operator. He was always interested in the theatre, and when the lure of the motion picture atmosphere in Los Angeles became strong he erected a studio, and signed Mitchell Lewis.

In Santschi, Mr. Williams has a star who for years has been one of the most popular players before the public. Santschi is best in roles which permit him to exercise strength of mind, as well as of body, and in his series of two-reelers for Pathe, he will be accorded such parts, according to reports.

Aust and Hommel Become Full-Fledged Managers

Two more promotions from the ranks of Realart's sales force have been announced by General Manager John S. Woody. Paul R. Aust, formerly assistant branch manager at Seattle, now takes the manager's desk at the same office. And Jack Hommel has been transferred from the Buffalo office, where he had been assistant manager, to the Pittsburgh office, to take charge as branch manager.

Mr. Aust has been in the picture business since 1913. He started as shipping clerk and worked in the advertising department of the old General Film Company. In 1915 he was booker of the Los Angeles office of Mutual Films and subsequently was service manager of the same company at San Francisco. In 1916 Mr. Aust went on the road for Pathe, becoming assistant manager of the Los Angeles office, the Triangle early in 1917. Shortly after war was declared Mr. Aust entered the service of the Emergency Fleet Corporation as insulation engineer, and on Labor Day, 1919, joined the sales staff of Realart as assistant branch manager at Seattle.

Mr. Hommel, the new Pittsburgh manager, was connected with the General Film Company and Select Pictures Corporation at Los Angeles from October, 1915, to June, 1917, when he transferred to the Los Angeles office of Realart. He then moved to Pittsburgh, more than two years, nineteen months of which were spent in France. From August, 1919, to November, 1919, Mr. Hommel was assistant manager of Select Pictures at Los Angeles. He then joined Realart at the Pittsburgh office. From there he went to the Buffalo office and became assistant manager.

Strenuous Western Sports Shown by Goldwyn-Ford

"The Way of the West" in "Throwing the Bull," in its literal, not its slang sense, is one of the picturesque incidents in the Ford Educational Weekly, No. 223. There is only one actor in the entire lot of cowboys, who take part in the western sports of the cattle kingdom. He is Tom Mix, well known actor of Western roles. The rest are real cowboys.

"Satan's Paradise" is a picturization by Albert Parker and Paul Anthony Kelly of Andre实's novel. The story calls for tropical views and scenes on an old plantation, and these will all be shot in and around Kingston. Miss Talmadge and her company expect to be done in three weeks. This will be the first picture in which Harrison Ford, who signed a year's contract with Mr. Munchack, to alternate as leading man with the two sisters, will be seen in Norma's support.

Louis Brock Returns After Perfecting Selznick Exchange System on Continent

Louis Brock, manager of the export division of Selznick Enterprises, has just returned from a stay of several months in England and France during which he perfected the organization of ten branch exchanges in those two countries and Belgium. The head office is in Paris. The Selznick concern spent a year in careful preparation and therefore had the business booked before a single picture was released. Its foreign prospects are exceptionally bright despite the exchange rate, Mr. Brock reports. The first release occurred the middle of this month.

Films are not getting their share of the theatre business in France, Mr. Brock learned. The construction of theatres is proceeding slowly. The people are spending money freely. The economical situation in France contrasts with that of England, he said, where internal troubles make money tighter than it is in France, though he finds both countries financially sound. Mr. Brock was interested in viewing several heralded German productions while in Paris. None of them are known on this side of the water, but all were claimed by the Germans to represent the utmost artistically and technically. He found them mediocre—old-fashioned spectacles at best, with human interest almost entirely lacking, and he concludes that Americans have little to fear from German competition. Mr. Brock lacked the time to visit Germany and study German production at its source, so busy was he in completing and smoothing out the fine points of Selznick's foreign system.

The French are to see the recent pictures of Elaine Hammerstein, Eugene O'Brien and Owen Moore. They will also see some Olive Thomas features, having expressed the desire to witness the art of the beautiful girl who met death while a visitor in their capital city. The French are a sentimental race and their interest in Olive Thomas is enhanced by the fact that she has passed on.

DEAD MEN TELL NO TALES

A GOOD EXAMPLE OF THE TERM—LINKED UP FOR LIFE!!!
A bit from "Going Through the Rye," which was made by Christie and features Bobby Vernon

November 13, 1920
In the Independent Field

By C. S. Sewell

Faith in the Independent Field and Its Future
Causes George Davis to State Rights "Isobel"

In my opinion, closely approximated the 100 pct. box office attraction," says Mr. Davis, "since that announcement it has been viewed by many buyers, as well as a number of trade reviewers, who have borne me out in every statement.

"Isobel, or the Trail's End," if cast and direction and photography are criteria by which a producer may be judged, is one of the most important offerings of the year. It is significant of the growth to power of the independent market that this feature, directed by Edwin Carewe and with a cast which includes House Peters and Jane Novak, should be offered to the trade under a special line, the editor-in-chief of a New York trade publication had this to say in regard to "Isobel":

"This is a picture, which in theme, in direction and in acting, would be acceptable as a release for any of the great producing companies as a special, and the fact that it is being released independently is significant of the future of the independent field.

"The result of the favorable comment the picture has received and its preliminary exploitation has been that Mr. Davis has been deluged with wires and letters seeking information. Indications are that "Isobel, or the Trail's End" will win one of the most successful independent ventures of the year.

Rose Tapley Returns in American Cinema Film

Rose Tapley, one of the Vitaphone company's favorites of a few years back, has been engaged by the American Cinema Corporation to play a prominent role in support of Mollie King in "Her Majesty." She is now at work under the direction of George Irving, at the Biograph studio.

Sell Quality to Your Patrons

An independent producer tells of two exhibitors who were discussing a series of short subjects. One of them put issue with him, saying, "There are no subjects too high class for your patrons. You misjudge your audience, and it is talk like that this lets a lot of mediocre material come on the market.

Unfortunately this bespeaks a condition that appears to be too prevalent among certain exhibitors, and which has tended in the past to work harm to the independent field.

Study your patrons, try them out with the best pictures you can obtain and you will find that they will respond. No matter how small your house may be or what class patrons you cater to a really big, high-class picture will make money for you provided you properly exploit it. You never knew a picture to prove a failure and fail to appeal to the people simply because it was high class or because it was big.

The independent exhibitor, who is alive to the best interests of the state rights field and wants to see the very best pictures distributed through the channel, and who believes no picture can be too big for the independent market, can be of great help to both the industry and himself by "selling" the idea to his exhibitor clientele that no picture is too good or high class for his audience, and by demanding pictures of quality from the distributor and producer.

If independent exchange men take this stand it is inevitable that it will bear fruit and that more and more pictures of the highest type will be handled through the state rights field, for when the producer realizes that the independent market demands the best pictures he will use every effort to supply them, and be disabused of the idea that if a production is not good enough for the big companies he still has the state rights market to fall back on.

C. S. Sewell.

NUMA AND NOT ARTCLASS

Made "Revenge of Tarzan"

The following statement has been received from the Numax Pictures Corporation regarding "Revenge of Tarzan.

"We have just received a notice from the American Cinema Corporation, which indicates that they have purchased the rights to the picture "Revenge of Tarzan," which was produced by the Artclass Pictures Corporation.

"In this case, we are not the producer of the subject, the 'Revenge of Tarzan,' but Louis Weiss, vice-president of the Artclass Pictures Corporation, was quoted as producer of the subject, the 'Revenge of Tarzan.'

"The statements contained in the foregoing paragraph are incorrect. The lion featured so prominently in the 'Revenge of Tarzan' picture was manufactured by the L. K. O. Company. This lion died three weeks after the completion of this work in the 'Revenge of Tarzan' subject.

"The 'Revenge of Tarzan' was produced by the Numax Pictures Corporation, under the Artclass Pictures Corporation, and Louis Weiss was not the producer thereof, but is an officer of the Numax Pictures Corporation.

Arrow Film Announces a Jack Hoxie Feature

Arrow Film Corporation announces an early release of "The Man from Nowhere," the first of a series of features to be made by Ben Wilson, starring Jack Hoxie, whose latest serial, "Thunderbolt and Jack," is meeting with success.

Jack Hoxie is one of the foremost delineators of western characters and in all of his special productions he will portray this type. Arrow promises that these productions will be of the highest grade.

The sales department of the Arrow Film Corporation states that there is a great demand for this product and that a number of territories have already been closed.

Two More States Sold on "The Devil's Angel"

Two more states were disposed of on "The Devil's Angel," the Lejaren a' Hiller production distributed by the Clark秾 Cornelius Corporation.

The Pierce Film Company of New Orleans bought the rights for Louisiana and Mississippi. Among the other states disposed of are Illinois, Greater New York, Northern New Jersey, North Carolina, South Carolina, Florida and Georgia.

November 13, 1920 MOVING PICTURE WORLD 199
Sherman Franchise Holders Will Decide Initial Release Date and Have Voice in Other Matters

FRANCHISE holders in Sherman Productions Corporation will decide the date when the first attraction is made released and will also determine the number of pictures which will be made during each year, over and above the regular number required by their contract, according to a statement by Harry A. Sherman, president of the company.

They will also have an important voice in all production matters, their recommendations as to production costs and the character of the stories desired by the exhibitors in their territory, being the deciding factor in the production policy of the company.

The result of the company's policy which has already been announced, Mr. Sherman believes, will be to make his organization unique in its relationship with its distributing units and by making the fullest co-operation mutually advantageous will ensure satisfactory profits for all concerned.

"I want them to feel that their interests are identical with mine and with those of the company at all times, and, consequently, I want my counsel and co-operation in all matters which will enable Sherman Productions Corporation to make pictures that will give a maximum of satisfaction to him and to his exhibitors in his territory for box office values.

"The ultimate success of Sherman Productions Corporation is based entirely on the success with which its franchise holders are able to market its attractions. It is in this principle of mutual interest upon which I rely more than anything else for the growth and development of Sherman Productions Corporation.

"The policies of Sherman Productions Corporation will at all times be governed by the requirements of its franchise holders, who, in their turn, will be controlled by the wants of the exhibitors in their territories."

The result will be attraction productions of consistent quality at a cost for all concerned which will ensure satisfactory returns.

Celebrated Exchange to Handle Feature Films

Celebrated Players Film Corporation, it is announced by Joseph L. Friedman, president, will enter the feature film distributing field for the territory this month, releasing twenty-six features, one every other week, and a selection twenty-four specials a year.

Heretofore Celebrated has handled mainly one and two reel subjects, with the exception of the serials.

The demand for longer features so as to make up complete programs, has become more and more insistent and now Mr. Friedman has arranged to meet this demand.

The new Beulie Love feature, "Bonnie May," which was made by Andrew J. Callaghan Productions, Inc., and directed by Ida May Parks and Joseph Grasse, will be the first of the Celebrated special features.

"The Servant in the House" will be the second feature to be released.

Clark-Cornelius Questionnaire Shows Popularity of Films Based on Plays

That pictures adapted from popular book and stage successes are more in demand than those adapted from original scenarios is indicated by replies received to a questionnaire sent out by the Clark Cornelius Corp., in regard to "Adam and Eve," and other productions to be distributed this year through state rights exchanges.

"Adam and Eve," is a pictorial version of the novel and stage success by Louisa Parr and C. E. Monro, noted English authors and was adapted for the screen by George Edwards Hall with Godfrey Tearle and Unity Moore in leading roles.

The book has had a wide circulation in this country. Among the innumerable reasons given by showmen throughout the country for the preference of adaption from popular books is the fact that the success of the production is guaranteed when such a great percentage of the population already is interested in the story.

The exploitation angles offered by the aid of the book and the fact that both the novel and the stage play have previously received much publicity, it is pointed out, also make such an adaptation a stronger box office attraction.

Rubyde DeRemer Star of Series of Features Arrow Will Distribute

Arrow Film Corporation has contracted with the Lyric Productions Company for a series of features starring Rubyde DeRemer, production of which was started at the Ernograph Studios recently.

Miss De Remer is well known on both stage and screen and is a beautiful blonde. She has posed for many artists and photographs very well.

The first Rubyde De Remer production is from a story by Herman Landon, which appeared in magazine form recently. Walter Miller will play opposite Miss De Remer, while Walter R. Green, Edward Elkas, Henry W. Pemberton and Thomas A. Magranc will be in the cast.

Nevge Gerber in Features

Nevge Gerber will appear in a series of dramatic features for Berwick Film Corporation as soon as she has concluded her work with Ben Wilson in "The Crimson Lash" serial.

Filming West Point

Arrow Film Corporation is in receipt of advice from Town and Country Films that Jack Eaton has gone to West Point to secure scenes for a forthcoming issue of The Sport Pictorial. This is to include scenes of the various activities of the world's most famous military academy. Mr. Eaton has secured the permission of General Durnand. Arthur to use pictures and it is said to be the first time that a cameraman has been permitted to photograph scenes of the training and studies of the West Point cadets.
**Ayvon Gets Rights to “The Man of Courage”**
Nathan Hirsh, president of the Ayvon Film Corporation, states he has purchased the rights for distribution of “The Man of Courage,” in which E. K. Lincoln is the star.

This picture is said to be an exceptionally powerful photodrama with tense dramatic action and genuine thrills packed into its 15 reels. The star is well known.

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**Canyon Press Book Has Many Special Features**

The press book on “The Galloping Devil,” in which Franklin Farnum is being starred by the Canyon Pictures Corporation, is now ready.

One of the distinguishing points of this publication is the department devoted to special articles on the subjects of theatre advertising and handling.

The Canyon Pictures Publicity Department spent considerable time in preparing this press book in order to make it an instrument of service to both the exhibitor and theatre press agent.

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**Ast Still for Ziegfeld**

Nikolas Murray, the Greenwich Village photographer, is doing a special series of “art stills” for W. K. Ziegfeld’s new photoplay, now being filmed at the Peerless Studios, Fort Lee, with Florence Reed in the stellar role and Emile Chautard directing.

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**Uses Indian Band**

Gardener Syndicate of Buffalo is exploiting all-Indian feature, “Before the White Man Came,” in a novel manner.

Mr. Gardener has secured a ten-piece band, composed entirely of full-blooded Indians, and the band accompanies the road show. The Indians appear in their tribal costumes.

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**Special Pictures Will Make Series of Two Reels Starring Art Acord**

With Art Acord as the star, the Special Pictures Corporation this week announced its first Western field of production. Eighteen two-reelers will be released yearly by the company that has previously specialized in comedies and scenes.

Acord, who is a well known Western star, having been featured by Selig, the American and other companies, has begun work on his first two-reel. Walter De Courcy, formerly of Fox, will direct. J. Anthony Roach is the staff scenario writer. “Bullet of Justice” is the title of the first story.

Acord’s plans are to use natural locations around southern California and to make only studio interiors there that can not be taken in the actual locations.

A new producing company has been formed to sponsor the Acord two reeler. It is known as the Western Pictures Company, Inc. S. M. Piercy is president and general manager.

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**Jans’ “Madonnas and Men” Proves Big Attraction at the Majestic in Detroit**

That intelligent exploitation and showmanship in the presentation of motion pictures pays big dividends was again demonstrated Sunday, October 31, at the Majestic Theatre in Detroit when “Madonnas and Men” began its American premier, says Herman F. Jans, who announced that not only did the picture open on the opening day, but as a result of the crowds which thronged the front of the theatre, it was necessary to call out police reserves. This notwithstanding the fact that the Majestic Theatre was visited by a heavy rain.

“Madonnas and Men” is announced as the kind of picture which is sure to prove a potent box office magnet on its own merit. To this was added an exploitation campaign which included a liberal use of newspaper and billboard advertising. Stirring posters were generously placed in the city and suburbs three weeks before the picture opened at the Majestic.

John H. Kunsky, proprietor of the Majestic, had originally intended playing “Madonnas and Men” one week, but after the opening Sunday he immediately made arrangements to open the picture over another week, and it is said to be likely the run will be continued for three weeks, probably four.

Mr. Kunsky expressed keen satisfaction for the way in which the picture was exploited and presented by Hear Jan, of Jans Pictures, who personally supervised the Detroit opening. So large was the crowd at the opening night, that it was necessary to put on an extra performance, and even then, it is said, the crowds could not be accommodated.

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**Joan Film Sales Company’s “The Invisible Ray” Serial Indorsed by Several Scientific Schools**

JOAN FILM SALES COMPANY says “The Invisible Ray” has fact and non-fancy as its basis, and is founded on scientific data and will appeal to mature minds as well as children.

Its exposition of the latest scientific theories of light-rays is bringing forth the comment and interest of scientific and technical institutions. In New York, where “The Invisible Ray” made its “debut,” the power with which the serial supports the atomic theory of matter was in full force by Frank D. Willard of the Union Electrical Institute of Troy that he commented the picture to the public and to the pupils of the school. The Binghamton High School also went on record, through its principal, Howard Pearson, as complementing “The Invisible Ray” as one of the most instructive and fascinating pictures ever shown in that city. In Erie, Pa., the director of the Magnet School of Electricity has endorsed it, while the chairman of the Trades’ Council of Camden, Benjamin J. Storey, also went on record in favor of the value of this picture.

The initial reception of “The Invisible Ray” has proved so encouraging to Bob Lynch of Philadelphia, who bought the rights to that serial in his territory, that a direct effort will be made to interest the public and high schools of each town as a body in seeing the serial at their favorite theatre. Sam Zierler of New York will launch a similar educational drive in his territory.

“The Invisible Ray” is based on the recent conviction expressed by noted authorities that if an atom of energy, such as that of a light-ray, were to be liberated and free, it would possess enough power to shatter the universe. “The Invisible Ray” deals with a noted scientist’s achievement in separating such an atom, and shows the effects and the destruction in its dangerous path.

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**Many N. Y. Bookings on Fanny Ward Feature**

The five-reel Fanny Ward state rights release, “She Played and Paid," released by Joan, is being heavily backed in the theatres of New York state, by Sam Zierler and Fred Zimmerman, of the Commonweal and the Nu-Art exchanges.

The title of the Ward feature is recognized as a strong asset, while the posters and other accessories form another. The exploitation is very direct, and suggested by the title. The gambling motive is being played up by all the larger theatres in their advertising and "stunts."

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**Grand Praises “The Victim”**

“‘The Victim’ is one of the greatest melodramatic features I have yet seen offered the independent market,” says Sam Grand of the Boston Federated Exchange, in acquiring the New England rights this week of this picture from C. B. C. Film Sales Corporation of New York.

“The Victim” was made by Goebel Productions and features Robert F. Haines, who has also just completed work in “The Foreigner,” to be released by First National. The cast of “The Victim” also includes Joyce Fair, Harry Benham and a large cast of unusually capable players.

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**“Urbans” at Three Houses**

Urban Popular Classics are represented at three of the Broadway theatres this week.

At the Capitol is “The Emerald Isle” from the Kinetof Review, with a beautiful presentation devised by S. L. Rothafel. At the Rivoli and Rialto are Charles Urban’s Movie Chat, both of the Fifth Series depicting a day of fine sport in England. With appropriate musical accompaniments.
S-E Enterprises Call Attention to Four Big Box-Office Points in "It Might Happen to You"

IT MIGHT HAPPEN TO YOU," the first offering of S-E Enterprises, the newly formed state rights organization, is said to possess one of the most unusual combinations of box office elements ever presented in a five-reel picture. In addition to a bevy of bathing girls, displaying up-to-date beach creations, there is shown for what is claimed to be the first time on a screen an orchestra of trained monkeys, supplemented by a troupe of performing canines. Suspense, thrill and comedy are furnished by the antics of "Jimmie," the Lion, used in "Tarzan of the Apes" together with nineteen other man-eaters who appear throughout the entire length of the production.

These factors contribute to the support of the star, Smiling Billy Mason, in a light comedy role suited to his peculiar ability. This production, a five reel feature comedy, is said to present unusual opportunities for first runs and extensive bookings, and to lend itself to unusual exploitation.

Hall Directed Bathing Scene in S-E Feature

Walter Richard Hall, who directed the bathing girl scenes, which formed part of the S-E Enterprises' production, "It Might Happen to You," is a producer and author of experience. He was selected to direct the scenes in question, because of his former comedy film successes. He is the author of "Bucking the Tiger," starring Owen Moore, "Three Black Eyes," a Taylor Holmes production, the American cinema success, "A Moment's Madness" and the Artclass Pictures Corporation production, "The Unfair Sex." Prior to his entrance into the field of feature releases, Mr. Hall wrote and directed comedy films for Vita-Commonwealth Acquires Strong List for Its New York and New Jersey Exchange

The pictures I bought this week are for Greater New York and Northern New Jersey," said President Zierler. "Here at Commonwealth we realize that no business can stand still, that it either must go ahead or decline. Our progress has been rapid and with our new releases we expect to set a record for business for an independent exchange.

Co-operation

"One of the most gratifying things that has marked the first year of the Commonwealth is the excellent co-operation being afforded us by exhibitors of the territory. Heads of circuits and exhibitors ranging from the smallest to the biggest in book- ing influence have visited us in our new home and wished us success."

Eltabran Plans Drive on Joan Films

"Invisible Ray" and "Billy Wests"

Louis Baum, sales-manager of the Joan Film Sales Co., announces plans for an extensive plan drawn up by the Eltabran Film Co., of Charlotte, to popularize the Joan's "The Invisible Ray" serial, and the twelve two-reel Billy West comedies in Southern territory. Thomas A. Branon, the manager of that exchange with the assistance of Mr. Baum, who made a special trip to Charlotte to get the contract, will concentrate on one state at a time. North Carolina will probably be the first for the feature and then South Carolina and Georgia. In the campaign on Billy West film, North Carolina will be tackled first, then South Carolina, Florida, Alabama and Tennessee.

Branon expects extraordinary success with the Joan serial in the three states for which he has bought it, as the South, according to his judgment, has never had enough of this brand of short subject. As for the Billy West comedies, Branon's success with them will be assured, he believes, as comedies have always been a favorite in his territory. Although originally intending to limit his business to three states, Branon will expand to six in the case of the comedies.

The exploitation department of Joan, meanwhile, is hastening all necessary material to get both campaigns in full swing. In the case of the Billy West comedies, a feature it is intended to press was the trade-paper inserts in colors. Branon has ordered many of these for distribution among his exhibitors.

Thompson Visits New York

President Louis W. Thompson of the Special Pictures Corporation will leave for New York this week end for conferences with Max Roth, eastern division manager, and Frank Marshall, central division executive. From New York he will start on a tour of the various exchanges owned and controlled by Special Pictures Corporation.

Abramson's "The Wrong Woman" Is Being Heavily Booked in New York

The latest Ivan Abramson picture, "The Wrong Woman," now showing in New York, has met with many expressions of satisfaction, and this is taken as an indication of the way in which it will be received when released in the state rights field at an early date.

M. Miller, manager of the Nassau Greenpoint in Brooklyn, selected this as the feature at the re-opening of the theatre, and reports capacity audiences, the police being called out to handle the crowds at the opening. It is also being shown at several of the M. & S. houses which report heavy business.

Abramson himself has been heavily booked by several uptown Broadway houses. An intensive campaign of exploitation is being waged on this production, a novelty being blotters in an attractive red with Olive Tell in a pose of supplication, with the announcement that there were 185,000 divorces in the United States in one year. It is very striking
Canyon Announces "The Struggle" as Second of Series of Franklyn Farnum Western Features

The STRUGGLE," with Franklyn Farnum in the stellar role, is announced by Canyon Pictures Corporation as the second release of the series of six, five reel Western subjects which are being made by Colonel William E. Selig.

Franklyn Farnum plays the role of Dick Storm, a strenuous young Easterner who flees West to escape the penalty for the murder of the man whom he imagines he has killed. He falls in with a gang of bandits and becomes the central figure of a drama which is said to contain many new and novel developments. In the end he brings the bandits to justice and marries the girl of his choice.

Many Well-known Players in Cast of C. B. C. Film "A Good Bad Man"

Pete Morrison, who is featured with Carol Holloway by C. B. C. Film Sales Corporation of New York, is one of our oldest Westerners in point of service, having a following dating back to the old Triangle days.

Carol Holloway, his co-star in "A Good Bad Man," is the popular Vitagraph Serial star working originally with Lubin, Lasky, New York Motion Picture Company, American and Fine Arts.

Jack Richardson, another member of the cast, started his screen career with Charlie Chaplin and has since been prominent and popular in Pathé serials; Ruth King has a prominent role in "The Devil's Passkey".

Harry Von Meter is a known heavy of the screen, who will be remembered with Dustin Farnum, Frank Keenan and for many years with Nestor, American and Universal. Spottiswoode Aitken established his reputation as a popular character actor in "The Birth of a Nation" and in similar work with American, Tourner, Paramount, Universal, Fox, Hampton, Pathe and in First National's "The Thunderbolt." "A Good Bad Man" is from the popular novel, "Ben Warman," written by Charles E. Winter, produced by Hal Hoadley and was directed by Charles E. Bartlett.

Unique Exploitation Possibilities in S-E Two Reeler "Cowboy Jazz"
The S-E novelty state rights offering, "Cowboy Jazz," is said to have aroused much interest among independent buyers. This two-reel "special" has unique exploitation possibilities. Produced under the auspices of the "Elks," it presents champion ropers, riders and broncho busters in a series of thrilling and daring stunts. Each contestant is a champion in his respective line, and it is said to be the first time that prizes have been awarded for world supremacy in these lines.

"Cowboy Jazz" has been subtitled to permit the use of a cowboy monologist, who can appear with the picture a la Will Rogers, giving a semi-humorous talk as the various events are flashed on the screen.

Arrangements have been made whereby the state rights buyer and exhibitor can work in conjunction with the "Elks" lodges throughout the United States. An advertising campaign has been prepared for this two-reel Western. In point of novelty and publicity possibilities, S-E Enterprizes believe that "Cowboy Jazz" will prove one of the unique attractions of the year. Offers have already been received for more than seventy-five per cent. of the territory.

Mr. Farnum is supported by Genevieve Berts and a large company of actors and cowpunchers.

This series of pictures is announced as marking a new step forward in the production of Western photoplay's, with complete and logical plots and from the pens of the best writers of the day.

The stories are dramatic, and have humorous situations to lighten up each picture.

"The Struggle" was written by William E. Wing and directed by Otto Lederer, under the supervision of Colonel Selig. The series are proving to be attractive to buyers, and are being released one every six weeks.

Nate Watt Picks Cast for "Peck's Bad Boy"
Nate Watt, directing "Peck's Bad Boy," has selected the cast. Jackie Coogan will be featured with Molly Malone in the big sister role. Opposite Miss Malone will be Wheeler Oakman.

William V. Mong will play the role of the Grocer, while George Pierce will enact old man Peck. Mrs. Griffith has been assigned the character of Mrs. Peck and the heavy role has been given to A. J. Menjou. Charlie Hatton will be the fat boy and Josephine Adair, blonde, and four years of age, will play opposite Jackie Coogan.

Another "Comicolor" Ready
Charlotte Merriam and Neely Edwards, the Special Pictures stars, have just completed an all-star two-reel Comicolor under the direction of Reggie Morris. "Watch Your Husband" is the title. The story was written by Reggie Morris, and tells of the adventures of a wife with a husband who is inclined to "step" a little too often.

NOW TAKE GOOD CARE OF ISOBEL WHILE I GO FOR FOOD," SAYS HOUSE PETEKS TO THE SLED DOG
Dramatic bits taken from "Isobel; Or the Trail's End," from the James Oliver Curwood story, and presented by George H. Davis.
Jane Novak is the girl in this northland romance
First Fanark Film Feature “The Crimson Cross” Will Be Distributed Through Pioneer Exchanges

THE CRIMSON CROSS,” X. Brewster Morse’s sensational story dealing with hypnotism, has been thoroughly successful in New York. The idea is credited to Mrs. Morse, and George Everitt, a first-rate producer. The story, first presented as a serial in London, has been receiving more and more favorable notices as it progresses. The picture is scheduled for release in the United States by the Fanark Corporation.

Under the terms of the deal announced today, the Pioneer Film Corporation will handle the distribution of the picture. The production is expected to be a big success, and the distributors are confident of its popularity. The picture is being released at the same time as the serial, which is expected to attract a large audience.

Reelcraft Adds Series of Scenics to Its Program of Short Subjects

Another series of releases is to be added to the short subject program of the Reelcraft Pictures Corporation, according to the announcement of President R. C. Cropper. This newest addition will consist of a weekly single reel release in the form of a scenic, and will be known as the “Reelcraft Scenic Series.”

In distributing a scenic release, Reelcraft is fulfilling a promise to its distributing exchanges, which have requested such a release for their programs. In some territories, where no arrangements have as yet been made, the series will be offered to the state right buyers.

Reelcraft announces that this series will be different from the usual run of scenic pictures, in having been decided to include in each release some special interest of action.

Ten pictures have already been completed, selected from the best views obtainable in the Western Rockies. Each production was made to individual order with the interest of action contained in the taking of the pictures. Reelcraft expects to have two producing units working on the series. The first unit left the New York office on November 1 headed by Herman Ohrbach, chief cameraman, another unit may be started later from the Los Angeles studio.

Kineto’s “Emerald Isle” Given Fine Presentation by Capitol

S. L. Rothafel presents one of the Kineto Reviews at the Capitol Theatre this week in magnificently. He selected thirty-two minutes from this series of the Urban Popular Classics entitled “The Emerald Isle” with the sub-title “A Restful Land of Restless People.”

Mr. Rothafel in his presentation shows how a single reel subject can be made into a feature classic. It presents it with a vocal interpolation by Miss Ruth Peary who sings, “Come Back to Erin.”

The Sunday audiences were well pleased and the critics praised the morning papers praised the picture and the presentation.

Mr. Urban says: “Other exhibitors are going to take the way Mr. Rothafel presented this picture. Ordinarily a one-reel subject of this nature passes under the broad description of a ‘scenic.’ Under the direction of such a showman as the manager of the Capitol it becomes a great thing that; it becomes all that the Urban Popular Classics are intended to be; a one-reel feature.

West in Fast Moving Film

Joan Film Sales Company described “Sweethearts,” the first Billy West two-reeler as a comedy of fast fiction, with which is combined a number of new devices used to develop laugh-provoking situations. One of the main scenes is a humorous fight in a Chinese den in which he makes short shift of a gang that attacks him.

Seaboard Film Congratulates Arrow on “Thunderbolt Jack”

Mr. Coleman’s letter says in part: “Have just screened the first six episodes of your new serial, and I write to tell you how well pleased we are with it. Jack Hoxie in his first serial created quite a sensation, but after looking at this one we have no hesitancy in saying we feel it still he even a bigger box office attraction.

“The serial is excellently produced and directed and the action is fast throughout.”

Chicago Likes “Baseball” Film

“The Great Baseball Scandal,” the single reel slow motion photography exposure of all principal plays in baseball, offered the State Rights field by B. C. C. Film Sales Corporation, is said to have created a sensation in Chicago, where it has been booked in the State Street and other first run houses by Celebrated Film Corporation.

Roth Succeeds Gans

Max Roth, eastern district manager for Special Pictures Corporation, has been appointed Edward F. Callahan to succeed Harry Gans as branch manager of the Buffalo office. Special Pictures distributes through the Gardiner Pictures, Inc.

Inter-Ocean Acquires Film’s Foreign Rights

The foreign distributing rights to “Below the Deadline,” the five-reel film of underworld life along San Francisco’s Barbary coast, was disposed of to the Inter-Ocean Film Corporation before arrangements for domestic production were completed.

Edna Schley Filming “Scattergood” Stories

Edna Schley Productions, Inc., have completed two of the “Scattergood” stories by Clarence Budington Kelland. “Scattergood Makes a Match,” is said to have received flattering comment at a preview at the Strand Theatre, Pasadena.

Ready for Production

The second, “Soothing Syrup,” is now completing and “Down the Line” is ready for production. It is the plan to produce thirteen “Scattergood” two-reelers a year, William H. Brown, formerly a Griffith player, is featured as Scattergood, the Optimist. Drama and comedy are equally divided in these human interest stories that have appeared in magazines.

Hall in Hemmer Film

Howard Hall, who portrays the role of a Southern doctor in Edward Hemmer production, it is claimed, has probably appeared in a set of chapters as any other actor. He originated a character of this kind in “The Poor Little Rich Girl.” Mr. Hall takes a co-author and an actor in “The Natural Law” and “The Mysterious Conduct of Judge LaGuarell.”

November 13, 1920
Live News of Hustling, Independent Exchanges from Far and Near by Our Own Correspondents

Buffalo

Business Humming at Nu-Art

Fred A. Zimmerman, manager of Nu-Art, seven and corporation, 221 Franklin street, has engaged C. C. Charles, former manager of Universal, as his representative at Nu-Art in that district. Mr. Zimmerman reports closing contracts with Jack Griswold of the recently opened theater in Syracuse for Clara Kimball Young in "The Soul of Rafael," and "Midchannel," Edith Taliaferro in "Keep to the Right," and Dolores Cassinelli in "Hidden Light." He has also sold the entire output to the Fisher and Seneca theaters in Seneca Falls, N. Y., a number of big features to the Central Park and Premier, Buffalo, and has booked the Invincible Ray in a dozen or more of the city's large neighborhood houses. Mr. Zimmerman reports management will hold the district on an unusually big business with "Why Women Sin," at the Palace Theatre. George W. Ferguson, who has recently came into a huge estate, is a member of the Nu-Art sales force. He is said to be Buffalo's "richest film salesman."

Chadwick's Visits Merit

J. E. Chadwick, president of the Merit Film Corporation, while on his way west visited N. I. Filkins, manager of the local exchange, who will be seen by exhibitors in the city and surrounding territory. Mr. Filkins reports the talking over by his company of many of the best features at the Gumps and the Hallroom Boys comedies; also "Why Leave Your Husband," has been released here for December. George Stockton, formerly manager of Keith's Theatre, Buffalo, has joined Merit as special representative. Mr. Stolton comes to Buffalo from Cleveland where he was manager of the Merit office.

Ben Fitzer Tours State

Ben Fitzer, who has an independent exchange in the Palace building, has returned from an extensive tour of the state and reports much interest among exhibitors in "Madonnas and Men," which will be released here in December. Fitzer has an attractive display in the National Drug Store window in Main street consisting of some of the large colored lobby paintings on the subject.

Wallner Joins Gardiner

Bob Wallner, formerly with Famous Players-Lasky and Fox, has been engaged by C. A. Taylor, general manager of Gardiner Pictures, Inc., 257 Franklin street, to cover Rochester, Syracuse and Binghamton territories. Mr. Taylor, accompanied by T. R. Gardiner, president of the company, visited New York recently where they purchased the state rights, north of Westerncborough county on "The Country Fair," Maurice Tourneur's production. M. J. Ward, publicity director of Gardiner, has engaged Madame Renard of the DuMonte studio, New York, to paint special scenic effects for staging this production in an unusual manner. E. F. Callahan has succeeded S. S. Gans as head of the Special Pictures division of the Gardiner exchange. Mr. Callahan was a member of the theatrical division of the "Fighting 77th" overseas. The Gardiner sales staff now has an assistant, Al Hughes, formerly with Goldwyn in Detroit, Tom Leonard, who has been with Tom Gardiner since Buffalo was discovered and Bob Wallner.

Washington

Flax Buy New Films


Kansas City

Poland Energetic Manager

The Nelson-McMeekin Film Company is conducting a vigorous campaign over single or two-reel comedies, five and six-reel features and serials. It is located in well-equipped offices in the Film Building in Kansas City. J. E. Foland, general manager, has been in business as a territory for nine years, and is known to practically all the exhibitors in Missouri, Kansas, Oklahoma and Arkansas. Mr. Foland was for six years a salesman for Pathé, then manager of General in Kansas City, and for two years branch manager for Hallmark in Oklahoma and Kansas City, establishing something of a record by being in only the three positions in nine years. Mr. Foland believes that a salesman cannot know as well as an exhibitor what picture will go in his theatre and what he can afford to pay; the salesman can only give honest advice on the quality of pictures he sells, and thus build up confidence that brings constant trade. Mr. Foland was one of the organizers and first secretary of the Amusement Association of Kansas, which started the fight against Kansas censorship.

Pittsburgh

Land Gets Franchise

Harry A. Lande, of the Quality Film Corporation, Pittsburgh, has been chosen as a distributor for the films issued by the Motion Picture Theatre Owners Films, Inc., for the American Exhibitors' Association, the local branch of which is represented by Fred Herrington, with offices at 1023 Forbes street, Pittsburgh. W. G. Lebler, B. C. Edis and Harry Myers are salesmen for this exchange.

Huey Visits City

Mr. Huey, representing the American Film Company, Chicago, Ill., paid the S. & S. Film and Supply Co. a visit recently in the interests of the twelve productions that this exchange has just acquired from his company. S. & S. have three men on the road, and the star all contribute their share the other elements are vital in order that the exchangeman and exhibitor may make money through the product, and marking the production field it is determined to make the initial production a sample of the surpassing value which will mark the company's product.

Victor Kremer announces that now that contracts have been signed for Texas Guinan to star in a series of features, he is using every effort to secure the very best stories available, as well as a high class director to make the pictures. While a number of stories have been submitted, they do not come up to the standard," says Mr. Kremer. "I will not put my O K on anything until from the consensus of opinion gleaned from all authoritative sources, I am sure the pictures are winners. The challenge is clear, give me the story exceptional." Aid necessary to any writer desiring to present this offering will be cheerfully extended; personal interviews so as to study the star will be gladly arranged, and this applies to directors as well. Full value will be paid for full value received.

Vic Kremer Film Features, Inc., announce the search for the exceptional story and director is occasioned by the realization that while advertising, exploitation and the star all contribute their share the other elements are vital in order that the exchangeman and exhibitor may make money through the product, and marking the production field it is determined to make the initial production a sample of the surpassing value which will mark the company's product.

"Mormon Trail" First "Star Ranch Western"

"The Mormon Trail" is the title of the first release of a series of twenty-six two reel "Star Ranch Westerns" being offered the states rights market by C. B. C. Film Sales Corporation of New York. It is a story of pioneer days on the great American plains with lovers and highwaysmen blended in an interesting and thrilling picture. It is a story by C. A. Short and directed by Eliot Howe. Grace Canard, C. Edward Hatton, Jack Halladay, Eva Lang and Audrey Chapman will be among the featured players in the "Star Ranch Western" series.

"TELL ME, IS THE HERO WINNING YOU OFF?"

Asks the villain. Scene from "Bitter Fruit," being released as an Arrow special.

Sammy Steinberg, Sammy Cooper and Mannie Steinberg.

Nigel's Baby Dies

Frank Nigel, manager of the Apex exchange, has the sympathy of the film circle in the loss of his eight months' old baby girl, who died early Friday morning, October 22.

Atlanta

The K. & R. Film Company, a state rights office, has been sold to the Capital Film Distributing Company, of New York City, according to an announcement by J. S. Kahn, of the K. & R. Mr. Kahn has been made district manager for the Atlanta territory.

Kremer Seeking Exceptional Story and Director for Guinan Westerns

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Around the Film Exchanges

Washington, D. C.
Film Cases Roughly Treated
Washington exchange managers are complaining of the way some of their film cases are being handled. The exchanges are using the parcel post service almost exclusively. While the Moving Picture World correspondent was in one of the large exchanges recently the shipping clerk brought in a metal container that looked as though it had been run over by a train.

Some weeks ago the Postmaster General issued orders, because of the large number of claims that have been filed with the Department for damage to parcel post packages, no package be accepted for transmission unless so packed as to reach destination in good condition. While the Postmaster General claims that a large percentage of the claims arise from the fact that the parcels presented for transmission are not properly packed, it is admitted that many parcels property prepared for the mails are damaged by rough handling.

The orders issued by the Department instruct employees to be more careful in handling mail, whether insured or not.

"Bob" Smeltzer Promoted
Robert B. Smeltzer, manager of the Washington branch of Pathé, Inc., has been promoted to the position of eastern district manager. This new capacity will oversee the work of the Pathé branches in Albany, Buffalo, Boston, New York, Philadelphia, Pittsburgh, Newark and Washington.

"Bob" Smeltzer is one of the best known film men in this territory and has been a hard worker for his employers. He entered the business years ago with the World Film Corporation.

Make Extensive Alterations
The construction of the two new marble stairways leading from the lobby of the Knickerbocker to the balcony and loge boxes has been completed and it is now possible to handle the attendance at that house with a minimum of confusion. Under the former plan there was congestion area of the box office and entrances.

The Knickerbocker orchestra has had four pieces added to it this year, making a total of fifteen pieces. After the house was cleaned out and put in first class shape, Manager Tom Eastwood went away on a short vacation trip to Virginia.

Exchange Mgrs. Plan Big Night
The Washington Exchange Managers' Association is planning "a big night" for November 3, when it is expected that a banquet will be held, probably at Harvey's, on Pennsylvania avenue, and dull care thrown to the winds in a night as near of revelry as prohibition will permit. The occasion is the annual meeting.

Washington, D. C.
Blakeman Succeeds Kimberley
E. C. Blakeman, who has been at the Cleveland Pathe exchange, has been appointed manager of the Buffalo office of the same company, succeeding J. E. Kimberley. Mr. Blakeman, a graduate of the Penn. State college in Allston, Mass., was associated with the S. A. Lynch Enterprises in Omaha, where he managed the Triangle exchange. Mr. Blakeman will make a trip through the territory the week of November 8 to get acquainted with exhibitors. Mr. Kimberley will be manager of the Toronto Vitagraph exchange, where he will be manager.

Hickey Enlarges Sales Force
George A. Hickey, manager of the Goldwyn exchange in Pearl street, has engaged Sol. Manheimer, formerly with the Shubert interests in New York as a member of his staff. Mr. Manheimer will cover the Central New York territory. Arthur Dana, formerly with Vitagraph, has also joined the Goldwyn forces and will be assigned to the Rochester district. He has booked Fay's theatre, Rochester; Dohren, Dunkirk; Opera House, Jamestown; Orpheum, Oswego; Binghamton theatre, Binghamton and Avon, Utica all 100 per cent.

Moritz Confers with Kent
Allan S. Moritz, manager at Famous Players-Lasky headquarters, journeyed to Toronto on October 29 for a conference with S. R. Keighn, general sales manager. E. A. Williams has been promoted to head the accessory department. Frank Scully, city salesman, is cleaning up and according to Mr. Moritz the local exchange is booking all but five of the seventy houses in Buffalo.

Gans Joins Robertson-Gole
Harry Gans, formerly with First National and Special Pictures, has become a Robertson-Gole salesman and is covering the Pennsylvania territory, succeeding Mell R. Edwards, who has been transferred to Rochester. Fred Sliter, district manager, is still in Buffalo, in charge of the office pending the appointment of a successor to P. H. Smith, who resigned.

Kahn Visits Syracuse Territory
Henry W. Kahn, Metro manager, has returned from the trip to Syracuse and vicinity, where he signed up a large number of contracts and found business in excellent shape. J. P. Papayonoko, and wife were in Buffalo recently and during their stay visited Mr. Kahn to close first week in the new Mother Goose theatre, Watertown, N. Y., and his three other houses there.

Give Banquet for Kimberly
J. E. Kimberly, retiring manager of the local Pathe office, was the guest of honor at a farewell banquet in Laporte at Lefter's cafe, Friday evening, October 29. The event was staged by C. John Prizzi, W. W. Hodkinson, representative; Al. Teshmacher, Pathe broker; Basil Brady, city salesman for Pathe; L. Schinder, cashier and Frank Minor of the poster department.

San Francisco
Exchange Asks for Dissolution
The Golden Gate Film Exchange, Inc., has made an application for dissolution. This exchange was superseded some time ago by the All-Star Feature Distributors but in its time was one of the leading film exchanges here.

Magnier Gets Big Franchise
Nat A. Magnier, of the Liberty Film Exchange, has secured the First National franchise for the Hawaiian Islands.

Home from Eastern Trips
Herman Wobber, western district manager for the Famous Players-Lasky Corporation, has returned from a trip to New York and H. G. Rosebaum, manager of the San Francisco branch, is expected home this week.

Federated to Hold Meeting
W. E. Shallenberger, general manager of the Federated Film Exchanges of America, Inc., announces that a membership meeting will be held by Federated on November 14, 15 and 16 in St. Louis, Missouri.

The Federated members will meet at the Statler Hotel and will consider several important subjects which will come before the meeting for attention, announcement of which will be made in the near future.

Pittsburgh
Short Items of Interest
Morris Barsky, formerly manager of the Juniata Theatre, Juniata, Pa., is now managing the Grant at Beaver Falls, owned by the Western Pennsylvania Amusement Company.

Pete Alderman, manager of the Rialto, Fifth avenue, Pittsburgh, is back on the job again working harder than ever, having recovered from the injuries he sustained when hit by a street car recently.

The Triangle Theatre, East Liberty, has installed two new changeable letter electric signs, one at each end of the marquee.

The Crystal Theatre, Newburg, W. Va., which for the past few months was open but two days a week, has stretched it one, and is now open half the week, with business getting better all the time. Abe Steinberg says it is due to S. & S. films. We don't know, but the management has booked every film the S. & S. has in the house.
Another Seitz Serial, scintillating, sparkling, sensational.

GEORGE B. SEITZ in
VELVET FINGERS
WITH
MARGUERITE COURTOT

Revealing in fifteen exciting episodes the adventurous careers of a bad man who becomes good and a good man who becomes bad. And there's love interest, also—lots of it!

A Pathe' Serial
Produced and Directed by George B. Seitz
Story by Bertram Mullhauser
Edgar Lewis presents "A Beggair in Purple"

Based on the novel by Andrew Soutar
Personally directed by EDGAR LEWIS

Pathé Distributors
Why did the one woman on whom he showered love, luxury, jewels, and riches betray him and secretly give her affections to the man he hated?

Why did the woman he despised as faithless, the woman he accused of spying upon him, the woman he drove from him, prove to be the only one who really loved him?

What made him the poorest man in the world though his money bags were flowing over?

This remarkable photodrama is alive with action, tension, and appeal for men and women.
JESSE D. HAMPTON PRESENTS "HALF A CHANCE" with MAHLON HAMILTON and LILLIAN RICH From the novel by Frederic S. Isham Directed by Robert Thornby
Do women like a man because he dresses well, speaks well and has a high social position, or because he is big, strong, ambitious and clever? Do they like one that can fight like a wildcat and love like fury, even though he is, or was once, a "roughneck?"

Here's one of the strongest stories ever filmed, telling of a man's man who found himself by shipwreck, who buried his name and his old personality on a desert isle, and, starting anew, rose to the very top.

Beautifully produced, splendidly acted and intensely interesting.
He thought to put his guilt upon another,—and there was the devil to pay.

He thought that as president of the powerful bank he could fool all the people all the time,—and there was the devil to pay.

He thought he could marry the girl and get from her the money that would save him, but there was the devil to pay.

Suspense, mystery, action, and power!
News in Brief from Everywhere

Canada
Shake-Up in Managers
Quite a shake-up has occurred among the managers for various theatres in eastern Canada controlled by the Famous-Players Canadian Corporation, Ltd. The theatres affected include those at Toronto, Ottawa, Kingston, and other cities.

Harry Pomeroy has returned to the management of the Strand Theatre, Ottawa, after having had charge of the Strand Theatre, Toronto, for several weeks. Mr. Pomeroy replaces Harry Vance, who has been transferred to another city. Harold Hitchison, assistant manager of the Regent and Strand theatres, Ottawa, for several years, has been appointed manager of the Strand Theatre in Kingston, Ontario. J. Eaton has been placed in charge of the Alhambra Theatre, one of the new and large suburban theatres of Toronto. Clarence Robson, a veteran showman and one of the most prominent exhibitors in Canada, will manage both the Regent and Strand theatres of Toronto, these being two large downtown houses. Mr. Robson has directed the operation of the Regent for a year.

Open Oshawa Theatre
The Famous-Players Canadian Corporation recently opened a brand new theatre at Oshawa, Ontario, an automobile manufacturing center of 12,000 people. According to G. Thomas F-P. Canadian Company, the new theatre is one of the most beautiful and complete house to be found in a city of this size in Canada. A veteran exhibitor has been placed in charge of the new Rgent Theatre in Oshawa in the person of J. S. Smart of Port Hope, who has been the operating fund in the picture business of Canada for many years. He has been actively identified with the Moving Picture Exhibitors’ Protective Association of Ontario.

Photoplay News Service
A new department in moving picture trade circles of Canada is the establishment of a “Photoplay News Service” with headquarters in the Hermant Building, Toronto. This service syndicates a column of moving picture news to Canadian newspapers each week and an attempt is made to give real news of the trade in addition to announcements regarding pictures and stars.

Allens to Extend Interests
The extension of Allen theatre interests to various parts of the world, in addition to Great Britain and the United States, is apparently contemplated by the Allens of Toronto, Ontario, according to an announcement by Ben Allen.

He announced that he would shortly undertake a business trip around the world to study the development of the moving picture business in all countries. His nephew, I. H. Allen, will accompany him.

The Allens recently reorganized their theatre and film distributing interests by the establishment of the Allen Theatres, Ltd., with headquarters in Toronto.

Rex Beach Visits Ottawa
Rex Beach, one of the “Eminent Authors” associated with Selwyn Goldwyn, president of the Goldwyn Pictures Corporation, and his wife, Mrs. Beach, were visitors in Ottawa for several days during the week of October 20.

The party of which Mr. Beach formed a member left for Kazabazua, Quebec, in the heart of the French-Canadian hinterland, of October 27, and the picture was also privately presented at the Family Theatre, Ottawa, Ontario, on October 27, before a large gathering.

Enforce Educational Reel Law
The Provincial Government of British Columbia has been enforcing a law, enacted last winter, which requires all exhibitors in the province to present at least one 1,000-feet educational or scenic reel in conjunction with every program.

The British Columbia Government itself has been producing a series of Pacific Coast films, the latest of which is “World of the Great White Way” (also known as the “Can. of the Great White Way” for his chief “location”: Most women will want to see it; and they may safely bring their husbands with them.

The Specialty is the Canadian distributor for all Pathé releases and independent subjects and also produces the British-Canadian Pathé Weekly and other pictures. The company recently has been making a special drive with the seven-reel productions, “Half-a-Chance,” starring Malhson Hamilton.

An important private screening of this feature was held at the Electra Theatre, St. Catherine’s street East, Montreal, October 25, and the picture was also privately presented at the Family Theatre, Ottawa, Ontario, on October 27, before a large gathering.

“Earthbound” Shown in Toronto
An unusual film engagement in Toronto, Ontario, was the presentation of the special production, “Earthbound,” at Massey Hall for one week, starting Thursday, November 4, at prices ranging from 25 cents to $1. The feature was presented under the auspices of the Goldwyn Pictures Corporation and under the direction of Messrs. Jule and J. Allen, who hold the Goldwyn distribution rights for the Dominion.

Health Film Gets Publicity
The health feature, “Open Your Eyes,” was repeated at the Strand Theatre, Toronto, during the week of November 1, this being the second week of the engagement. Announcement was made that attendance during the first week of the run was 42,301, this being a new record.

The feature was secured for the pictures by the action of E. C. Drury, Premier of Ontario, in prohibiting its presentation after it had been approved by the Ontario Board of Moving Picture Censors.

Later, Peter Smith, the provincial treasurer, under whose jurisdiction the Ontario censors operate, issued a permit for the showing and it was booked by the Strand Theatre, which is controlled by the Famous Players’ Canadian Corporation.

Ontario further issued an order prohibiting the admission of any person under the age of sixteen years into any theatre where the picture is being shown.

On Tuesday evening, November 2, Manager Clarence Robson arranged for a special news bulletin service by direct wire to the theatre announcing United States’ election results.

Check out the "In the Shadow of the Dove" page for more details.
Philadelphia

Inaugurates New Service

Ben Amsterdam and L. Korson of the Equity and Masterpiece Independent exchange have inaugurated a bill posting department that is intended to co-operate for the sole benefit of the exhibitors playing their super-feature productions. It is estimated that the rental of the pictures will include the big poster service, in which case the exhibitor has his entire neighborhood billed in advance wherever the picture is intended to be shown. This new department will be under the direction of William J. Hagerty.

Mastbaum Returns

Jules E. Mastbaum, president of the Stanley Company of America, returned from his western tour recently. He announced his corporation had acquired the property at the northeast corner of Germantown and Lehig avenues, upon which there will be erected a fine photo-play theatre.

Secures Permanent Quarries

Allen May, secretary and treasurer of the Philadelphia Salesmen Association, announces that the permanent club rooms have been secured at 256 North Thirteenth street. Meetings will be held every other Saturday.

Buffalo

Drive on Theatre Safes

There seems to be a drive on at present on theatre safes. A few weeks ago yeggs raided the Regent theatre at Main and Utica streets and got away with $1,600 after forcing open the safe in the office. Last week the Shattuck theatre in Hornell, N. Y., was entered, the safe blown open and over $1,500 stolen. On the evening of October 24 the safe in the Queen theatre, Niagara Falls, Ont., was blown and burglars got away with $450. It is interesting to note that in each case the stunt was staged on Sunday evening.

Names North Park Managers

Art Ames, now at the Circle, one of the General Theatres corporation group, has been appointed manager of Shea's new North Park theatre. The North Park will open Sunday evening, November 21 with Cecil B. DeMille's "Something to Think About." Vincent McFaul, for a number of years in the box office at Shea's Court theatre, has taken up his new duties as manager of the Criterion, succeeding Jack Sawyer, who is now chief of projection of all the Shea houses.

Loew May Enter Syracuse

According to reports Marcus Loew is casting his eyes toward Syracuse, where it is rumored that he may take over the Empire theatre, next to B. F. Keith's million dollar house. The Gurney building, which houses the Empire, is for sale, according to an announcement by W. Snowden Smith, owner. It is said to have been an open secret for some time in Syracuse that Loew would like to enter Syracuse. It is said that other picture interests have been looking over the Empire.

Kane Celebrates Anniversary

Robert Kane, manager of the Hi-Art theatre, Lockport, N. Y., celebrated the first anniversary of the house the week of November 1. Extra attractions and vocal soloists were added to the bill in observance of the event. The Lockport Boys' Choir sang Thursday evening.

Put on All-Fun Bills

Bruce Fowler at the Elmwood and J. H. Michael at the Regent, both put on all-comedy bills for the kiddies on the afternoon of Election day.

Armistice Week Celebration

Harold B. Franklin is planning a big Armistice Anniversary Week program at Shea's Hippodrome, commencing Sunday, November 7. There will be a special patriotic music program.

Puts on Midnight Show

Howard J. Smith, manager of the Palace theatre, put on a special midnight show. Election night, when returns were thrown on the screen and read from the stage.

Opens New Lyons Theatre

E. N. Arnold has opened the new Regent theatre in Lyons, N. Y. It is one of the most attractive motion picture theatres in the district.

Press Agent of Ability

James Thompson, short-story writer, is also a press agent of ability. Mr. Thompson, who is a member of the Rochester Herald staff, is press representative of the Regent, Piccadilly and New Star theatres in Rochester.

Indiana

Theatre Changes Name

Beginning next Monday the Indiana Theatre—as a name—ceases to exist in Marion, Ind., and in its stead will appear the Orpheum. This announcement was made this week by W. J. Bradford, manager of the Marion theatres owned by the Rembusch Theatre Corporation. Rembusch recently bought three theatres at Marion—the Lyric, Royal, Grand and Indiana, from Miss Dolly Spurr, who has gone to California for her health. The Indiana has been recently redecorated and several improvements and alterations have been made in the interior.

New Theatre for Terre Haute

Terre Haute soon may have a new theatre if the proposed plans of Theodore W. Barhydt and his associates are carried out. A number of Terre Hauteans will become stockholders in the new enterprise if the deal goes through. Mr. Barhydt, who is trying to decide on a suitable location for his theatre, has in mind the erection of a modern picture house, all on one floor, having a seating capacity of about 2,500.

New Frankfort House Opened

Frankfort's newest moving picture theatre, the Classic, was formerly opened to the public on Wednesday, October 27, to capacity crowds. The opening attractions were "Man and His Woman," and Harold Lloyd in "High and Dizzy."

The new theatre, which is situated on North Main street, was erected for Bible Bros., two well-known Frankfort business men. A contest was conducted by the management to obtain a suitable name for the theatre and a handsome diamond ring was awarded to the winner. The theatre is modernly equipped and is attractively decorated.

Pictures on Advertising Medium

Many American products are now being advertised in India by means of moving picture films, according to advice received in Washington from the American consul at Karachi. Films showing the manufacture of various products have proven interesting to theatre patrons apart from any advertising merit they might possess.

WANTED

First class salesman to handle portable projectors and accessories, New York City. Drawings account and nomination. Only reliable man with good sales record in the business and references considered. Address Box 135, care Moving Picture World, 516 Fifth Avenue, New York City.
To Enlarge House

Extensive changes are to be made shortly in the U. of Moore & Dean at Berkeley, Cal. A balcony is to be added which will accommodate 150 logs and another stairway will be built to reach the section. This plan will inaugurate the plan of issuing convenience books containing ten and twenty-five tickets and many of these have been sold. During the holiday season they will be offered in an attractive form as acceptable Christmas gifts.

Hawaiian Exhibitor Here

J. H. Magou, who is interested with Joe Cohen in the amusement business on the Hawaiian Islands, has arrived at San Francisco with his first visit in six years. While here he will confer with local business men on details connected with the erection of a $175,000 theatre in Honolulu.

Pittsburgh

Rosenberg In Charge of Rialto

M. Rosenberg, a newcomer in the show game, is the new owner of the Rialto Theatre, upper Fifth avenue, Pittsburgh, having taken charge probably and Diner, former owner of the house, states that he is now on the look out for a larger one.

Mr. Rosenberg had only one more year of study to be admitted to the bar, but gave up his ambitions for a career of this nature to enter the picture business. When asked if he would enlarge or re-decorate the house, he stated that for the present he would not, as Mr. Diner has spent $10,000 on air conditions, and if conditions warrant, he expects later to install a balcony. Peter Alderman remains as manager of the house.

New Theatre at Keyser Opened

On Monday, October 18, L. T. Caskodan opened his beautiful new Music Hall Theatre at Keyser, W. Va. This is a model photoplay theatre of 1200 seats and has been built on the same plan as the Regent Theatre at Wheeling, Ohio. Every condition is modern and the bleacher effect. The house is modern in every respect, and is among the finest in the State.

Mr. Caskodan also owns the Pickwick Theatre in this town, but states that he will close this house down and devote all his time to the Music Hall. Pictures are run twice daily, and the music is furnished by a seven-piece orchestra.

Jenkins Building New House

Manager Jenkins of Barney's theatre, Pt. Marion, P.a., is erecting a new 800-seat house in that town, which he expects to open on Christmas Day. A small house has been built and is about ready for opening at Rowlesburg, West Virginia.

Exhibitors Hold Meeting

The American Exhibitors' Association held their first meeting in their new quarters at 31 West Forty-second Street on Monday, October 25. It was the best attended meeting of the local organization in five years.

Kansas City

New Service Bureau

H. T. Collard, recently manager here for the Community Motion Picture Bureau, has established the Film Service Bureau, with plans of building, for the distribution of ethical, educational and Bible pictures, in the non-commercial field. He will, for the present at least, specialize in the Kansas and Missouri territory. He has already a fair library of pictures and will lease and buy others.

There is a big demand for school and community service," said Mr. Collard. "There are many clubs interested in this field and I hope to develop, kinds of service which can be given, and which will more nearly meet the needs of the customers."

Strand Added Prologues

Extensive improvements have been made to the Strand Theatre, Manager Elise G. Berg has commenced the presentation of a weekly organ and piano concert with success with these. An interesting one was offered in connection with the showing of "The Leopard Woman" and others are planned for succeeding offerings.

"SIMPLEX BEST OF ALL MADE!!"

"For 5 years I have had SIMPLEX. They are the best of all made."

LYRIC THEATRE  LEBANON, TENN.
Seattle
Receiver for Theatre

The Rialto theatre in Butte, Montana, which was under the management of Jensen and Von Herberg, has been placed in the hands of a receiver. The receiver was appointed at the request of James Rowe and A. H. Brieihis, co-owners with Jensen and Von Herberg of the Rialto.

The receivership resulted from the falling off in business brought about by a boycott in sympathy with the striking Tacoma operators and musicians. The strike is continuing with Jensen and Von Herberg remaining firm and the operators and musicians declaring that they will fight them to a finish.

Community Owns Theatre

A motion picture theatre has been equipped and is being operated by the community in the little town of Asotin, Washington. The show is held in the school building, and the students of the school acted as promoters of the enterprise.

Enlarging Its Business

The Theatre Equipment Company of Seattle is enlarging and developing its sales department. Ray R. Kelsall is secretary and superintendent, and R. C. Barthel is sales manager. Hal O. (Helo) Bowen, formerly chief operator of the Rialto Theatre in Tacoma, has been added to the sales force.

Lists of recent sales are said to show that exhibitors both in Seattle and the rest of the State of Washington are optimistic about the coming winter’s business.

Brief Items

H. C. Thomas has taken over the Arcade theatre in Hoquiam, and Henry Newman, who has been operating it, is planning to build a new house the first of the year.

Pete Metcalf, former manager of the G. A. Metcalf supply store in Seattle, is now practising dentistry in Vancouver, B. C.

Among the well known out-of-town exhibitors who visited Seattle's Film Row recently were Earl E. Bowman, of the Rex in Olympia, W. D. Armisen, of the Gem Theatre Circuit, Montessano, and "Pop" Keplinger of the American Theatre, Bellingham.

Washington

Knickerbocker Aids Charities

Crandal's Knickerbocker Theatre made a big showing recently when Manager Thomas Eastwood assisted in putting over a benefit performance for St. Rose Technical School for Girls. This is a very worthy institution and is doing good work and the theatre performance will net it between $900 and $1,000 the amount needed for some necessary improvements.

Regent Caters to Kiddies

Sidney B. Lust, who some time ago took over the Regent Theatre, is making a special play for the patronage of the juvenile population in this neighborhood. One of the big attractions that was successful in this respect was the decoration of the house for Halloween. The exterior and around the box office were covered with illuminated pumpkins and witches and other effigies significant of the day were left flapping in the breeze.

During the week a duck was presented to each juvenile patron some little toy such as a mask, a horn, paper cap.

Detroit

Ward Goes with Stoll Company

W. D. Ward, manager of the Detroit Universal exchange, which he has managed for three years, has resigned to assume management of the new Detroit exchange to be opened by Stoll Pictures, of which Ralph Proctor is American managing director. Mr. Proctor was in Detroit October 30 and closed the deal with Mr. Ward. He stated that the Detroit office would be ready for business about December 6.

Mr. Ward was one of the first managers of a film company in Detroit. For many years he was with Mutual. Then he was manager for Selecta. He plans a visit to New York and a vacation rest before assuming his new duties.

Joe Friedman, for the past three years, office manager for Universal in Detroit, and who arranged the present office system, will succeed Mr. Ward as Detroit manager. He has been with the Universal for three years. He has been an exhibitor and has also been connected with several other film companies.

Reorganize Detroit Company

The Detroit Film Company, 304 Film building, has been reorganized. It was formerly conducted as Henessy-Morress Company. Now it is known as the Detroit Film Company, handling only state rights productions. The new members of the firm are Earl Henessy, Frank Beecher and Phil J. Fetz, all former exhibitors.

Associated Holds Meeting

The first meeting of the stockholders of the Associated Film Company of Michigan was held in the Hotel Statler, Detroit, Thursday, November 4. Officers were elected and there was a business meeting, following which the members were entertained at the new home of John H. Kunsly, at Windsor, Canada, across the river from Detroit.

Brevities

W. C. Bachmeyer, division manager for Metro, left October 30 for Pittsburgh after spending a week in Detroit.

Frank Gebhardt, manager for Robertson-Cole, is back from New York. He was among those who attended the trade showing of Kismet at the Hotel Astor. Frank says he can’t find enough superlatives to describe it.

Ralph Peckham Hodkinson, manager in Detroit, is working hard for first honors during “Hodkinson Month.” He has already added considerable business and is working for bigger increases.

Southeast

Chattanooga, Tenn.—Hank Cassidy, one of the better known figures of the film world, associated with the Jake Wells interests, is critically ill here and little hope is entertained for his recovery.

Frankfort, Ky.—The Victory Amusement Company has been organized here and will build and operate a house for colored people, at a cost of $35,000.

Eunice, La.—A new theatre will be built here by local capital at a cost of $100,000.

Tuscaloosa, Ala.—Birmingham capitalists plan the erection of a third theatre here in the near future, it is learned. The Diamond and Belvedere are owned by the same set.

Clayton, Ala.—The Rex theatre has recently been opened here by Frank Floyd and I. A. Ward.

Lake Wales, Fla.—The new theatre to be operated here by the Lake Wales Amusement Company is practically ready for opening. The building cost $30,000 and will seat 500. It is financed by local capitalists, headed by Billy Rinaldi.

Anderson, S. C.—The Imperial Theatre, formerly the Bijou, a Lynx house, re-opened October 30.

Key West, Fla.—Jose Carbonell, nineteen-year-old son of Juan Carbonell, owner of the Monroe Theatre here, was accidentally shot and instantly killed during a hunting expedition.

Fort Smith, Ark.—The Southern Film Corporation has been incorporated here with $25,000 authorized, to produce pictures.

Atlanta, Ga.—F. G. Wallace, southern district superintendent for World Motion Picture Corporation, has been in Atlanta for the establishment of their exchange here and at Charleston to handle the Southeastern territory.

Many New “Movie” Houses

Are Opening in Michigan

All over the state new motion picture houses are opening and before January 1 the total will reach nearly a dozen. In Detroit the new houses opened the past few weeks have been the Kramer, the Holbrook and the Grand Victory. The Kramer seats about 1,500. It represents an investment of more than $150,000. The Grand Victory cost $100,000 and seats about 900; the Holbrook cost close to $100,000 and seats about 800.

Raven and Kramer have opened their new Colonial theatre in Holland.

In Eaton Rapids the Whiteheads have opened a new house; in Niles a new theatre is in course of erection; in Grand Rapids the theatre seating nearly 2,000 is being erected; in Marquette the Delft Theatres, Inc., is building a large house that will open about December 1st; in Otsego a new theatre is soon to be opened by Robert Dunham, who also has a theatre in Allegan. W. S. Butterfield is building a half million dollar theatre in Lansing to open in January. Fitzpatrick & McElroy are completing plans for a new house in Benton Harbor.

Herb Weil of Port Huron has completed plans for two new theatres, one to be in Port Huron and one in Marysville. C. Howard Crane, Detroit architect, will design both houses.

John Brennan, of the Cozy Theatre, and H. R. Langham, of the Universal Theatre, both of Detroit, have organized the Redford Amusement Company and will soon open a new theatre at Redford, a suburb of Detroit.
"Deliverance" Grips Chicago Society; Helen Keller Film Deeply Impressive

It is not often that a picture commands the thoughtful, almost reverent attention that "Deliverance," defined by Helen Keller as "My Message to the World," did at its Chicago premiere in Orchestra Hall on October 25. The occasion was a benefit for the Vocational Society for Shut-Ins made possible through the generosity of George G. Heil, owner of the world rights to "Deliverance."

Despite unfavorable weather conditions, members of Chicago society and clubs turned out in large numbers and the financial results were most encouraging. Over $5,000 was cleared through the sale and program advertising. Seats sold for $2.50 each. This amount will be used to pay vocational directors, which the Society for Shut-Ins will employ to go into the homes of the disabled to teach them how to help themselves.

A message to those present from Helen Keller, expressing her regrets at being unable to attend the premiere, was read by Horace Bridges, as a prologue. She expressed her sincere interest in the Chicago society and her conviction that the picture would dissemi- nate knowledge of service and self-education wherever shown.

The exhibition of the remarkable feature, written by Frances Trevelyan Miller and produced and directed by George Foster Platt, then followed. From the very first, where little blind Helen Keller, played by a child genius, enthusiastically fought her way through a dark, soundless world, the attention of everyone in the house was profound.

Far from being depressing, as a subject of this type might easily have proven, it handled less skillfully, "Deliverance" has a spirit of optimism and courage that is as inspiring as it is educational. A magnificent tribute to the evolutionary powers of the human mind. It is entertainment, education and religion all in one. An underlying genuineness gives it force and leaves an after impress- sion of rare moral beauty.

The strength of the picture's appeal was practically tested between the second and third episodes when, after a short talk by Dr. Edwin Ryerson of the reconstruction department at Fort Sheridan, memberships for the Society for Shut-Ins were solicited. The large response indicated a general sympathy with the movement, and showed what an extraordinary extent "Deliverance" had taken hold upon the hearts of its spectators.

New Weekly Cartoon for Celebrated Players Film

The success made by "The Gumps" throughout the United States has prompted J. L. Friedman, president of Celebrated Players Film Corporation, to enter into a new contract with the firm of Marcin, which will be placed on the market in the near future.

The originator of this cartoon is Carey A. Orr, who during a short time has been connected with the Chicago Tribune.
News of the West Coast

By A.H. Giebler

Santschi at Brentwood Studio

Tom Santschi, who has been on location at Red Rock Canyon near Mojave, for the past few weeks, has returned to Los Angeles and will complete his picture at the former Brentwood studio, which has been taken over by the Cyrus J. Williams Company, producers of the Santschi Western Features for Pathe. Robert Bradbury is a prominent member of the cast.

Warren in Los Angeles

Fred B. Warren, general manager of the Associated Producers, Inc., has come to town to remain several weeks on business connected with his organization.

Salisbury Returns

Monroe Salisbury has returned to the coast after having spent several weeks in New York where he made arrangements for the distribution of his first independent production. The Pioneer Film Corporation will handle "The Barbarian," and Mr. Salisbury will begin immediately on his second production, from a story by Sarah Waters, which has been put in scenario form by Reed Heustis and James Colwell.

Fire at Brunton

A storage warehouse in which properties belonging to the Mary Pickford, the Mayflower and the Ruth Roland companies were stored was destroyed by fire last Saturday night at the Brunton Studios. The building was constructed of corrugated steel, and was 30x100 feet in length. About $8,000 worth of properties were destroyed by the fire. The new big stage that has just been completed is 30 feet from the building that burned, but was saved from destruction by the skill of the firemen in fighting the fire.

Franck Succumbs to Burns

J. L. Franck, character actor, who has been playing a part in the Ince production, "The Bronze Bell," died in the Angelus Hospital recently as the result of burns sustained in an explosion during the making of scenes for the picture. Mr. Franck was sixty-eight years old, and leaves a widow, two daughters and two sons. He was born in Louisville, Ky., and came to California in 1902. He has played character parts in pictures like "Ramona," "The Birth of a Nation," and other big productions.

Chaplin Undergoes Operation

Syd Chaplin was operated on for appendicitis at the St. Vincent Hospital and at this writing is recovering rapidly.

Foreign Distributor on Coast

Nils Bouveng, a large distributor of foreign films in Norway and Sweden, is visiting the studios on the coast with the object of studying production in the American plants, in the interests of his distributing agency in Stockholm.

Burglars Get Star's Gowns

Burglars entered the home of Clara Kimball Young on the afternoon of October 22 and escaped with three gowns valued at more than $1000. Nothing else in the house was taken.

Wales Resigns from Pathé

Wellington Wales has resigned as business manager of the Marshall Neilan Productions, and will go to New York for a few weeks in October affiliating with any other producing company.

Alkire from Texas

Walter H. Alkire, president of the Alkire Picture Corporation, has come from Texas, where his company is making a big western picture, on a hurried business trip.

Weds W. A. Brady, Jr.

Thelma Percy, sister of Eileen, became the bride of William A. Brady, Jr., son of the widely known theatrical producer of New York, October 27. Miss Percy has appeared as leading woman with Eddie Polo in "The Vanishing Dagger," with Susse Hayskawa in "The Beggar Prince," and in "The Star Rover."

Studio Shots

Charles Hutchison, Pathe Serial star, who suffered a serious fracture of the arm and dislocation of the elbow, is recuperating at Catalina this week. He expects to be back in the studio within a few weeks.

Edwin Carewe, who went to New York a few weeks ago to confer with Louis B. Mayer, has returned to the coast with the announcement that Anita Stewart will soon return to California to begin work in "The Tornado," from the pen of Jane Murfin.

William H. Clifford, scenario chief of the B. B. Hampton Productions, is back at his desk after having been absent for several weeks on account of severe illness.

Walter Morosco, son of Oliver Morosco, theatrical and film producer, has been engaged by Art Rosson to support Betty Compton in her current picture.

W. S. Smith, general manager of Western Vitagraph, who has been ill for the past few weeks on his ranch, is back on the job at the studio.

The Benjamin B. Hampton producing Company has taken twenty additional offices, and as many dressing rooms, at the Brunton plant.

David Winter, a newcomer in the films, is to play an important part in the next Katherine MacDonald feature.

Milton Sills and Ora Carew will play the leading roles in the Metro all-star picture, "What is the Matter with Marriage?" to be made from the "Jack London" story, "The Little Lady of the Big House."

Wheeler Oakman, Patricia Palmer, and Ray Cannon will support Bessie Love in "Penny," her coming picture for Andrew J. Callaghan.

Norris Mumper, of the Benjamin B. Hampton organization, has returned from a several weeks' stay in New York.

Work on "Noblesse Oblige," an original story by Gertrude Atherton, eminent author, began this week at Goldwyn, with Mabel Julienne Scott, Lewis Stone, R. D. McLean, Charles Clary, Josephine Crowell, and Kate Lester.

Francis MacDonald will be leading man for Viola Dana in her new Metro production, "Sorrentina."

T. Hayes Hunter, director of "Earthbound," will direct the next picture to be produced by the Dial Film Company, at Brunton.

Herbert Standing, who was cast for a prominent part in "Peck's Bad Boy," with little Jack Coogan, suffered a release as the result of his accident with a street car some time ago, and had to give up the part.

Roy Stewart will play opposite Pauline Frederick in her new Robertson Cole feature, "The Mistress of Shenstone," to be directed by Henry King.

The cast to support Betty Compton in her third independent picture includes Dick Rosson, Lon Channey, Frank Campeau, George Cooper, Harry Duffield, Camille Astor and Bert Woodruff.

Joe Rock, formerly of Montgomery and Rock, Vitagraph comedians, leaves the coast this week to sign a contract with an eastern firm of film producers.

June Atherton, 17-year old niece of Gertrude Atherton, the famous novelist, will appear for the first time in pictures in her aunt's new production, "Noblesse Oblige," now under production at Goldwyn.

Wanda Hawley has completed "The Snob," and is making preparations to begin on her next Realart feature, "All Night Long," early in November.

W. S. Van Dyke, who has been directing the Charles Hutchison serial for Pathe, is now directing Ruth Roland in "The Avenging Arrow," during the suspension of work with Hutchison on account of his broken arm.

J. G. Hawks has renewed his contract with Goldwyn, and will continue as scenario head of that company for a long term of years.

"HERE'S MY WINNERS!"

Says Ruth Roland, Pathe serial star, while at the Fire Stock Show
CURRENT RELEASES

THE FATAL HOUR
By Cecil Raleigh ALL STAR CAST

BODY AND SOUL
By William Hurlbut, featuring ALICE LAKE

WINCHELL SMITH'S
The SAPHEAD
Starring Wm. H. CRANE & Buster KEATON

BLACKMAIL
By Lucia Chamberlain - Starring VIOLA DANA

BUSTER KEATON in
ONE WEEK-CONVICT 13 & THE SCARE CROW

COMING

SOMEONE IN THE HOUSE
by  Larry Evans, George S. Kaufman & Walter Percival ALL STAR CAST

JACK LONDON'S
The STAR ROVER
ALL STAR CAST

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring Mr. BERT LYTELL

THE FOUR HORSEMEN
OF THE APOCALYPSE
By Vicente Blasco Ibanez ALL STAR CAST

HEARTS ARE TRUMPS
By Cecil Raleigh ALL STAR CAST
A WEEK of variable weather and various doings of a more or less interesting nature. Clara Kimball Young has returned to the colony after a long visit to the East. Miss Young brought back a wardrobe that is stromatically in the extreme, which, when we come to consider that Clara is the glass of fashion and mold of form in the movies, was no more than we expected of her. The resplendent raiment will be used in Miss Young’s new film, which will be put into production right away.

Mildred Harris Chaplin is also back in the old home town. Mildred declared her intention of staying with us for only three days when she arrived, but she has decided to linger a little longer.

Mrs. Charlotte Pickford and Jack Pickford have returned from New York. F. Louis Giroux, an Eminent Author, has arrived to assist in filming his story, “No. 13 East Washington Square.”

A Few Leaves the West

And now to prove that we are different from the Chamber of Commerce of our Fair City, which diligently chronicles the coming, but preserves a deadly silence concerning the departing tours, we announce that Abraham Lehr, general manager of Biograph, has gone east on official business of his organization. Marcus Loew, of Loew Incorporated and Metro, has started back east by way of San Francisco. Sol Lesser and George Beban, accompanying each other, and the print of George’s new film, “One Man in a Million,” have left for New York.

Dustin Farnum has already won a race with the new speed boat he brought out to the coast a week or so ago. Bayard Veiller, his producer at Metro, staged a duck dinner in the studio cafe for the benefit of Alice Lake, Viola Dana, May Allison and Buster Keaton. Speaking of ducks, Milton Gardner, Albert Middleton, James Adamson and J. C. Dunking, all of whom are connected in an official capacity at Goldwyn, went on a three-day duck drive and came home with 175 birds.

Not According to Hoyle

Harry Revier, who is directing the “Son of Tarzan” for the National Corporation, got himself persona non grata, in bad, and a lot of more things with the people up and about the little town of Whittier by allowing a lion to get loose and roam around in the adjacent Wildwold for three hours. Harry went out to a location near Whittier to stage a scene showing a lion chasing a terrified maiden up a tree. A nature book that Harry has read stated clearly and emphatically that “lions do not climb trees.” The lion that Harry used had evidently never read the book; nature study meant nothing to him.

The scene was staged in a steel wire enclosure built around a tree. The maiden shinned up the tree in great shape and the lion went right after her. He was not trying to hurt the girl, however; as a matter of fact he passed her on the way up the tree, and as soon as he was high enough to clear the wire of the cage walls, he jumped over, took to his heels and had a little vacation for himself.

The Biograph Girl

Who remembers the first queen of the movies? Only we didn’t call ’em movies

Will Florence Lawrence, First Queen of the Movies, Stage Come Back?

By GIEBLER

then. Who remembers Florence Lawrence, the Biograph Girl? Everybody, of course! The first queen of the movies visited Filmland this week. Miss Lawrence is not in the pictures again, and she says she is not trying to stage a come-back to the camera. She was passing through our Fair City on her way to San Francisco, where she is to be the head of a school of dramatic expression sponsored by a number of prominent and artistic people of the northern city.

There was no fuss and feathers, no pageantry, no press agentry connected with the visit of the former queen. She met a number of old friends in the profession, was entertained by Mack Sennett by a trip through his studio, and would have slipped away almost unnoticed if it hadn’t been for Louis Lewin, of Screen Snap Shots, and Hunt Stromberg, publicity director for Thomas H. Ince. Louie has got a pretty good noodle for ideas, and Hunt Stromberg is possessed of a regular anteteater’s nose for news.

Miss Lawrence consented to appear in a Snap Shot release. Louis and Hunt got the nose and noodle together and doped out a scenario showing the former queen of the movies inspecting a modern film plant under the escort of one of the present-day popular stars. The Thomas H. Ince studio was selected for the location and Douglas MacLean was cast for the leading part.

After it was all set, Louie called me up and wanted to know if I wanted to exercise my Neck by going along, and I seized my gold-plated pencil and my iron hat and joined the party.

It was one of the most pleasant experiences I have ever had. Little Miss Lawrence is a delightful personality. She is still possessed of the same old charm of manner, the same old winning ways, the same old smile, the same old eyes, that at one time packed them in and stood them up wherever the ticket chopper sang its sad, sweet song.

All Smiles Now

Miss Lawrence told something of her life after she quit the films. She talked freely about the fifty-acre farm that she owns and operates in New Jersey; spoke of the fruit trees, the berry bushes, the chickens, but made no reference to the accident that sent her into retirement except to say: “There were four years when I never smiled.”

She is smiling enough nowadays, however, because she has completely recovered. We couldn’t hold her down or keep track of her after we reached the Ince studio. The big plant was a wonderland to her.

She was here, there and everywhere. She looked in on the set where Director James Horn was staging a big fight scene for the “Bronze Bell,” and in spite of the fact that she has been in many a film fight herself she shuddered and edged toward the open when the swords began to clash and extras began to bite the dust. “It always did seem real to me,” she said, “and I’ve been away from it so long that it seems more real than ever.”

She wandered all over the lot, found Florence Vidor and House Peters working.

(Continued on page 235)
announces "SWEETHEARTS," featuring Billy West as the first of the twelve brand new, two-reel Joan Comedies now being produced, to be released one each month for the coming twelve months. These new two-reel Joan Comedies are the answer to the country-wide demand for "something new" in laughing pictures. Already purchased by the most representative of the Independent Exchanges and to be advertised as the

Brand New

JOAN COMEDIES

Featuring

BILLY WEST

—these subjects will register like lightning, for they bring to the screen the new stuff that millions of picture theatre patrons want.

Independent Exchanges and State Right Buyers in the market for new goods that are destined to set the pace, and who want pictures that can be sold at "correct prices" on a profitable basis, will do well to communicate at once with the JOAN FILM SALES CO., INC., 33 West 42nd Street, New York City.
The needs of the small theatre owner, whose business warrants only a simple type of entertainment, such as a medium-salaried player would offer, will be carefully supplied as the orders of the big circuit managers who wish to stage elaborate acts. In case the exhibitor is unable to decide exactly what type of an act would best fit in with the feature, the association is ready to advise and if necessary make special arrangements with artists on short notice.

It is not the intention of the association to infringe in any way upon the province of the moving picture. On the contrary, its aim is to book only such acts as will increase its drawing powers.

Harry Levey Company Spends $2,000 to Depict One Scene in "A Modern Aladdin"

ORD that a single set for an educational feature being produced by the Harry Levey Corporation, cost $2,000, brings new proof, if any be needed, that the educational film has become a very important part of the motion picture field.

This point is made especially clear by reason of the fact that the particular scene referred to is said to be non-essential to the real educational value of the film, and was interpolated for the purpose of enhancing its artistic and entertainment value only.

The scene is a Chinese set used in the big educational film: showing all the uses and adaptations of electricity, which the Levey Company is making in the form of a series of ten one-reel pictures.

This scene, typifies the place the educational film has won today," said Harry Levey in commenting upon the expenditure of so large a sum for a single set. "The educational motion picture has come into its own quite rapidly.

Developed Gradually

"Just as the 'feature dramatic photoplay' developed from something cheaply put together, with cheap settings, cheap players, done in a cheap way, and shown cheaply for cheap people, the one that has made possible the Capitol Theatre and 'Way Down East,' so the educational film had to develop.

"The first educational films were very crude—elementary travel pictures, animal pictures, how a flower grows—the most elemental subjects were used. Unadorned and simple, giving just such bare facts as were most easily photographed.

"But people did not take kindly to this type of both the educational picture? Who wants to see anything like that? Come on, let's go somewhere else! people would say when they saw these films advertised.

"Gradually, however, came the combination of the two and the educational film of today came into being.

Show What Entertains

"Things that people really want to know are shown on the screen today," says Mr. Levey. "Foreign lands, customs of other people, how the wonders of the present day came into being. and the back of the many commodities in daily use.

"More of the real entertainment value is being wove in, and some definite background is given to the educational subject. Real stories are prepared, real actors with established reputations are secured, and sets are used as elaborate and as expensive as those for the best feature dramatic productions.

A Modern Aladdin

"It is possible to do this because a real demand has been created—and the demand exists because this care is taken to foster it.

"The Chinese set in our electricity picture is only one instance of this. We called the film 'A Modern Aladdin.' A definite and entertaining story under the title 'A Modern Aladdin' was prepared for the making of this picture, presenting oppor-
"Dead Men Tell No Tales," but Hornung Tells a Capital Story in Swift Action

By EPES W. SARGENT

TEASER campaigns almost always work well if there is the slightest excuse for teasing, and in titling his novel, "Dead Men Tell No Tales," E. W. Hornung might well have had the subsequent picture production in mind. Whatever line of exploitation you may elect to follow, lead off with the reverse cut teasers supplied for this production.

Start with the best one shown in the plan book (the second from the top, with the line in upper and lower case.) Run this all through the paper—a dozen or more. Do not set a couple of the smaller sizes and then use the next larger size. They are sold in a set of nine assorted sizes, but you can have new slugs made for repetition. Use several of the smaller sizes and then go to the larger, reducing the number as the size increases. On a small newspaper you might be able to let the paper have the slugs and use to stuff odd spaces. In this way you might get more space for less money.

Let Them Wonder

Run for a week on the teasers alone and then start to advertise in a corporate one or more of these slugs into every advertising space. If you want a large space, take the various sizes to give a stepped arrangement across the bottom of your space, or use the four eighteen point slugs to make a bottom rule.

As soon as you start to advertise anywhere with the line linked to your house, begin to use your press stuff. You have a lot of good material in the plan book, and sooner or later on the editor as general reading instead of as your share of the press mention.

Get Some Specials

There are some stories on pages six and seven which you should be able to land on the editor as straight reading stuff. The public likes to read about the tricks of the picture trade and the burning ship gives a good line of specials. Sell the editor on the idea sufficiently far in advance to be able to get him the cuts. There are pictures of the burning ship in one, two and three column widths. These are made from wash drawings, because the plan book was prepared before the destruction of the ship was completed, but it will help to set off the story. Sell him the idea well in advance, but hold back the stories until the week before release. If you are generous with extra space you may land a couple on him.

More Press Work

There should be another press story in the haunted house. This can be lifted from page three and will prove of interest to the fans. Sell these ideas as general reading and you can then have other space for the purely press stories.

There is a lot of sound publicity stuff in the plan book, written for newspaper readers and not merely to make the big boss feel good. Use as much as you can get into the papers. Take some of the best of the remainder and put in the frames with your stills.

Push It Hard

The story is above the average, both as to plot and production. You can afford to spend a little extra money in advertising. You are safe in getting a little extra enthusiastic in telling about it without fear of a comeback. It is a sound melodrama, well cast, well staged and directed with unusual care.

It is the sort of romantic stuff that the average audience most thoroughly enjoys and it is not merely a few incidents dote around a burning ship. Just as a matter of fact the story interest rises from the destruction of the vessel and is sustained almost to the last scene.

Hornung, who is the author of the Raffles stories, has preserved his suspense with all of the skill of the trained writer and the scenario was made under the supervision of George Randolph Chester, who is himself a master craftsman. The result is a story which stands up to the end and closes before a long run of falling action destroys the impression.

It Will Please

As a result you can promise much and deliver the goods, so sell it with personal enthusiasm, confident that there will be no comeback.

In your advertising give less thought to the description of the ship than to the scenes aboard her when the fire is discovered. Dwell upon this feature to get the interest. It means more than a burning ship, and the scenes have been well staged. Plant up the horrors of the panic and you will do better than selling the mechanical sensation.

Window Work

Make a drive for windows. Get a few small wooden boats or beaver board models. Tack on ragged salmon colored chiffon and put a fan below the model to keep the jagged "flames" in motion. At night this will give a particularly good effect. but it will attract attention in the daytime, as well.

Distribute Displays

Get these displays well distributed and have a few stills and a lettered card in each window. You can work from this all the way up to a full set window display that will draw big crowds, according to the amount of time you are willing to give to the preparation.

By all means have a ship in the lobby. If the ceiling is sufficiently high, place the model well above the heads of the incoming patrons. Here, at any rate, you should be able to work light and get winning effects.

Street Stuff

Dress up a couple of the 24-sheets for a perambulator if you have the story two or more days. Cut out the flame parts and replace with oiled tissue paper and at night touch off small quantities of flashlight powder inside of the wagon as the truck is driven slowly down the streets. This will give life and emphasis to the display.

Send out a man made up as Santos with a mustache and imperial. You can find the make-up in the stills. Let him stop every half block, throw up his hands and cry, "Ha! Ha! Dead Men Tell No Tales!" You can let him carry a rolled banner with the announcement, if you wish, but it will be better to let the passers-by supply the connection, as he will if you have advertised well.

Get out a card reading, "Don't tell your
wife where they were last night. Dead men tell no tales. Put the house name and playing card in small type below. If you can get these into any public dance or other affair, change the text to suit. If there is a place beyond your playing date, print the cards "Don't tell your wife you are going to the Elks' Smoker next Friday. Dead men tell no tales." Do this and get the affair to attend to your distribution for you. Otherwise hand them out to patrons as they leave, distribute them to shops and offices, or send to the managing editor.

Hook-ups

Get your booksellers to show copies of the story to window shoppers, with other Hornung books. Tie-up with cards and stills. On a slide tell where the book may be had. And always hook up the "Raffles" with Chicago film circles. More persons know "Raffles" than remember the author's name.

Bookstores

The same idea will work for grocers, bakers and soft drink places, particularly the later, with some reference to wood alcohol.

Player Angles

And play on the cast. Catherine Calvert is the star and gives a pleasant performance, but Percy Marmont, Holmes E. Herbert, George Von Seyffertitz and Walter James all do excellent work as the hero barrister, the Squire, the Spaniard and the half-breed respectively. Play them up. They deserve mention. It is not an star production, but it is an excellent ensemble, better perhaps than could have been ganged with stars, since the story is better proportioned.

You have something worth selling. Sell it to your best advantage. Use plenty of lithographs and printers ink, put out several sets of stills, and it will make selling easier for plays to come.

Faithless Min Leaves Andy Heart-Broken in Chicago

Rumors of a rupture in the Gump family have reached the Chicago Celebrated offices. According to scandal mongers, Andy is about to sue for divorce on the ground that Min, alone and unchaperoned, made a trip to gay New York with a man well-known in film circles. M. J. Mintz received first intimation that the dove of peace had departed the Gump household when he visited the Carlson animation studios, where the Gump cartoons are put on celluloid. Gossip among studio workers was to the effect that Andy will sue for divorce and Eddie demands custody of the child. Chester Studio attaches hinted that Wallace A. Carlson, director of animation, was the man Andy would name as co-respondent.

The accused refused to discuss the situation with Mintz, declining to either admit or deny the charge. However, his brother, C. W. Carlson, said the truth might as well come out then as later, and told Mintz.

"My brother did take Mrs. Gump with him on his trip to New York," he said. "Andy is up in the air. But in justice to my brother I am told that he intended taking Andy along, too, but as he was leaving the house Andy fell out of his shirt sleeve and was caught landing on the hall rug. Joe Friedman, y'know, recently presented my brother with cuff links, one engraved with Mrs. Gump's visage and the other with Andy's noble countenance.

I. M. Lesser Will Feature Jackie Coogan in Series of "Peck's Bad Boy" Films

JACKIE COOGAN, the six-year-old boy who was Charlie Chaplin's discovery for his new picture, "The Kid," and who enacted the title role in same, is to be featured in a series of photoplots adapted from the books of George W. Peck. All film rights to such Peck volumes as "Peck's Bad Boy and His Pa," "Peck's Uncle John," and "Peck's Last Adventure," have been purchased by I. M. Lesser of Los Angeles.

Nate Watt, who directed Annette Kellerman's "What Women Love," will have charge of directing Jackie Coogan in the Peck stories. Charles Watt, who has been handling the "Thai" pictures, will be his assistant. Nate Watt will also supervise the casting, for the first film and says the Coogan support will be equal to that seen in any big feature.

Preparing for Filming

Bernard McConville, who has been busy adapting works of foremost authors into screen versions and whose recent work was with Charles Ray and Mary Pickford, will have charge of preparing all of the Peck books for filming. De Witte Hagar has been appointed business manager and is preparing the path for "Peck's Bad Boy." Mr. Hagar was production manager of the George Beban "One Man in a Million" filming.

Mr. Lesser announces the Coogan "Peck's Bad Boy" films will be of the highest possible standard and will be of the five-reel feature class. Filming will commence October 18th. Mr. Chaplin is said to have "discovered" Jackie Coogan when Jackie was traveling with his parents over the Orpheum circuit. Chaplin spent a good portion of the year taking him to make "The Kid." In teaching Jackie many of his own camera tricks.

"Scrapes" Not Serious

In speaking of the "Peck's Bad Boy" stories, Nate Watt stated that in rewriting the books, Bernard McConville has taken special pains in remoulding to an extent the character of the bad boy. The film version will show him as a real "honest-to-goodness" American boy who naturally gets into scrapes but not of too serious a nature. The pictures, it is said, are bound to make a decided appeal and will carry a particular warning to all children in the form of a moral—"don't do wrong and expect not to suffer—don't steal or lie and expect to go unharmed—have a good time but remember the difference of good time and bad time."

Extensive space has been leased in the Louis B. Mayer Los Angeles studios. This is also the film home of Anita Stewart and Mildred Harris Chaplin. These two stars are now in the East, so Jackie Coogan and his associates will have full sway in the spacious Mayer grounds. The entire cast has not yet been determined but announcement in full will be made soon.

The Pathé News Shows Pictures of MacSwiney Taken Just Before He Was Imprisoned

PICTURES of Terence MacSwiney, who died after a hunger strike of seventy-four days in Brixton Prison, are the basis of a new Pathé News story, No. 83, released October 27th. Photographs show him working at his desk in the office from which he issued the statements forming the charges on which he was imprisoned and said to have been taken exclusively by the Pathé News shortly before he commenced the fast which caused his death. The reel shows a series of stills and pictures of MacSwiney's widow and his sister, both of whom played a prominent part in his record-breaking hunger strike. The film has been taken in Ireland from this country to get pictures of the events and a series of scenes showing various phases of the clash between the Irish and the English troops arrived only a few days before the death of MacSwiney. The closeup scenes of MacSwiney are fowl weuld by views of Mrs. MacSwiney before the prison gate through which she entered on her daily visits to her husband, and likewise scenes with Miss MacSwiney, her sister, in the foreground. The heavy military guard of British troops stationed in the town and on the road are also shown. There is also a street scene, showing a tank equipped with machine guns as it makes its rounds of the quarters where the people are receiving the latest news from Brixton Prison.

Remarkable photographs of the start of the international race for the Gordon Bennett trophy at Birmingham are found in this issue of the Pathé News. A bird's eye view of the field studded with the giant gold statues of the title of the start of this great event. Further ex-

Vanity Fair Comedy Titled

The title of the latest Rolin Comedy featuring the Vanity Fair Girls and Eddie Boland, which Pathé will release November 14th is "The Sandpit." Presenting comedy situations and showing the Vanity Fair Girls, it is of a fantastic variety, containing many surprises and a nicely told story. Eddie Boland demonstrated his originality as a comedian, being an acrobatic laugh-maker. Alf Goulding directed the production.

An army of exhibitors who used to buy Moving Picture World from the newspapers have sent in their subscriptions to receive its direct. As the price is now 25 cents a single copy and the subscription price is $3.00 a year, it's a wise thing to do.
Walsh Says Film Success Rests Largely on Cutting

R. A. Walsh believes the success of a motion picture depends largely on the cutting and is adhering to this conviction in preparing his second independent production to be presented by Mayflower as a First National Attraction, and has been engaged for nearly two months now in the task, believing he has in the making the greatest picture of his career.

It is the opinion of Mr. Walsh that producers have often failed to get the best out of their pictures because they have hurried the work of cutting and editing, paying too little attention to subtitles and to the proper relation of sequences, and as a result exhibitors have suffered.

"To title a picture properly," the producer contends, "requires the most painstaking study. Tuning the titles is a genuine art. By that I mean not only the vocabulary and grammar, but also the matter of making each title suit the character. A title can be as much out of character as a player, and it is such jarring elements as these that insult the intelligence of audiences, and in consequence lowers the entertainment value of a picture." says Mr. Walsh. And it is his contention that it was the care taken with them in the cutting room that made them masterpieces.

Congratulations to Rapf

Harry Rapf, production manager of National Film Exchange, was presented last week with a bouncing baby boy. He was named Wallace Matthew Rapf, and is the second boy in the Rapf family. Many congratulatory messages were received by Mr. Rapf from his many friends in the industry.

Allentown Strand Reopens

Invitations were received last week for the opening of Messrs. Gernez & Stuckert's remodeled Strand Theatre, Allentown, Pa., on Monday, November 1.

Pathe Sales of "Daredevil Jack" Helped by Plans for Dempsey-Carpentier Fight

JACK DEMPSEY, as a picture star, is said to be again crowding his way into the centre of public interest. The renewed interest in Dempsey, of which convincing testimony it is alleged, is found in the reports of greater demands than ever for bookings of "Daredevil Jack," his Pathe serial, is attributed to the recent announcements that a group of well known promoters have practically completed arrangements for a meeting between the world's champion and Georges Carpentier, the French champion, and Robertson-Cole film stars.

The contest in which Dempsey and Carpentier will meet is according to recent announcement, expected to be staged early in 1921. That the event will probably prove the biggest sporting event in history is the opinion of newspaper observers and veteran showmen, and their estimate of the affair seems correct in view of the immediate effect noted in the Pathe branches where demands upon the prints of the Dempsey starring film are said to be heavier than at any time since release of the picture.

Interest Increases

Of all men who have held prominence in the athletic world, Jack Dempsey has been most fortunate in keeping himself well to the fore. During the year and a half he has held the heavyweight championship public interest in him has not diminished but has rather increased since he won his victory over Jess Willard in Toledo, O., on July 4, 1919.

The constancy with which events have kept him in the limelight has been a big item in the triumph of his motion picture work and the extra picture in which he stars proved one of the biggest attractions of its kind.

Dempsey's bout with Billy Miske was grasped as an unusual opportunity by exhibitors in various parts of the country and showings of "Daredevil Jack" were linked up with the contest on Labor Day in advertising which quickly proved its value to the box office.

Negotiations for a bout at which the world's heavyweight championship will be at stake have been long, and it is now almost certain that a meeting between Dempsey and Carpentier is virtually assured. It is believed certain to be the biggest fighting attraction of all time, from a financial viewpoint and world-wide interest.

Second Elaine Hammerstein Film Done and Third of Star Series Announced

THE second production of the second series of Elaine Hammerstein pictures, "Pleasure Seekers," was completed last week at the Selznick Fort Lee studios. The story was written by John Lynch. For the third production of the Hammerstein new series, "Poor Dear Margaret Kirby," written by Kathleen Norris, has been selected, according to Myron Selznick.

"Poor Dear Margaret Kirby" is being put into shape by Lewis Allen Browne, the well known screen author, and will be directed by William P. S. Earle, who is now directing Conway Earle toward the final close-up in "The Road of Ambition," a National Picture Theatres production. This Hammerstein starring subject is particularly suited to the star's talents. When it was first published in a well known fiction magazine it attracted unusual attention and later in book form it was listed among the six best sellers of the time.

Miss Hammerstein in "Pleasure Seekers" is said to give a faithful and interest-compelling characterization of a small town girl who marries the spendthrift son of a New York banker. How she clears the stain on her good name foisted upon her by the banker and how she regenerates her wealthy but idle husband, provides a story which affords Miss Hammerstein a role replete with material that makes for strong box office attractions.

Included in the cast supporting the star are Webster Campbell, Margarite Clayton, James A. Furey and Frank Currier. George Archainbaud directed and Edward Montagne adapted the story for the screen.

Von Eltz with Metro

Theodor von Eltz has been selected to play opposite May Allison in her forthcoming starring picture, "Are Wives to Blame?" Mr. von Eltz, having broken into the motion picture industry, having appeared in numerous successful stage productions, he made his New York stage debut in "Prunella" six years ago. Since that time he has had important roles. In "Are Wives to Blame?" Mr. von Eltz will meet the part of a youthful lawyer who is married to a spendthrift wife. Other members of the company are Robert Edeson, William Courtwright, Lawrence Grant and Gertrude Pike.

Edward T. Lowe, Jr., wrote the scenario from the magazine story, "More Stately Mansions," by Beulah James Williams. Philip E. Rosen will direct "Are Wives to Blame?"
Women Are Playing An Important Part in Building Canadian Movie Business

WOMEN have been playing a prominent role in several instances of Canada's theatre construction. In many cities moving picture theatres are being built or have just been completed and, in all this activity at least two women have been engaged.

One of these is Mrs. Herbert Sutherland, of Evergreen avenue, London, Ontario, who has just completed the erection of her second moving picture house. The other pioneer, in this connection, is Mrs. E. L. Beatty, a veteran exhibitor of Barrie, Ontario, who recently opened a large new theatre, the "New Dreamland." Mrs. Beatty has been a theatre owner and manager for years while Mrs. Sutherland restricts her attention to the erection of theatres.

Mrs. Sutherland started by building twelve private residences according to her own plans and specifications. She then built a theatre at Coburg, Ontario, which she leased to Messrs. Jule and J. J. Allen of Toronto, heads of the extensive chain of Allen theatres. Her next venture was at St. Mary's, Ontario, where a comparatively large house has just been opened. She has leased this one also to the Allen Theatres, Limited. The design for this theatre is her own, though she turned over the work of drawing plans to an architect.

Mrs. Sutherland does her own contracting and avoids middlemen's profits. She declares that there is plenty of room in the theatre construction field for women. "Designing and decorating are delightful occupations," she says, "and when you add the speculative touch and the feeling of financial success, then it is most decidedly worth while." She has under consideration the erection of two more moving picture theatres in Canada.

The New Dreamland Theatre, which Mrs. Beatty opened in Barrie in October, has a seating capacity of 500 and possesses all the modern features. The new equipment installed comprises a twin Wootton Revolux, Minusa Gold Fibre Screen, and Gundialch lenses while the projection machines were brought from an old theatre along with fixtures which were still in good condition.

“The Man Who Stole the Moon,” Pathe Film, Adds Peggy Shanor to Its Cast

PEGGY SHANOR, well known for her performances in serial and feature films, has joined the cast of "The Man Who Stole the Moon," which is the temporary title of a fifteen episode serial in production at the George B. Seitz studio for distribution by Pathe with June Caprice and Mr. Seitz as co-stars.

She will be an important member of a notable cast made up of Harry Semels, Frank Redman, Joe Cuny, Charles Raveda, and others.

The new serial is by Frank Leon Smith. The story introduces ideas and situations remarkable for their ingenious conception and their independence of the conventional in episode plays, it is said, and provides an unusual situation in romance of action and dramatic incident. In it June Caprice will make her bow as a serial heroine.

The picture was put in production a short time ago and favorable progress is reported from the studio. With "The Avenging Arrow," Ruth Roland's picture, a new play in which Juanita Hansen will be seen with Warner Oland and Mar- guerite Courtot, and a picturization of "The Fortyeth Door," with Charles Hitchison as star, the production will be on the serial program which Pathe is preparing for 1921.

Authors Respond to Veiller's Call

The request of Bayard Veiller, chief of production at Metro's west coast studios, for virile stories with picture possibilities, has brought forth a response from the most remote corners of the earth. In the pile of potential screen successes recently was a bulky 'script from Christiansted, St. Croix, Virgin Islands, U. S. A.

The beautiful quartz crystal golf cup is awarded this week to W. E. Shallenberger for having secured so genuine a genius as Graniland Rice to prepare the short sports subjects.

Miss MacDonald Nears End of Work on “Conscience”

Under the new management of B. P. Fineeman, Katherine MacDonald is nearing the completion of her eighth First National Production, a screen adaptation of Harry S. Sheldon's new legitimate play, "Conscience." Because of the changes in the screen script it is very probable that the titles of the picture will be changed before release.

Mr. Sheldon, author of "The Havoc," has penned a play, the foundation of which is in more in keeping with the "American Beauty" than any play in which she has heretofore appeared, says First National.

On the theory that a single author is not in a position to bring out the best of every angle, Mr. Fineeman has organized a scene-board and is soon to develop every situation and to see that these situations terminate in logical and human results. The script of "Conscience" is the initial effort of this board, which is composed of Gerald Duffy, Reed Houstis, Jack Neville, Phyllis Bender, J. A. Barry, Miss MacDonald and Mr. Fineeman.

The cast was selected after careful study of all available players. Among those who will support Miss MacDonald are David Winter as leading man, Charles Richman, Mary Aden and Miriam MacDonald.

The cast was selected after careful study of all available players. Among those who will support Miss MacDonald are David Winter as leading man, Charles Richman, Mary Aden and Miriam MacDonald.

"Mr. Barnes of New York"

Goldwyn announces that the next stellar vehicle for Tom Moore will be "Mr. Barnes of New York," the novel by Archibald Clavering Custer, which was the literary sensation of the eighties and which was later dramatized and scored a hit.

For a generation "Mr. Barnes of New York" was one of the best selling of American novels. The title role is one that will give Tom Moore a good opportunity for a display of his histrionic ability.

The part is a complete contrast to that of Canavan in "Hold Your Horses," the Rupert Hughes picture which Mr. Moore has just completed and which is now in the cutting process, and to the part of Gladwyn in the farce, "Officer 606," in which the star was seen recently at the Capitol Theatre, New York.

Gerald C. Duffy is adapting the story to the screen and Victor Schertzinger, who has just completed the picturization of Herman Bahr's comedy, "The Concert," for Goldwyn, will direct it.
Pathé News Observes Tenth Anniversary Between November 15 and December 15

A n important element in the success of the motion picture screen as a news agency in which the public may place and is placing the utmost confidence, is the adherence on the part of the news reels to the journalistic principle of presenting the facts of a news story in an absolutely truthful and impartial manner, Emanuel Cohen, editor of Pathé News, told an interviewer at his office in Jersey City.

Mr. Cohen has held the office of editor of Pathé News for the past five years. During that time he has seen the circulation increase more than 300 per cent, and the news reels grow from a point where they were in some quarters considered as program "fillers" to their present importance as features in many of the largest houses and as a source of information on which the public places the greatest dependence.

Has Succeeded

"So far as the Pathé News is concerned," its editor stated, "I can say that we have endeavored to cover every big story of national or international interest that could possibly lend itself to photographic reproduction, and a comparison of its films with the front page newspaper stories, week after week, I believe will show that we have succeeded in the majority of cases."

"Our policy takes no account of whether an item is applauded or hissed, for either expression manifests interest, and every man or woman who watches it has a perfect right to his or her opinion.

"During the ten years it has been in existence the Pathé News has adhered to the principle that its photographic record of events must be an accurate and plain statement of fact, impartial both in its photography and its titles, and under no circumstances even slightly colored with opinion."

The Pathé News, which will celebrate its Tenth Anniversary the month commencing November 15 and ending December 15, is in touch with all points in the United States, it is stated. Staff cameramen are stationed in New York, Chicago, Boston, Washington, Seattle, San Francisco and Los Angeles. Europe is similarly covered. Pathé staff men and correspondents are to be found in England, France, Italy, Germany, Belgium and Russia.

Navarre Made Manager of Educational in Seattle

Educational Film Exchanges, Inc., announces that Guy Navarre has been appointed manager of its Seattle office. Mr. Navarre has been assistant sales manager of the Paramount Seattle office, where he has given a great deal of attention to the sale of short subjects and he is regarded as a man especially competent to handle Educational product.

Bookings of Educational's comedies, serials, and other short subjects are reported already heavy through the northwest though the Seattle exchange has been in operation but a short time. The pictures are being featured at all of the Jensen and von Herberg houses.

Names Give Exploitation Opportunities in Hobart Henley's "Sin That Was His"

The recent announcement to the effect that the Marcus Loew circuit has booked "The Sin That Was His," a Hobart Henley production starring William Faversham and written by Frank L. Packard, brings to the public the biggest picture in the history of the Selznick organization, according to that company.

When Lewis J. Selznick declared that the production is "the biggest picture I have ever made," he also revealed a strong triumvirate of picture people whose names serve as the basis for a strong publicity and advertising campaign for the exhibitor. The trio of names are Director Henley, whose alliance with the industry dates back to the early days of filmdom; William Faversham, whose reputation as an actor is international in scope, and Frank L. Packard, an author whose stories have entrenched themselves firmly in the minds of millions of fiction readers.

In addition to the screen play, "Sin That Was His" is offered a number of well-known supporting players. Lucy Cotton, who plays the leading feminine role, made an instantaneous success when she left the legitimate stage for the screen, and since then her services have been in constant demand by picture producers. Another prominent member of the cast is Pedro de Cordoba, who held the distinction of creating in America the leading male role in Maeterlinck's "Sister Beatrice" when it was produced at the New Theatre.

Other players include Lule Warrenton, a well-known portrayer of character roles on both stage and screen, Miss Sherman, Robert Conville, John Burton, Bobby Connolly and inimitable little Miriam Battista, two child screen players whose portrayals in screen plays have gained for them an enviable reputation. Edmund Goulding, writer of originals and continuities, adapted the Packard story for the screen.

Unusual Realism

A mammoth pipe organ will be sacrificed with the destruction of the French village that will be built for Metro's reproduction of the second battle of the Marne, in "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez. The organ was erected in a 15th century castle that is doomed to be blown up with dynamite before the conclusion of the battle.

Plowright Goes to Canada

J. L. Plowright, formerly Hodkinson salesman under Representative Ochs in Cleveland, has been sent to Canada to represent Hodkinson interests with a Canadian Exhibitors Exchange, Limited, which handle the Hodkinson productions in the Dominion.

Cosmo Hamilton, noted playwright and novelist, has written an original screen story which his friend, William D. Wills, will produce for Realart. Hamilton is now novelizing his photoplay for publication simultaneously with the picture's release.

Dead Men Tell No Tales

"Down on your knees 'fore I cut those drapery's off your chest!"

Says Douglas Fairbanks to Robert McKim in his latest United Artists' picture given the working title of 'The Curse of Capistrano'
Metro Negotiating for a National Guard Armory to Stage “A Message from Mars”

NEGOTIATIONS for the rental of an armory sufficiently large to accommodate a setting representing five London city blocks, are being made by Metro Pictures Corporation, for its screen presentation of “A Message from Mars,” the first of the forthcoming series of Maxwell Karger productions starring Bert Lytell. Arrangements have been practically concluded in the selection of the armory, and production work upon the sets will be commenced at once by M. P. Staulcup, art director.

Utilizing the headquarters of the National Guard for the construction of sets of the foregoing description is a decided innovation with motion picture companies, it is said. The practical advantages of an armory for this purpose, however, are manifest, for it offers a greater floor space and ceiling altitude than any other urban building.

London Scenes

The special street set for the production which, it is planned, will occupy the armory for three weeks, will constitute an entire section of five city blocks in the city of London, ranging from a business and financial district to the residential—

Strand Books Geraldine Farrar Picture

“The Riddle: Woman” Week of November 7

THE Associated Exhibitors’ special, “The Riddle: Woman,” distributed by Pathe, has been booked by the Strand Theatre, New York, for the week of November 7. Geraldine Farrar, who is starring in “The Riddle: Woman,” is said to be a favorite with Strand audiences.

That “The Riddle: Woman” is an exceptionally strong “audience picture,” appears to be borne out by the information from Hartford, that the Strand Theatre there did the second biggest week’s business in its entire history with the Associated Exhibitors special.

Following the success attending the showing of “The Riddle: Woman” in Ike Libson’s Strand Theatre, in Cincinnati, many of the principal houses in that section immediately booked the special.

Many leading theatres in other parts of the country have booked the picture during the last week.

Wherever “The Riddle: Woman” has been played, it has occasioned unusual exploitation and advertising campaigns. Recognizing the value of Miss Farrar’s name for publicity purposes, exhibitors are said to be “cash in” through the medium of heavy newspaper advertising. In Boston, the hunt for the Boston Record’s “Riddle: Woman” still continues. Theatres in the Hub city that are now playing the Associated Exhibitors special, are realizing heavily on the strength of the “stunt” staged by the Record, and which newspapers in any other section of the country would find an excellent circulation getter, it is said.

“Flying A” Busily Booking

“The Gamesters,” the “Flying A” special starring Margarita Fisher, which has just been put on the market, is being enthusiastically received by the better class houses all over the country, and exhibitors who have secured first runs in their localities are confident of large returns in box-office receipts.

“The Gamesters” has been booked by the Loew theatres, the William Fox Enterprises and the Meyer and Snyder Circuit, all of New York City. At the Liberty it will have its first run in Detroit, Michigan. Other theatres where it will be presented in the near future are the Victory of Providence, R. I.; the Liberty of Springfield, Ohio; Loew’s Garrick of St. Louis, Mo.; the Tootle of St. Joseph, Mo., and the Egypt of Fort Worth, Texas.

Goldwyn Broadsides Are Used for Lobby Display

The Goldwyn offices have received many letters of commendation from exhibitors regarding the artistic advertising one-sheet which have been sent to the trade as supplemental to advertising in the trade journals. The exhibitors have found use for these broadsides as an exploitation accessory, hanging them in their lobbies in advance of their showings.

The broadsides are carrying the message of Goldwyn productions to the exhibitors and picture fans. The broadsides are in striking colors and each one combines trade advertising with poster display. Their quality is high and in some instances exhibitors have had them framed and hung in their offices after the showing of the picture.

Goldwyn one-sheet broadsides have been sent out with “Earthbound,” “Madame X,” “Prisoners of Love,” “The Penalty,” “The Revenge of Tarzan,” “The North Wind’s Malice,” “It’s a Great Life,” “The Slim Princess,” “Jes’ Call Me Jim” and “Scratch My Back.”

O’Brien Picture Gets New Title

Eugene O’Brien’s forthcoming Selznick picture, formerly announced as “Soul and Body,” has been definitely titled “Broadway and Home.”

“Broadway and Home,” written by John Lynch, is directed by Alan Crosland. It tells the tale of a youth born and reared on the Maine coast who takes a fling at life and all its varied phases.

Metro Assigns Cameramen

Cameramen for the new Metro pictures have been assigned. Jack Rose will photograph May Allison in “Are Wives to Blame?” Arthur Reeves will do the photography for “Mother Love.” Alice Lake’s new starring picture, while John Arnold is with “The Offshore Pirate.” Voila Dana’s latest picture, “The Four Horsemen of the Apocalypse” is being photographed by John Seitz.

"BEHOLD THE LETTERS ON THE BLACKBOARD—I WILL TEACH YOU—BRING YOU TO MY SOCIETY LELF!"

Bayard Veiller in New York to Confer
With Rowland and Purchase New Stories
Noted Dramatist and Director of Productions at Metro's West
Coast Studios to View Current Stage Successes After
Talk with His Chief—Praises Wilson's Story

Bayard Veiller, noted dramatist and director of productions at Metro's studios in Hollywood, is paying a flying visit to New York that will keep him in the metropolis for about a week. Mr. Veiller, in the write offices of Metro Pictures Corporation in the Longacre Building for a conference with Richard A. Rowland, president of the producing and distributing company. Conferences with Mr. Rowland, to discuss matters pertaining to details of production at the Hollywood studios, a shopping tour for fresh literary material to be used for pictures, and visits to the theaters to see some of the current stage successes will take up all of Mr. Veiller's brief stay in New York, after which he will return to California to whip into shape a number of big new specials that are planned for fall and winter production there.

Pleased with His Work
Recently Metro renewed its contract with
Mr. Veiller, under which for a term of years he will serve as director of productions at the company's western studios. Metro is highly pleased with the splendid work done thus far by the author of "Within the Law," "The Thirteenth Chair" and other stage successes, and the directorship of these productions, and at the expiration of Mr. Veiller's first contract, promptly renewed the compact for a long period. This action on Metro's part is wholly in line with a rumor recently circulated to the effect that Mr. Veiller would not be continued in his position.

Outstanding in the services that Mr. Veiller has thus far rendered to Metro has been the selection of literary material for screen use. On a visit to New York several months ago he personally selected a shopping-tour among the most prominent writers in the magazine and dramatic field and purchased stories representing an outlay of $50,000. He also signed up a number of the foremost authors of the day, among them Irvin S. Cobb, Arthur Somers Roche, F. Scott Fitzgerald, Herbert Footner, Jack Byrne, Harry C. Rowland and Arthur Stringer, for first option on their works for the screen.

To Discover Stage Successes
"Since my residence of a year and more in Southern California," said Mr. Veiller, discussing his recent trip, "I have become more or less a confirmed Californian. A jaunt to New York, however, is in the nature of a lively novelty that rejuvenates me and sends me back to the balmy climate of the Golden State with fresh inspiration and a new incentive to hard work. One of the things I will do here will be to look over the current stage successes—to note the trend of things dramatic. Motion pictures, my new love, have not fully alienated me from my old love, the stage, and I shall attend the theatre in New York with the keenness of a youngster going for the first time.

"Mr. Rowland has a number of important details he wishes to go over with me regarding the company's production policy for the coming year. After we have threshed these out I intend to return to the brief duties of a director and devote every effort to turning out special productions that will meet the highest standards of artistry.

Strong Story by Wilson
"Preliminary work has started on one production which I believe will be one of the biggest and best that has ever borne the Metro trademark. I refer to our contemplated production of the story, 'The Uncharted Sea,' by John Fleming Wilson, which was published in Munsey's Magazine.

Mr. Wilson has an acting record in this story—one that calls for massive and impressive scenic environment and acting of the finest kind.

"Mr. Wilson's greatest bid to fame thus far was his stage play, 'The Man Who Came Back.' The story that we have purchased from him emphasizes a central feminine character and we have renamed it for screen presentation, 'The Woman Who Went Away.' Alice Lake will be starred in it, supported by a most distinguished cast. Some of the action transpires in the Far North, and we will take the entire company up to the snow country in the mountains of northern California for this picturesque setting."

Some of the productions recently made in the West include "The Offshore Pirate," "Cinderella's Twin," "Cinderella's Twin," by Luther Reed, with the same star; "The Marriage of William Ashe," by Margaret Mayo from the novel by Mrs. Humphrey Ward, starring May Allison; "Passion Fruit," by Carey Wilson, starring Doraldina, and "White Ashes," by Luther Reed, with the all-star cast. Alice Lake is working in her first vehicle as a full-fledged Metro star. It is being made under the working title of "Mother Love" and is from an adaptation of a story by Iola Roper and Mann Page.

Educational to Give Exhibitors First
Change with New Industrial Two Reelers

Educational Film announces that it will receive for the present all of the numerous requests that it has received from manufacturers, chambers of commerce and industrial organizations for the rental of educational pictures written and produced by Rufus Steele, Saturday Evening Post writer, with the industrial life of the nation's business in its field.

These pictures, which are to be offered strictly on their entertainment value, have been endorsed by the Americanization Committee of the Motion Picture Industry, and they have attracted so much attention at the private showings that leading organizations believe that they will do a great deal toward curing industrial unrest. Each picture concerns problems of the workman and each has been produced in one of the nation's biggest plants.

Educational, however, takes the position that it would not be fair to the exhibitor to allow the pictures to be shown in factories and before commercial and trial organizations, and that the films will be released so that the theatre owners can take advantage of these ready-made audiences.

Two of the pictures, "The Kick Back" and "The Big Idea," are ready for release, while the third production has been completed and work is starting on the fourth. Release dates will be announced within a short time, energies now being centered on the developments of the numerous exploitation possibilities.

The pictures are being produced by the Pilgrim Pictures Corporation, under the personal supervision of Mr. Steele. Carlyle Ellis is the active director.

Ethel Clayton Starts on
"Price of Possession"
Hugh Ford Directing—First Work for
Both Star and Director Since
Return from Abroad

For the first time since 1917 Ethel Clayton is producing pictures in New York, her present vehicle being an adaptation of the novel, "The Price of Possession," by the English author, Winitred Boggs. The picture is being made at the new Long Island City studio of the Famous Players-Lasky Corporation and is also the first Miss Clayton has made since her recent return from Europe.

This production also marks the return of Hugh Ford as a director of the American productions of the Famous Players-Lasky Corporation. Mr. Ford having just returned from the London studio of the organization, where he made "The Great Day" and "The Call of Youth." The continuity was written by Eve Unsell of the Famous Players-Lasky staff since her recent return from the London studio. Joseph Boyle, who has been associated with Mr. Ford for several years as his assistant, again serves in this capacity. Lucien Taingue is the cameraman.

"The Price of Possession" was picked up by Miss Unsell in England and was originally intended for English production but plans were altered when it was impossible to obtain a suitable cast. All of the scenes are laid in Australia and the London suburbs. Miss Clayton's leading man will be Rockcliffe Fellowes. Others in the cast include Reginald Denny, Maude Turner Gordon and Fuller Mellish.

Dead Men Tell No Tales

BAYARD VEILLER
Who has just signed to write four original stories a year for Metro
Avery Hopwood with Four Plays Running on Broadway Will Write for Paramount

A VERY HOPWOOD, a brilliant American playwright, is the latest recruit to the ranks of prominent dramatists and authors who have decided to turn their genius through the channel of Paramount pictures, according to an announcement by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

Mr. Hopwood's four successful plays running simultaneously on Broadway have placed him in the forefront of present-day playwrights, and it was this achievement, backed by a long list of theatrical hits, that led Mr. Lasky to open the negotiations with him. Mr. Hopwood has just arrived in Hollywood and will start in at the Lasky studio on a course of training in the technique of motion picture production, after which he will devote his attention to the writing of screen plays.

First a Reporter

Born in Cleveland, Ohio, Mr. Hopwood completed his education at the University of Michigan. After a brief experience as a reporter, he brought out his first play, "Clothes," in conjunction with Channing Pollock, in September, 1906. He was successful from the start, among his early plays being "This Woman and This Man," "Seven Days," written in collaboration with Mary Roberts Rinehart, also "Judy Forget," and "Nobody's Widow."

About five years ago he wrote "Fair and Warmer," a farce-comedy which is still being played on the road. Last season he registered in collaboration with Wilson Collison two more comedy hits with "Up in Mabel's Room" and "The Girl in the Linenlouse," and followed them with "The Gold Diggers" for David Belasco, which is now running in its second season, is running a close race with "Ladies' Night," written with Charles Andrews and produced by A. H. Woods, and "The Bat" and "Spanish Love," written in collaboration with Mary Roberts Rinehart.

Exceeds Fitch Record

This record of four successful plays in New York simultaneously is claimed to be unequalled in the history of the American stage, the honors previously having been held by Clyde Fitch, whose record was three at one time.

In turning his attention to the writing and production of Paramount pictures, Mr. Hopwood joins the circle which includes Mr. Gilbert Parker, Edward Knoblock, Sir James M. Barrie, Henry Arthur Jones, E. Phillips Oppenheim, Max Pemberton and others.

Selznick Sets "The Daughter Pays" with Elaine Hammerstein for November 10

WITH the completion of "The Daughter Pays," adapted from the novel of the same name by Mrs. Baillie Reynolds, set for release November 10, starring Elaine Hammerstein, Myron Selznick, president of Selznick Pictures Corporation, is enthusiastic and feels that he is amply justified in statement made at the time of the purchase of the screen rights that it was one of the biggest purchases of the year.

Mrs. Reynolds' story is said to have created a sensation when it was published in England and to have started a discussion that raged for months, and in America precipitated a repetition of the discussion, the story presenting a series of situations that are not only dramatic but revealing problems of unique interest.

In substance, the story brings two new angles to two questions that have engaged attention from time immemorial. The author begins her narrative by asking whether a woman dare risk her future happiness by marrying for money, and in this thread is interwoven a second question, How great a sacrifice should a mother demand of her daughter in the name of filial piety? These problems supply the foundation of "The Daughter Pays," but it is said there is also a super-structure of screen material that is sheer entertainment.

With a friend, Virginia Mynors is visiting an art gallery, and attracts the attention of Osbert Gaunt, a man of gentle nature who, because he was jilted in his younger days, has become a cynic. He lives with the one ambition of causing some cruel humiliation to the woman who has made him suffer. That woman is the mother of Virginia Mynors. Physically, the daughter is the duplicate of her mother, and Gaunt concludes she is also her mother's duplicate mentally and spiritually.

How he weaves his web about her and how she fights to save the nobility of her sacrifice, forms the nucleus of what is said to be one of the strongest characterizations in Hollywood for the year.

In the role of Osbert Gaunt is Norman Trevor. Other members of the cast include Theresa Maxwell, Evelyn Times, Bryson Russell, Dore Davidson, Augustus Fleming and Norma Cecil. Edward Montagne wrote the continuity for the production.

Filming of "The Devil," a Pathé Release, Complete

Filming of "The Devil," in which George Arliss will make his bow to the motion picture public, has been finished. It is said it is one of the most handsomely staged plays ever shown on the screen. Artistic merit is also claimed for it.

Clark Robinson was architect and technician of this Associated Exhibitors production which Pathé will release and Charles O. Seessel was art director and interior decorator. Mr. Robinson built and Mr. Seessel dressed the sets in "Way Down East," "On With the Dance," "The Right to Love," "Dr. Jekyll and Mr. Hyde," and other distinctive photoplays.

One scene in this picture shows a magnificent old-world ballroom, and another a reproduction of the Paris Art Salon.

The free art work which distinguishes the scenes was done by Frederic E. Triebe, one of the foremost sculptors in America and a member of the Royal Academy.

"The Tiger's Coat" Will Be a Hodkinson Release

"The Tiger's Coat," one of the three pictures to be released during November, Hodkinson anniversary month, is said to be that type of picture in which the theatre-going public delights. There is maintained throughout a foreign atmosphere, and the picture is, in a large measure, dominated by the personality of Tina Modotti, the Italian actress. Lawson Butt, another popular player, gives a performance which is on a par with his former successes, it is stated. He has been seen in "Earthbound," "Desert Gold," and many other pictures. A third player in the cast who is well known is Myrtle Stedman.

There are many points of appeal in this picture, first of which is a number of artistic settings which the producers—the Dial Film Company—have given to it. It also portrays a love story and many beautiful gowns are displayed.
Robertson-Cole Soon to Release “813” from Arsene Lupin Detective Stories

Robertson-Cole, who will shortly release “813”, super-special says it is different in interest and action, which are the prime requisites for a picture of mystery and thrills, such as this screen adaptation of an exploit of the famous French detective, Arsene Lupin. The most significant detail to the exhibitor is that it does not disclose its secret until the very last few feet of film.

The production is expected by the distributing firm to appeal to the trade because of the many patrons who will be won thenceforth by the faithful representation of one of the adventures by Arsene Lupin, whose wonderful feats and hair-breadth escapes have made the character as famous as Sherlock Holmes, Cleek, or Craig Kennedy. Wedgwood Nowell is featured in the production.

The story concerns the mystery which surrounds the murder of Robert Castleback, an English diamond miner who comes to Paris on a mysterious mission of inter- est to the French government. It is the story of one of the compelling adventures by Arsene Lupin, the English “diamond king” is murdered. For a time it looks like Arsene Lupin is the murderer. However, he soon appears as an aid to the police who are trying to solve the mystery.

From this point the story moves rapidly back and forth, tracing the movements of the police, Arsene Lupin who is helping them and a third sinister character. At the very end of the picture a surprising revelation is made, clearing Lupin, and showing him as the police were fooled by the murderer and his accomplices.

The story opens in a garden in the suburbs of Paris. Thence it moves to the boulevards of Paris, into the Parisian underworld, to the offices of the secret police of Paris, and to an old deserted house in the outskirts of the French metropolis, where during the night takes place the thrilling climax.

There are probably no greater elements in a production of entertainment than those that are to be found in the forthcoming film and it is stated that Robertson-Cole is already receiving many inquiries from exhibitors regarding the production.

Five “Gay White Way” Theatres Show Three Metro Productions in One Week

With Metro features delighting the crowds at five of the leading Broadway picture theatres, the “Great White Way” played a tribute to the popularity of productions in which amounted to a “Metro week” on Broadway for the seven days commencing October 24.

The pictures which received this unusual distinction of all playing to Broadway at the same time were “The Great Redeemer,” Metro super special release of Maurice Tourneur’s production of H. H. Van Loan’s story; Bert Lytell in “The Price of Redemption” and Buster Keaton in “One Week.” Without exception the Metro attracted good patronage. Comedy and drama mingled in the offerings picked by the New York showmen for the entertainment of their patrons and the capacity houses and the box office returns more than justified the selections.

For its contribution to the Metro Broadway week the Rivoli booked “The Great Redeemer,” the supervision of Mr. Tourneur and the enactment of Mr. Van Loan’s story proved a magnet to draw patronage that taxed the famous metropolitan theatre.

Broadway Stamps Approved

Broadway put the stamp of its approval upon “The Great Redeemer.” At Loew’s New York Theatre and Roof this stirring story of a strong man who won his way back to strength by his fellow men headed the feature bill for the week, playing Sunday and Monday.

It was also shown in Loew’s Circle Theatre at Headway, Cleek, and a few squares farther up Broadway, Bert Lytell added very much to the attraction of the picture by appearing in person during the showing at Loew’s Lincoln Square Theatre.

Metro’s offering of Buster Keaton’s first comedy, “One Week,” furnished the laughs in “The Great Redeemer” at the Rivoli while this inimitable farce also kept up the humor of the patrons of the Strand. At both houses it received that most hearty of all inducements—the uncontrolled mirth of the big audiences.

“A Beggar in Purple” a Pathé November Release

Edgar Lewis’ “A Beggar in Purple,” a story of Wall Street and high finance, visualizing the adventure and romance in the life of a successful American business man, headed the releases for the week of November 7.

Mr. Lewis, not believing in the star system, has carefully fitted the right actor for his present role, that of the president of the American business man, a picturesque formula, building the play around a personality, and has chosen a cast with the following players prominent: Leonard O. Shumway, as the American business man who fights his way up from obscurity and poverty; Ruth King, plays the leading feminine role of the secretary; Betty Brice, is cast as the faultless sweetheart; and others are Charles Arl- ing, Stanhope Wheatcroft, Stanton Heck, Dorothy Wolpert, Ernest Butterworth, Louis Fitzroy, William F. Moran, Fred C. Jones and A. B. Millet.

The story is by Andrew Sourat, who also wrote “Other Men’s Shoes.” It tells the methods and morality of the American business man, and illustrates the keen competition of business in a small manufacturing town, and the whirlpools and pitfalls of Wall Street.

Among the scenes is one of the New York stock exchange. A prosperous manufacturing town also is shown with labor agitators endeavoring to throw the employees of the town’s main industry into a turmoil with their propaganda. Contrasting with them in the same town are outbreaks of the wealthy, and the peaceful country scenes.

Dead Men Tell No Tales

CAUGHT MID-STREAM

Emid Bennett in a scene from “Her Husband’s Friend,” released by Paramount

November 13, 1920

MOVING PICTURE WORLD

Sue Clara Kimball Young for an Additional $50,000

Another installment of the series of suits brought against Clara Kimball Young by the C. K. Y. Film Corporation has been filed in the New York County Supreme Court in an action to recover from the motion picture actress $50,000.

The suit is the outcome of a contract executed between the C. K. Y. Film people and Miss Young in July, 1917, by which the corporation was to have the exclusive use of her services in productions until August, 1921. This contract was abrogated by mutual consent on June 17, 1919, and it is charged that Miss Young then contracted with the plaintiffs that for every one of ten pictures that she would produce and appear in as the star, she would pay them on the completion of each picture the sum of $25,000.

On June 26, 1919, the plaintiffs allege Miss Young made a contract with the Fine Arts Film Corporation, a Michigan organization formed solely to exploit the pictures Miss Young appeared in, and recently it is charged she completed with this concern two pictures, “Mid-Channel” and “Hishe,” for which they claim Miss Young is indebted to the plaintiffs an amount of $25,000 each under her contract with them. The matter has already been passed on by the Appellate Court, which ordered that pending a trial of the issues the plaintiffs must begin a separate suit for recovery on the completion of each of ten pictures which the contract calls for. Suit has already been filed by the plaintiffs on “Eyes of Youth” and two other pictures produced by Miss Young.

Press Book on “U. P. Trail” Ready

For its forthcoming Benjamin B. Hampton production “The U. P. Trail,” the advertising department of the W. W. Hodkinson Corporation, is preparing a press book which will undoubtedly prove of great assistance to the exhibitor. An infinite amount of care and forethought has been given to the making of this book and it is confidently expected that it will prove a surprise for it is singularly complete and is filled to the brim with helpful hints and constructive ideas. There are many unusual advertising ideas as well as exploitation and presentation "stunts" embodied in the press book.
Hugo Ballin Making Careful Plans for Films After “The Honorable Gentleman”

With his first independent production, “The Honorable Gentleman,” scheduled for release by Hodkinson, Hugo Ballin’s plans for future activities are being carefully formulated and shortly will be put into effect. Increased capitalization of Hugo Ballin Productions, Inc., will bring about an expansion of operations in keeping with his aims, it is said.

This year, it is announced, there will be eight productions, made possible by two units. One-half of the output will be directed by Mr. Ballin himself and the remainder will be supervised by him, with another director in immediate control. While one directs, the other will cut, each stage of a production’s progress being alternated.

At the same time all the pictures will be supervised by the producer from the preparation of the continuity and creation of the settings to the final titling of the production.

In executing this idea the producer aims to improve his output not only to the extent of making more pictures than he could finish unaided, but to obtain a co-ordination of effort and a degree of efficiency from a staff which otherwise would relax between pictures, thus reducing overhead expenses which might be more advantageously employed in the productions themselves. Re-leases, therefore, will be more frequent than would otherwise be possible.

He has acquired the rights to four stories and is putting the final touches on the scenario of his forthcoming production. It is well known as a book and play. It will be given an ultra-modern interpretation, it is said. For various reasons the title cannot be divulged, but the nature of the offering demands a big production.

Nazimova in “Madame Peacock” Fills Capitol Theatre on Anniversary Week

As the outstanding feature of the “Metro week” on Broadway, commencing October 2, when Metro pictures were the main attraction at five of the leading Broadway cinema houses, Nazimova in “Madame Peacock” scored heavily at the Capitol Theatre.

The talented Russian star in her latest release headed the exceptional bill chosen for the first anniversary week at the world’s largest picture house. Her popularity with the public was attested by the crowds which besieged the Capitol, filling every bit of space in the great playhouse on the opening days and throughout the week. Her thousands of admirers paid a glowing tribute to her ability in their desire to see her enact a dual role as the famous star of the footlights and the little girl who is scorned by the headliner, as Nazimova presents it in “Madame Peacock.”

Broadway with a critical eye saw and approved of this latest addition to the many Nazimova successes, and in the language of the box office demonstrated beyond any peradventure that the public willingly pays for features that attract the eye and mind while appealing strongly to the emotions.

Nazimova made her first appearance at the Capitol following the first week of its opening, when she was the feature attraction in “The Brat,” and the record for attendance soared sky high. It packed the new house throughout the entire week of its run.

Since then each of her new pictures in succession has enjoyed its New York premiere at the Capitol. In order they were “Stronger Than Death,” a romance of East India from the novel by I. A. R. Wylie, and “The Heart of a Child,” a dramatic tale of London’s slums and mansions, adapted from the famous book by Frank Davy.

Heavy Bookings on “U. P. Trail”

B. B. Hampton’s production made from the Zane Grey novel, “The U. P. Trail,” which the W. W. Hodkinson Corporation will release in November, is being eagerly booked. The volume of booking is so great that the Hodkinson officials confidently declare that the gross of the picture will be even larger than B. B. Hampton’s other successes.

Among the advanced bookings already reported on this production is that of the Rivoli Theatre, Toledo, where it will play a seven-day engagement; the Liberty Theatre, Fresno, Cal., and the Liberty Theatre, San Jose, Cal.

Anson L. McCallum

Anson L. McCallum, wealthy young broker and moving picture producer, died on October 23 at his home, 917 East Forty-fourth street, Chicago. He had been suffering for some time from neuritis and was stricken violently ill while returning to Chicago from a business trip to New York. Death came an hour after he reached his residence.

Mr. McCallum was a thirty-second degree Mason and was well known in business circles here and in New York, as well as in the moving picture field. He was 34. His widow, Mrs. Helen McCallum; his father, Francis L. McCallum; two brothers, William W. and James A. McCallum, and two sisters, Mrs. E. R. Catlin and Mrs. Genere R. Cavanna, survive.

Selznick Sues Director

Lewis J. Selznick on behalf of the Selznick Pictures Corporation has filed suit in the New York Supreme Court to recover $30,000 alleged damages from Robert Ellis, a moving picture actor and director.

It is charged that on the assertion that Ellis “was an actor and director of motion picture productions, and a person of unique and exceptional ability, whose services were of extraordinary value,” he was engaged as both actor and director for the production of “Soul and Body,” starring Eugene O’Brien.

The complaint alleges that on September 12, 1919, Ellis left for East Gloucester, Mass., to direct the picture, but that Ellis, “lacking the necessary skill and ability to direct the production efficiently” spoiled the picture so that the plaintiff had to have it remade.

It is alleged that the film cost at the rate of $2,500 a day, covering a period of twelve days, or $30,000.

“Partners of the Tide” Is Second Willat Film

Many interesting reports have been received on “Partners of the Tide,” the Joseph C. Lincoln story which Irving V. Willat is now filming for release by the W. W. Hodkinson corporation.

Heading the cast will be seen Betty Francis, a recent arrival upon the screen, who has appeared successfully in the Ziegfeld Folies. Incidentally, it may be noted, that she is said to be one of the most beautiful girls ever seen.

“Partners of the Tide” is the type of story in the handling of which Mr. Willat is most thoroughly at home.

SCENES FROM “THE FORBIDDEN THING,” MADE BY ALLAN D’WAN FOR ASSOCIATED PRODUCERS’ RELEASE

Helen Jerome Eddy is the patient young lass in the center who appears to be waiting for the fellow to come who will carve her initials in the tree.
Bessie Love, Callaghan Star, Will Go to England to Film "Old Curiosity Shop"

ANDREW J. CALLAGHAN, president of Andrew J. Callaghan Productions, Inc., arrived in New York from Hollywood recently and will remain two or three weeks. He has been in conference here with "C. Raglan" general manager of Arthur S. Kane Pictures Corporation, which handles Bessie Love's business affairs in the East, and officials of Federation Films, Inc., exclusively engaged in America, which is under contract for the distribution of her pictures.

Mr. Callaghan announces that Miss Love's trip to England will be for shooting of "The Old Curiosity Shop" film which will be made early in the new year. This was postponed from last summer. Miss Love has been engaged for a film of "The Restless Sex," and after completing that trip to England will be engaged for the shooting of "Old Curiosity Shop." These pictures were designed by Joseph Urban.

"The public nowadays will be satisfied with nothing less than the best." Mr. Callaghan, in discussing conditions in the industry, "It will tolerate nothing cheap or shoddy. This shows the efforts of those stars and producers who have always sought to establish and maintain a high standard of film-making are being rewarded.

"As never before the people are looking to motion pictures not only for diverting entertainment, but for entertainment which inspires to better and nobler things, and which develops the artistic sense while appealing to the intellectual. Those who cannot meet the test will fail, as they will be served, but the fittest will survive and prosper. Conditions are improving steadily and the days of greatest achievement in the industry are yet ahead.

Charles Ray and Marion Davies Are Stars of Current Paramount Releases


There are many points in connection with "The Restless Sex." Famous Players-Lasky points out, that combine to make it one of the banner box office attractions of the year. Aside from the popularity of Marion Davies, the story was written by Robert W. Chambers, and scenerized by Frances Marion, who prepared many scenarios for Mary Pickford's Artcraft productions, the story, with stills from the film, is being published serially in a score of newspapers, with a circulation running to millions, Robert Z. Leonard directed the production, the underling note of which is Feminism, although there is nothing in the picture about votes for women. It is a modern woman's craving for excitement and her ambition to become more than just a wife.

"Blackwell in Cast"
Carlyle Blackwell returns to the screen, after a long absence, in one of the most prominent supporting roles, while Miss Davies' leading man is Ralph Kellard. The cast also includes Charles Lane, Robert Vivian, Corinne Barker and Vivian Osborne. The settings for the production were designed by Joseph Urban.

"An Old-Fashioned Boy," the new Charles Ray picture from the Ince studios, recently released, is another of the "Charlie Ray pictures. The story and scenario were written by Agnes Christine Johnston, Jerome Storm directed and Chester Lyons was the cameraman.

Ray is seen again as a bashful young man. This time he proposes to a somewhat snobbish girl, and when she has accepted him he takes her to a bungalow which he has purchased for their home. The girl rather resents her sweetheart's precipitancy in the matter and an estrange-ment ensues. But the old-fashioned boy finally succeeds in adjusting matters and everybody is happy again.

Ethel Shannon, a film debutante, plays the only girl, with Johnnie Walker, Alfred Allen, Wade Boteler, Grace Morse, Gloria Joy, Frankie Lee, Virginia Brown and Hal Cooley.

It was soon apparent that more than one company was necessary to meet the public demand. A second was organized and there a third. The latter was as successful as the first. Managers wanted a return engagement and the play had a life of five years, and she is still going strong, it is stated.

The four principal characters in the original cast of the production were: Charlotte Greenwood, Sydney Yard, Walter Catlett and May Boles. In the film version these roles are played by T. Roy Barnes, Walter Hiers, Grace Darmond and Colleen Moore. Variations have been made, but the original script of the play and motion picture spectators will see the stage production practically duplicated, with the addition of many scenes that could only be suggested in the stage version.

"Down Home," a Hodkinson Film, Made by I. V. Willat

"Down Home," the first Irvin V. Willat independent production released on the Hodkinson program in October, is going to make a unique place for itself upon the silver sheet, its producers say.

Among Mr. Willat's past performances are "Nineteen and the Dead," "The Surface," and it was in a large measure Mr. Willat's ability that made them great.

"Down Home" stands well in the front rank of the so-called "rural dramas." It is said. It is a human document with characters so vividly and truly drawn that they might well have been taken from everyday people, it is stated. However, it is also filled to the brim with action and suspense. For those who love a good two-fisted fight, it may be remarked that it portrays a fight the like of which has seldom been equalled upon the screen. There also is said to be a lot of good comedy.

Among the theatres at which it has been booked are the Regent Theatre, Muskegon, at what is stated to be a record price for that town, and at the Mecca Palace, Saginaw. Many other bookings also have been reported at the Hodkinson Corporation offices.

"Bride 13," Fox Picture, Shows Aeroplane Views

The first William Fox serial, "Bride 13," is being well received by critic for more reasons than one, it is said. In the first place, the title has been a "puller," and in the second place, the fact that a definite U.S. war effort is partly the theme of the invention has been a big advertising factor. But the chief thing that appears to please the exhibitors, according to reports, is the extraordinary photography and the startling "shots."

More than one exhibitor has commented, for example, on the "shot" of an airplane leading a chase. The stunt "shots" also have received favorable comment. Fox officials declare the picture has been a success from a booking point of view, and that it is making big money for exhibitors.

"So Long Letty," Robertson-Cole Film, Was Formerly a Successful Stage Farcce

EVERYWHERE Robertson-Cole branch managers and salesmen are engaged in booking to exhibitors the screen version of "So Long Letty," a successful stage farce. Herbert Wilcox and the Christie six-reel comedy drama are discovered, it is said, a great interest in the picture by reason of the fame of its stage version. This was produced by Oliver, Morosco, and appeared for five years in the leading theatres of the spoken drama.

Trade paper reviewers, privileged to view the reviews of the扞creeners pronounced it one of the most entertaining pictures of the season.

The press book, which Robertson-Cole has issued, reminds the exhibitor, while there have been other film versions of noted musical comedies in the past few years, this production is entitled to a separate classification as the screen has become a comedy-drama.

Written by Elmer Harris

As a matter of fact, "So Long Letty" was a musicalized version of a successful stage farce, "His Neighbor's Wife," written by Elmer Harris, which was produced by the Morosco Theatre in Los Angeles where it had a long run. Later it toured the country and upset theatrical traditions by its extraordinary success without the initial backing of New York or Chicago.
Praising Quality of Goldwyn Product,
Abraham Lehr describes Six Being Made

ABRAHAM LEHR, vice-president of Goldwyn Pictures Corporation, in charge of the Culver City Studios, arrived in New York for conferences with Samuel Goldwyn and other executives of the company. This is the first time Mr. Lehr has been east since early last spring when plans were made for the distribution of Goldwyn's fourth year product.

The success being scored by 'Earthbound,' Madame X, 'The Penalty,' 'The Branding Iron,' 'The North Wind's Malice' and other productions included in the first group of new year releases, is proof positive,' said Mr. Lehr, 'that Goldwyn is on the right track and that we are giving exhibitors the kind of pictures they want, which is the standard thing we are giving the public what it wants.

Six "Corking Pictures"

"And what is more, we are prepared to keep up the pace we have set. In motion picture exploitation, extravagant language has lost its meaning, so I shall only say that we have just completed six corking pictures. My unwillingness to indulge in sensational phrases must not be considered a lack of enthusiasm. On the contrary, I believe these productions will break box-office record."


Varied in Character

"The pictures just completed are so varied in theme and character that while they were in production I made up my mind that they had something meaning, so I shall only say that we have just completed six corking pictures. My unwillingness to indulge in sensational phrases must not be considered a lack of enthusiasm. On the contrary, I believe these productions will break box-office record."


American Film Company Secures Picture Rights to Novel: "Their Mutual Child"

FILM rights have been secured from Boyle, Liverpool, and New York publishers of "Their Mutual Child," by Pelham Grenville Wodehouse, for the next "Flying A" special. The publisher of both the book and the author, who also wrote "Pickle Sid Jim," "A Gentleman of Leisure," and other well-known novels which have appeared in both serial and book form, is putting a large amount of his usual good-natured cast, presages for the new one a brilliant future, it is said. Boni and Liveright, publishers of the Modern Library, have been among their film title books with the same thoroughness as the music publishers have shown, making special arrangements with the film company to produce them for the screen. The play is being shown in any city in which they have representation.

The picture will be put out under the slogan "A Comedy in Eugenics." It is comical, but also portrays a love story that holds its suspense to the last scene, according to reports.

Margaret Fisher, supported by Nigel Barrie, Joseph Bennett and Harvey Clark, will make this 20th-century drama one of the best productions of the season, its producers allege. The picture was directed by George L. Cook, plans are being made for work which will soon begin upon it. Lavish settings and "stunning" gowns are to be outstanding features.

The forthcoming "Flying A" release, "The Blue Moon," adapted from the book by that name, which for a year has had a big success, is being well received at private showing. Production is now under way and will set the pace for the "Flying A" for the winter of 1920-21. "Their Mutual Child" is already in the production processes at the American Film Company, while special follow "A Light Woman" in the following order: "The Gamsters," "The Blue Moon" and "Their Mutual Child."

Wants Stock Returned

Suit has just been filed in the New York Supreme Court by Carl F. Zittel against Jules E. Brultout, well known in the motion picture industry, and Mr. Zittel alleges that between May, 1915, and June, 1916, he was the owner of eighty-four shares of stock of Loew's Consolidated Enterprises, with the understanding that the stock should be returned to Zittel immediately on the repayment of the loan. Zittel charges that in September, 1919, he tendered the repayment of the loan to Brultout and requested the return of stock. He alleges that Brultout not only refused to accept the money, but wrongfully asserted he was the absolute owner of the stock.

Frances Eldridge Begins Work on "The Little Liar"

Frances Eldridge has begun work on her first starring vehicles for Superior Pictures, Inc., a two-reel comedy by Walter Irving, entitled "The Little Liar." This picture will be released through the World Motion Pictures Corporation late in November.

While Miss Eldridge is one of the screen's most recent captures from the speaking stage, she played leads and ingenue roles for two seasons in Blaney's Stock. Last year she played opposite Ernest Truex in "The Bashful Hero," at the Bijou Theatre and won much praise from the critics.

"FIXED FOR LIFE!!"

"Always bought a new machine every 18 months until I bought a SIMPLEX, and it looks like I am fixed for life now."

O'DOWD THEATRE FLORENCE, S. C.
Strand Pays Big Price for "Kismet"; Plans Special Prologue and Publicity

Robertson-Cole's Otis Skinner Picture to Be Only One on the Big Theatre's Program During Week—Contract Signed Twenty-Four Hours After Astor Premiere

A fitting tribute to Robertson-Cole's achievement, "Kismet," starring Otis Skinner, which was given its introduction to the American public at a trade premiere in the lavish ballroom of Hotel Astor, New York, Moe Mark, owner of the Strand Theatre, Broadway's popular branch, has booked this attraction for his theatre.

"Kismet" will play there the week of November 14. Robertson-Cole will surround the first-run premier at the Strand with a campaign of exploitation and advertisement such as has seldom been given pictures before in New York, or over the entire country. Its publicity force has been put at the disposal of the Strand, and both the theatre and the distributing corporation will exert every effort from now until the opening day to make the picture overbig.

The contract securing "Kismet" for the Strand Theatre was signed within twenty-four hours after screening at the Hotel Astor and the price paid is claimed by Robertson-Cole to have been more than was ever given for a motion picture before for a similar period. With a New York showing at such prices contracted for so speedily, the future of "Kismet" as a national attraction seems assured.

The earliest Strand hopes to obtain "Kismet" is construed by Robertson-Cole as the highest possible tribute which could be paid to this first Otis Skinner picture. During all the years of its history the Strand has been known for its discrimination and care in booking. It has given Broadway first runs to over eighty pictures which have gone down as being among most popular subjects of the years in which they were released.

One of the most significant provisions of the contract by which the Strand gets first rights to show "Kismet" provides that during the week's showing there will be no other pictures on the Strand's program. "Kismet" will stand alone as a sufficient attraction, being among the most successful of the Strand and further proving itself to be an attraction of exceptional power. Other pictures, already contracted for were put aside by the Strand to play "Kismet" at the earliest possible time.

In addition to the contracts covering the Strand, Robertson-Cole contracted through Mr. Mark for showings of "Kismet" over the entire Strand Circuit. This gives "Kismet" the indorsement of one of America's greatest groups of theatres in and around the theatrical center of the country.

The campaign which is to be put on at the Strand will be as comprehensive and elaborate as the Strand presentation of the Strand Theatre's popular attraction.

Word of the Strand booking already has gone to Robertson-Cole exchanges as an inspiration to branch managers and salesmen to place their first runs in the best houses in the country and at prices in keeping with the caliber of the picture. This is giving back to the branches a support and inspiration which they already have been accorded the home office of Robertson-Cole. For executives there, ever since the Astor showing, have been answering telegrams and letters containing contracts and making inquiries of "Kismet."

Special Police Are Required to Handle Crowds at "Over the Hill" Showing

BECAUSE of the crowds daily and nightly before the box office at the Central Theatre, Broadway, New York, seeking admission to the William Fox special production, "Over the Hill," the question of traffic in that vicinity has become a serious problem the picture's producers say. Special policeman have been commissioned to keep the long lines parallel with the sidewalks that traffic may not be blocked, it is stated.

Despite the crowds attending the picture during the first week following its premiere on September 10, the third week of its Broadway run and the third week of its run at the Central Theatre finds the line of ticket purchasers longer and the "S. R. O." sign displayed at least thirty minutes before each performance, according to reports.

Aside from the simple story of love so well told, critics are devoting considerable space to the special music. From the opening strains of "Auld Lang Syne," to the sweet rhythm of "The Old Village Green," which accompanies the climax and final fade-out of the picture, the varied and many musical selections almost convey the illusion that they were written specifically for the movie.

Especially this true in the renditions of "Mother," and "Mother O'Mine," which carries the theme so happily during the opening titles. In the sub-title the intimate happenings in a typical New England family are accompanied by the old favorite, "School Days."

For the more dramatic scenes, especially those in which the "black sheep" son returns and threshes his hypocritical brother for the neglect and abuse of his mother, Tschaikowsky's last movement is used. And then "The Glad Girl" is the happy selection as the mother leaves the poor house on the arm of her "black sheep" son.

Conductor Joseph Klein is in charge of the music.

Odle Now Has Own House and Runs Hodkinson Films

W. M. Odle, who is the proprietor of the Odle Theatre, Williamsport, Ind., is conducting it among the most successful of small town exhibitors in the state. When Mr. Odle first began his career as a showman he used to run his pictures in the local home office, but so firmly did the public support him and his methods that he has now built his own theatre, which is a most attractive one.

Mr. Odle runs two pictures a week, two nights each and claims that he meets with the greatest measure of success with what is coming to be known as "the Hodkinson type of pictures." He runs his pictures immediately after they have had their first run in Indianapolis, and while this is a more expensive way of doing business, he claims that the results are more than justified the expense. He has played such pictures as "The Miracle Man," "Riders of the Dawn," "The River's End," "Sex," "Go and Get It" and "Love Madness" and has met with the greatest measure of success.

Kitty Gordon Wins Suit

The World Film Corporation lost out in its appeal to set aside the judgment for $1,531.25 obtained against it in February by Kitty Gordon, according to a decision just handed down by the Appellate Division of the New York Supreme Court. Miss Gordon was injured while making "The Beloved Adventuress" at a salary of $1,250 a week, plus a certain royalty in Fort Lee, N. J. She sued for the loss of the week's salary and the cost of medical attendance.

Counsel for the World Film argued that as Miss Gordon had assumed the risk of the work she was engaged for, she could not hold the defendant responsible for the injuries received. The justices of the Appellate Division, however, held that she who gives her life for her company, or suffers other physical damages, may recover, and collect, under judgment.

Edward Sloman, one of the best known directors on the Pacific Coast, has been selected by Dayard Veiller, chief of production at Metro's West Coast studios, to direct a forthcoming special feature, the title of which has not yet been made public. Mr. Sloman directed all of the Jack London pictures produced by Metro.
Leone Bracker, Famous Artist, to
Design First National Posters;
Begins with Holubar Production

LEONE BRACKER, American artist and creator of "Keep 'Em Smiling," "Help Lest We Perish," "Hungry Knows No Armistice," "Velvet Joe" and a score of other far-famed money-raising posters, is at work upon a series of art posters for the motion picture, a task for which he was selected because of the unprecedented success of his posters in raising funds for nationwide patriotic relief drives.

The announcement last week by J. D. Williams, manager of Associated First National, that Mr. Bracker's services have been secured by that organization will readily be conceded as marking at once a notably progressive step in the history of the industry and a unique move towards the perfecting of motion picture poster advertising.

That First National's enterprise in enlisting Mr. Bracker's artistry is of first rate importance to the industry, setting as it does a precedent pregnant with possibilities and marking a notable innovation, will be readily seen, and the forthcoming posters will undoubtedly be awaited with expectancy by exhibitors and producers alike.

First Work for Holubar

Mr. Bracker, who recently left for Los Angeles, will have the complete co-operation of Allen Holubar in facilitating his work on the poster subjects for the Dorothy Phillips picture, "Man, Woman and Marriage." This forthcoming Associated First National feature was selected as the object of the artist's immediate work partly because of the course of its production fits opportunely with Mr. Bracker's undertaking, but primarily because the magnitude of that offering makes it specially worthy of the distinction.

For the Holubar feature Mr. Bracker will make a set of seven picture posters comprising a twenty-four sheet, two six-sheets, two three-sheets and two ones. This artist's subjects are invariably taken from life, and Miss Phillips and the principals of her supporting cast, individually as well as in scenes in the play, will be studied by Mr. Bracker and tentative sketches composed, after which Mr. Bracker will return to New York, where in consultation with C. L. Yearsley, director of Associated First National advertising, the final compositions will be decided upon and the work put into completion.

No "Highbrow" Intentions

Reluctant to speak of himself and expressing his belief that "rather an artist's work should speak for him," Mr. Bracker on leaving for the West Coast was, however, induced to make in a letter to Mr. Williams some expression of his views of what the poster can accomplish in the motion picture field.

"I am entering on this new project," writes Mr. Bracker, "feeling that a revolution can be accomplished in this field. I feel that we can make posters so dramatic and human and withal so illustrative of the real pictures inside the motion picture theatre that the layman will be influenced and will go in.

"It is not my plan to do anything highbrow, but to get right down to earth to create something that will affect 'the man in the street,' but withal that will have the dignity of work well done, and done with pride, and I feel that this will redound with credit to First National for the step they have taken."

A Test of Its Value

"Perhaps I differ from most artists in that I draw my pictures entirely from real people. My first picture was the story of an old sea captain and I hunted the water front till I got one to pose. And so, to this day, each picture is as faithful and dramatic as I can make it. I realize that it is the pictures and not myself that counts, and if my pictures serve I will succeed in the measure that they do serve."

Illustrative of the powerful human interest for which Mr. Bracker's art is famous is an authentic incident which occurred during the exhibition of the original of his poster, "Help Lest We Perish." The picture was placed above an empty cradle. There was nothing whatever suggesting an appeal for money, except the picture itself. No soliciting was allowed or suggested, nor was there a sign asking for contributions in the picture itself. At the end of the showing the cradle was found filled with bills and checks and coins—actual and totally unsolicited proofs of the power of the poster.

Examples of His Work

Notable among Mr. Bracker's poster work is the recently recalled "Keep 'Em Smiling," done for the Armenian Relief Drive, and in novel form or other printed over 30,000,000 times; "Help Lest We Perish," "Hungry Knows No Armistice," and "Sookum Apples," among others of which the pictures are work on behalf of philanthropic objects, in the commercial field, "Velvet Joe," who never existed yet is more widely known than any real man, and "Skookum Apples" posters. Mr. Bracker drew the prize-winning black and white poster for the national competition of the War Savings Stamps drive, and for years he has drawn the pictures for the Bruno Lessing stories of the East Side. There are few magazines of standing in the country whose readers are unacquainted with Mr. Bracker's illustrations.

Griffith Loans Kate Bruce

Through a special arrangement with D. W. Griffith the Famous Players-Lasky Corporation has obtained the services of Kate Bruce, who has appeared exclusively under Mr. Griffith's management since the early Biograph days, for an important role in "The Quarry," the John Morosor novel which Thomas Meighan is now making at the new Long Island City studio. Miss Bruce will have the sort of a role for which she has become famous, that of a gentle, patient mother who remains faithful to her son, in this case Thomas Meighan, through disgrace and crime that sends him to Sing Sing.

Virginia Valli with Mae Murray

After recently finishing her work in "The Better Way," with Hope Hampton, Virginia Valli has now joined the cast supporting Mae Murray in her forthcoming Famous Players production under the direction of Robert Leonard. No further word has yet been announced in regard to this picture, which marks the star's first appearance on the Famous program under her husband's direction.

Incidentally, Miss Valli's latest picture, with George Walsh, will be released in the very near future.

M. LEONE BRACKER AND TWO OF HIS BEST POSTERS

This world-famed poster artist is now making a series of posters for the Associated First National Pictures, Inc.
Inter-Ocean Enters On Its Sixth Year as Motion Picture Export Organization

Rounding out five years of activity as a motion picture organization, during which the company has grown from a small idea to a big enterprise, Inter-Ocean Film Corporation, with its production and distribution activities, enters its sixth season this month upon its sixth year as an export institution. On the occasion of its sixth anniversary, Paul H. Crossell, president of the company, has prepared a special statement representing a resume of Inter-Ocean's activities during the past five years of its history. The statement is as follows:

"When the Inter-Ocean Film Corporation was organized five years ago, it defined its policies as a motion picture export organization, specializing in the distribution of high-grade American film and motion picture accessory products in foreign markets. The motion picture market. The organizers of this project also know that the American producer would be quick to perceive the benefits of such a company.

"That was five years ago. At that time the Inter-Ocean Film Corporation occupied an insignificant suite of offices in the Chandler Building. This month, as it enters upon its sixth year of activity, the expansion of its business has necessitated the exclusive use of an entire five-story building. The unusual success of the company has vindicated the judgment of the founders of an enterprise.

"Five years ago, the foreign film market was in an early stage of development and possibilities were unknown to the American producer. Today, it represents a vital adjunct to his business. Inter-Ocean, acting as the medium through which foreign buyers were enabled to obtain exclusive territorial rights to American productions, with pardonable pride, feels that it has played no small part in the development of foreign trade in behalf of the American producer. Now, as it enters upon its sixth year as an export organization, it stands ready to assist its clients with favorable terms and facilities to the American motion picture industry, and expresses the hope that it will be able to help expand foreign trade.

Changes in Personnel of Paramount's Field Representatives Have Been Made

As the result of readjustments that have been in progress during the past two months, Cloud Saunders, director of exploitation of Famous Players-Lasky Corporation, has foreseen changes in the personnel of the corporation's field representatives.

John McConville, formerly attached to the Boston exchange, has been transferred to Buffalo, where he and Albert S. Nathan will work together. Eli M. Orowitz, formerly of Detroit, takes over the district: included in the Philadelphia Exchange, while Leslie F. Whelan, formerly in southern territory, has been shifted to the Detroit post. H. F. Bobb, until recently at the Cincinnati exchange, is now at Chicago, co-operating with Dan Roche as exploitation representatives for that territory. Normal Peck, formerly attached to the Albany exchange, has been promoted to the Portland, Ore., territory. S. G. Sladlin has been transferred from Omaha to Boston, and Charles L. Winston, formerly at the latter exchange, has gone to Salt Lake City.

Add to Staff

Several new exploitation representatives have been added to the staff: R. C. Gary, formerly Goldwyn representative at Kansas City, is covering the Omaha district for Paramount; Fred V. Greene, Jr., has been appointed to the Denver exchange; Abner Robinson is exploitation representative at the New York City exchange, and Harry E. Swift has taken up the duties at Albany.

The positions at the other exchanges are being retained by veterans on the staff as follows: (Continued in Cincinnati): Norman H. Dixon, Des Moines; Charles E. Raymond, St. Louis; John Goring, Kansas City; John Howard, San Francisco; Paul Morgan, New Haven; Albert Nathan, Buffalo; Herman Phillips, Washington; Daniel Roche, Chicago; Elmer Rutter, Pittsburgh; Monte Rice, Los Angeles, and Howard E. Taylor, Seattle, and Fred Walters, Cleveland.

Walter Lindlar, formerly exploitation representative at Minneapolis, is at the home office, as assistant director of exploitation.

Los Angeles Profiteers Lead Company to Locate Big Studio at San Jose

A meeting of the directors of the United States Pictures Corporation was held at the Hotel Sutter, San Francisco, on October 26, and a site secured at San Jose. The directors at the gathering included Charles L. Boatwright, president; John Stewart Gordon, of Los Angeles, vice-president; S. X. Christensen, general counsel; O. N. Hilton, of Ontario, the scenario department; Charles W. A. Balsam, treasurer; John S. Williams, William J. Otts, and E. Howard.

Explaining the action of the company in coming to this section, President Bolettes said: "We became interested in the San Francisco region for two principal reasons. In the first place, we learned that a studio was being opened at San Jose; another reason was the fact that moving picture companies have not always got along very well with the people of San Jose. The merchants of that city have been very kind to us.

Another concern to cast its lot with San Francisco is the Golden State Motion Picture Corporation, which controls all production of H. H. Van Loan, the author, and which has arranged to film its productions at the plant of the Pacific Studios Corporation, now in course of erection. Its officers are Joseph Brandt, president; H. H. Van Loan, vice-president; Frank Burt, treasurer, and J. W. Watson, secretary.


TELLING ONE OF THOSE TALES
Scene from "Dead Men Tell No Tales," with Catherine Calvert and released by Vitagraph

"Flying A" Makes a Big Contract with A. M. Malone

Mr. A. M. Malone, owner of the Victory Theatre at Fort Smith, Arkansas, has just closed a contract with the American Film Company for several of its most recent specials. David Anderson's story, "The Blue Moon," a super feature, dramatized from a novel and played by well-known actors, which is the company's forthcoming release, "The Gamblers," "A Live Wire Hick," and "Peggy Rebels," head the list of contracts just received from Mr. Malone.

The bookings of these pictures are all for extended runs. With the aid of the press and the campaign book put out by the company for each picture, a systematic campaign is being conducted to show exhibitors how, by back of the right sort of exploitation, they may build up a following for the company's pictures that will result in a profit during a full week's run.

Use Bruce Scenics as a Setting for "Earthbound"

"Solitude," one of the single reel Scenics Beautiful made by Robert Bruce on his last trip to the Alaskan and British Columbia coast and released through Educational Exchanges, was used last week as a prologue with the showing of Goldwyn's "Earthbound" at the Imperial Theatre, San Francisco, and several of the motion picture critics of that city commented on the way that it fitted in with the unusual feature and how the atmosphere was maintained through the Imperial's presentation.

"Solitude" is subtitled "A Tale of the Lonesome Land" and pictures the lone wanderings of a man through mountain snowstorms and Nature's great open spaces and his content with the beauties of the world out of doors.
New Distributing Company Organized for Individual Producers by Walter E. Greene

Will be Known as Walgreen Film Corporation—Will Handle at Least 12 Pictures a Year—Three Productions Ready for Release—Gage Is General Manager

WALTER E. GREENE, formerly vice-president and managing director of distribution of the Famous Players-Lasky Corporation, announced this week that he had completed all the details for his own distributing organization for the sale and distribution of special productions of individual producers. Mr. Greene's new organization will be known as the Walgreen Film Corporation.

Mr. Green stated that his organization would handle for outright sale of negatives or for distribution on percentage arrangements the special productions of independent producers, and that his organization would operate in the American market through the recognized distributing channels of present distributing organizations, with all sales, however, under his personal supervision, thereby offering to the individual producer a sales organization that will be eminently fitted to secure for worthy productions the widest possible distribution.

Will Be Well Represented Abroad

In the foreign field he stated that he will be adequately represented through his present affiliations with foreign distributors and that arrangements were being completed now for additional representation in every country in the world.

"Every individual producer who is seeking a market for his product," Mr. Greene stated, "will find in our organization precisely the distribution that he has been looking for, consisting of intensive sales campaigns, elaborate exploitation and publicity on each and every production, together with up-to-date methods for the proper conduct of their business.

"Our organization has been founded on such broad lines that it will be possible for us to act at all times as the producer's representative from every angle of the industry."

Twelve Pictures First Year

"Our first year's output will consist of a minimum of twelve pictures, some of which are already completed and others in their initial stages of production. Every picture will be of the highest quality adapted for the screen from the works of well-known authors and dramatists—both native and foreign."

Announcement was also made from Mr. Greene's office that he contemplates making a trip of inspection. For this purpose he has secured the services of Langdon McCormack, the author of "The Storm," one of the hits of the recent Broadway season, for a scenario personally written by the author and based upon one of his well-known stage successes.

Three Pictures Completed

Three productions have already been finished and are in the hands of the Walgreen Film Corporation in the very near future. The first of these will be the H. O. Davis production of the world-famous stage success "The Immortal One" in the House," by Charles Rann Kennedy, with an all-star cast, which as a stage production was one of the outstanding successes of the American theatre during the last decade, having been continually before the American and Canadian public for over ten years. In its adaption for the screen, "The Servant in the House" has lost none of its charm or virility, and its story of brotherly love is one that will ever live in the memory of theatre-goers.

Another of the trio of pictures ready for immediate distribution is the Vera McCard, Inc., production, "The Good-Bad Wife," which has been adapted from the popular "Maclean Magazine" story, "The Wild Fawn," by Mary Inlay Taylor. This is an intensely dramatic story of American life with a universal appeal, plenty of heart in it, and suspense with a tremendous box-office value, in which Dorothy Greene and Sidney Mason are pictured.

Gage Is General Manager

The third production which will be released through Mr. Greene's organization will be that of "Hearts and Masks," produced by the National Film Corporation of America. This picture was adapted from the successful novel of the same name by Harold McGrath, and is a comedy-drama of excellent qualifications and of decided timeliness. Elinor Field and Wallace McDonald play the leading roles.

All three of these productions will be supported well in advertising in future by others of surpassing appeal and exhibition possibilities. Mr. Greene is negotiating for the distributing of these three productions at the present time for their immediate release.

Frederick Gage, formerly sales manager of the Famous Players-Lasky Corporation, has been secured by Mr. Greene as general manager of his new company, and together they are rapidly welding into shape the new organization.

Artistic Film Version of "Courtship of Myles Standish," Suitable for Church and School

A NEW film version of the "Courtship of Myles Standish," which should be an addition to film libraries for church and school use, and prove of value in the teaching of literature and history, has been made by the Associated Cinema Industries, Inc. This production is an artistic picturization of a well-known poem, which has been closely and faithfully followed, no extraneous matter being introduced in the endeavor to add "pep" and "punch."

The first scenes shown are present day views of the old historical spots connected with the life of the characters of the tale. Then follows the old romance of John and Priscilla Alden, set in the picturesque background of the quaint dress, furnishings and customs of the Pilgrims.

Quotations from Poem

James A. Fitzpatrick, who adapted the picture, well in the sense of the poem, has used quotations from the poem in the title, combining them with the action in a smooth development of the story. This is a five reel picture and has been well tinted.

The Tercentenary of the Landing of the Pilgrims makes this production a timely one.

"The Bait," Starring Hope Hampton, Is Slated for Early Release by Paramount

Hope Hampton's latest starring vehicle, "The Bait," which was adapted from Sidney Toler's stage play, "Tiger Lady," and was directed by Maurice Tourneur, has been purchased by the Famous Players-Lasky Corporation and is slated for early Paramount release.

In this production Miss Hampton's work as a screen artist of promise and ability stand out more forcibly than in anything that she has previously done, the producers say.

Permits of Wide Display

The story itself, it is said, a happy selection which permits of a wide display of dramatic emotion, balanced by a proper amount of comedy relief. It is the story of a young girl who becomes the victim of a gang of blackmailers, but who finally emerges triumphant through the love of a man.

The production is reported to be rich in "atmosphere" detail and spectacle. In this respect it will be noted that one of the most spectacular pictures ever produced presents one of the big moments of the play, when, at the "Folies Bergere," in Paris, and during the performance when the house is jammed with people, the performing lions break through the cage and, tearing everything before them, create a panic.

"SEVEN YEARS AND STILL GOING!"

"These SIMPLEX machines have been in use for 7 years and are still going."

Bohemia Theatre, Cleveland, Tenn.
December 5 Release for Pathé Serial, “Velvet Fingers,” a Seitz Production
Will Be Organization’s Seventh Chapter Play Release During 1920—Marguerite Courtot Stars with Seitz, Who Directs Fifteen Episode Play

A NEW Seitz production will be the next serial release by Pathé. On December 5, simultaneous with the issue of the final chapter of the Ruth Roland vehicle, “Ruth of the Rockies,” the first episode of “Velvet Fingers,” a fifteen chapter serial starring George B. Seitz with Marguerite Courtot, will be released. The new picture will be Pathé’s seventh serial release during 1920, a year notable above its predecessors for the artistic advance and increased popularity of the episode pictures. The serial program for this year is brought to its close with the issue of “Velvet Fingers” and Pathé is confident that the latest Seitz offering in every way merits the distinction accorded it by its place on that schedule.

“Velvet Fingers,” the first fifteen episode picture in which Mr. Seitz is starred, his two former vehicles being in ten chapters, is from the pen of Bertram Millhauser and was adapted by James Shelley Hamilton. Its story is concerned with the adventures of a gentleman-crook, a part in which Mr. Seitz will appear.

Seitz Also Directs

In accordance with his practice since forming his own producing organization, Mr. Seitz directed the picture in which he will star. It is under these conditions that this resourceful screen luminary was able to develop fully the ideas he formed during a long career in the making of serial plays. Mr. Seitz believes there should exist no sharply defined line of demarcation between the artistic qualities the serial and the feature, and with his first production as a producer, director and star, “Bound and Gagged,” he proved that the episode play lost none of its appeal through the addition of artistic setting, plausibility of plot and a vein of humor.

Marguerite Courtot makes her third appearance opposite Mr. Seitz in “Velvet Fingers.”

Monty Banks in New York; Will Make Short Journey to Europe in November

Monty Banks, the comedian who is producing two reel comedies for Warner Brothers for distribution through the Federation Film Exchanges of America, Inc., is a visitor in New York, where he arrived from the coast last week. Mr. Banks is spending a few days in New York, looking the big town over and meeting a number of the powers that be in film circles preparatory to a short journey to Europe.

He will sail on November 28 for a flying trip to France and Italy, where he expects to remain about ten days, returning directly to the coast to continue to produce comedies. During Mr. Banks’ appearance in Europe Warner Brothers are building a new studio at Hollywood on four and a half acres, and increasing their production facilities generally.

Supreme Court Grants Warner Brothers New Trial but Denies Patrick Powers

PHILIP E. MCCOOK, supreme court justice, has just handed down an interesting decision in which he grants the petition of the Warner Brothers, formerly head of the Warner Motion Picture Features Company, that they be granted a new trial in the suit brought against them by the United States Printing & Lithographing Company, but denies the same relief to Patrick Powers, who was a co-defendant with them in the suit.

The lithographing company sued to recover $52,000 which it is claimed they advanced to the Warner company before it became insolvent, which was used to liquidate many obligations, and that Mr. Powers had obligated himself through guarantees for joint payment of these advances. The case was tried last fall and a jury rendered a verdict in favor of the lithographing company. On appeal a new trial was granted, and again a jury a few weeks ago rendered a verdict in favor of the lithographing company for the full amount sued for.

Both the Warners and Mr. Powers once more sought a new trial on alleged new evidence. Justice McCook in the decision finds that the Warner Brothers are entitled to a release from any alleged obligation to the lithographing concern, as there was overwhelming evidence that they withdrew from the features company which bore their name, and upon whom rested the primary obligation, and that their action under agreement was later on ratified by the lithographing company.

With Mr. Powers, however, the court finds a quite different question is presented, as he had signed a paper covering “any and all obligations” of the features company, of which he was a stockholder and treasurer.

Finally the decision says: “It is to be noted that this is now the second instance where a jury has decided for this plaintiff. The contention that by setting aside the verdict as against the Warners, Powers would be exposed to some hardships is without merit, for no adjudication is involved and any right of contribution against them which he may now have is under this decision retained. Motion to set aside verdict as against defendant Powers is denied.”

Farnum’s New Role

Following the wonderful reception given the picturized version of Justin Huntly McCarthy’s internationally famous play, “If I Were King,” William Fox will present William Farnum in the role of a Western character in “Drag Harlan,” from the pen of Charles Alden Seltzer. J. Gordon Edwards directed the story.

DEAD MEN TELL NO TALES

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BOTH OF PATHE SERIAL FAME

George B. Seitz and Marguerite Courtot, who are playing the leads in the new Pathe serial called “Velvet Fingers.”
Fox Serial, "Fantomas," Being Crowded with "Stunts" by Director Sedgwick

The second William Fox serial, "Fantomas," is scheduled to begin in November, and the studio is gearing up for a furor. "Fantomas," which is a "monster" serial, is the word that comes to the Fox offices. "Director Sedgwick is crowding more stunts and thrills into one episode than most exhibitors have found in fifteen," it is alleged.

In fact, Sedgwick has put so much real stuff into the story, it is said, that he has been instructed to make twenty episodes of it instead of fifteen. He has a wealth of water stunts and thrills already completed. He also has lions and tigers and alligators. He has the motor-boat incidents that are said to be hair-raising. In one of these Edna Murphy is jerked from the water. The boat which does not even sink its pace.

Mr. Murphy, by the way, is acquiring some fame for "nerve." She is also shown while real bullets are making splashes in the water around a rowboat in which she is trying to elude pursuers.

The company officials who have seen the episode so far completed declare the serial will be a bigger drawing card than "Bride 13." The story claim for the "Fantomas" serial is that it will have a logical story from beginning to end. The thrills are not being dragged in by the heels, but are part of the story, reports state.

The story is by French authors of detective tales, Marcel Allain and Pierre Souvestre. The works of these writers have been translated into thirteen languages.

Vitagraph Nearly Ready with "Black Beauty" Film

Production of Vitagraph's elaborate picturization of Anna Sewell's well-known story, "Black Beauty," is rapidly nearing completion at the Western studio of that company, under the direction of David Smith. The magnificent animal which plays the title role recently won a prize at the Los Angeles Film Festival.

The average "dual role" portrayed on the screen is the occasion comparatively rare when so compared to the role which Jean Hersholt, who is the "Black Beauty" and the little old-fashioned girl of the book. Miss Paige must play this character from the ages of three to fifteen. The problem of this part depends much of the simple, beautiful romance of the book. James Morrison has a paralleled male role in his impersonation of "Terry Blemfield," the Vicar's son.

The remainder of the cast was carefully selected as "Black Beauty" is a play of types. George Webb plays the polished "beauty." John Stepping and Mollie McConnell take the part of Squire and Mrs. Gordon; Leslie T. Peacocke and Adele Parring are seen as Lord and Lady Wynvaring; Robert Cross and Margaret Mann play the Vicar and his wife; Colin Kenny is George Gordon, brother of the heroine; Farmer Grey will be done by George Pierce.

Fore he completes his work and will probably return to the Coast in December.

Arthur Kane, who left for the Coast with Mrs. Kane October 21, will motor to Los Angeles from San Francisco on November 6. Charles Ray will send his car to bring Mr. and Mrs. Kane to Los Angeles.

Milton Hoffman, who has been in Europe for the Famous Players-Lasky for a long time, stationed at the F. P. L. studio in London, just returned and leaves almost immediately for the Continent.

John Powers, of Los Angeles, representing the Texas Film Corporation, was stopped in the hotel Astor for the past three weeks, underwent a minor operation for a case of incipient blood poisoning. Mr. Powers thoughtlessly extracted a hair from the index finger of his right hand and it started a pus accumulation that spread through his arm. Quick action averted a more serious condition. Aside from carrying his arm in a sling for a few days, Mr. Powers suffered no inconvenience.

Tamar Lane, formerly publicity manager of studio publicity of the Selznick Enterprises, is now assisting with the Selznick house organ, "The Brain Exchange," edited by Edward V. Dulring.

Raymond S. Peck, superintendent of exhibitions and publicity for the department of trade and commerce for the Canadian Government, located at Ottawa, is making propaganda productions for bi-monthly release.

M. Fisher is sales manager for the Famous Players-Lasky Film Service at Toronto, Ontario.

The sudden return of Walter J. Porges, touring representative for the D. N. Schwab Productions, Inc., from the Coast to New York City, is coupled with the announcement of his sudden illness.

Porges was taken sick in Kansas, but disregarding physician's advice, went on with his itinerary, successfully placing the Schwab pictures before David Butler throughout the country. In San Francisco his condition became so acute that his wire to Joseph Klein, general manager, brought a response from the latter that he return immediately.

Porges' case, while diagnosed as serious under the care of a specialist, is recovering rapidly.
Elinor Glyn Discusses Scenario Writing: Picks American Business Man for Hero

By MARY KELLY

DEEMING the inaccuracies of the modern-day detective story to be the fault in the achievements of a magnificent industry, Mrs. Elinor Glyn, English novelist, who is one of the late acquisitions to the Famous Players-Lasky staff of writers, touched upon the subject of what she hopes to do for the moving picture screen. Mrs. Glyn, who is best known for her "Three Weeks," "The Career of Catherine Bush" and "The Reason Why," has been gathering impressions of America since her arrival in this country a week ago.

"I want the picture fan to look for the truth in what I write, and I don't want him to be disappointed," she said while in Chicago Sunday on her way to the Famous Players-Lasky studio in California. "Nothing except the truth ever really makes an impression, and the truth, whether the spectator is conscious of it or not, always carries conviction."

Bent Upon Photographic Life

"I think American society dramas are especially deficient in this regard. We all know how the British deplore the inaccuracies of the modern-day detective story in depicting English royalty and aristocracy, and it seems to me that your writers are equally insincere in picturing conventional life in America. If only you would take hold of the vast wealth which is lavished upon sets and material detail could be converted into a conscientious study of nature pictures would reach a new zenith."

"If you go in for realism at all, why not be thorough about it? Of course in your splendid places, where romance is the end and aim of art, we don't expect nor want realism. We want to be thrilled by the spectacular — the impossible. Similarly in a September story, like the "Miracle Man," which, to my mind, is beyond criticism, we do not find life as it is, but a sublime, inspiring example of what it might be."

"I have set my heart upon photographing life, and I do not expect to create any characters or situations until I have made them a study," Mrs. Glyn continued in outlining her plans. "I am going to enter the Paramount studio as a pupil, not as a writer. I want to meet the directors and stars and learn from them."

"What interests me most about your exceedingly interesting America is the psychological process by which the American business man achieves success."

"The hero of my first photoplay will be a man about forty, one who has arrived. The dashing young hero is no longer so popular. It is the man who does things that the public is interested in. It seems to me that the movie studio head of the house never has been given the recognition in literature that he should have. Here in America it is the woman who is primarily acknowledged to be attractive, whether her real life or on the screen. The husband has never been entirely appreciated as story material, and yet he is a most fascinating subject."

"While traveling across the country I am looking for a representative type. I want to study him."

An appropriate interruption followed here, when Mrs. Glyn's secretary stepped into the room, and a large folder was put into the hands of the author. The folder contained a telephone message from the producer of the "Establish." It read: "Mrs. Glyn, thank you for the daily press, which is being sought. She dismissed this intrusion with a laugh and went on.

"This is even a rather serious matter with me. I can't repeat often enough that I want my portraits to be human. No amount of money could tempt me to make them otherwise, and I am convinced that, after a careful study, I can give the screen public what it wants; and I do not hesitate to say that I can make millions of dollars for this wonderful industry."

"The Barbarian" Soon to Be Released by Pioneer

"The Barbarian," a "Pioneer Master Special," starring Monroe Salisbury, will shortly be released according to an announcement issued recently by Miss A. L. Eiricourt. This story is by Theodore Seixus Solomons. The screen version was arranged by E. R. Heath.

The theme centers around Eric Strafe, played by Monroe Salisbury. Brought to the wilds of Canada at the age of two years, Eric was raised according to the wishes of his father, who has sickened at the false standards of so-called civilization. Eric becomes a true child of nature. He is approaching manhood when a group of eastern capitalists scheme to obtain possession of the vast tract of land containing rare mineral deposits and valuable timber, which the elder Strafe had been gradually accumulating as an estate for his boy.

Eric's father dies, and the capitalists invade Eric's land, claiming the right of way through a forged agreement with his dead father. Here he meets Floria Heathering, portrayed by Jane Novak, daughter of the head of the syndicate, to whom he seems a barbarian.

After exposing the man responsible for the forgery and soundly whipping him, he orders the members of the party off of his domain, but the girl sees him bathe the wounds of the man he thrashed and her admiration for him turns to love.

Eric relents and agrees to turn his property over to Floria's father, providing there shall be erected a conservatory for the musical education of poor girls, which Floria long desired to establish.

The Canadian forests and lakes provided Salisbury with rich and natural settings in which his artistry attains its greatest heights, it is said.

Legionnaires to Witness "Movies in the Making"

"Movies in the Making" is to be a feature of a three-day national celebration of the American Legion to open on Armistice Day, November 11, at League Baseball Park in Washington and continue for two days. A complete studio and equipment is to be installed by Charles Wallach, who as a lieutenant in the army had charge of many of the important motion picture productions of the government in the recent war.

Aneth Getwell, who won the "Fame and Fortune Contest" of the Motion Picture Magazine, Classic and Shadowland, from $5,000 entries, and received a principal role in a five-reel feature, "Love's Redemption," produced by Eugene Bremer and to be released by C. B. C. Film Sales Corporation of New York, and who has just released an engagement with the Ziegfeld Folies to remain in motion pictures, will head the cast in a special picture to be made during this celebration. Kenneth Carson, loaned by Coscardia Productions, Inc., of New York, will play the principal male lead and a supporting company of pretty girls includes Anna Paulson, Stella MacIntosh, Blossom McDonald, Peggy La Verne, Louise Bosley, Polly Mayer and Dolores Mendez.

Raphael Berretta Sued

Suit has just been filed in the New York County Supreme Court by Bijijor and Hart, Inc., against Raphael Berretta, head of a large moving picture concern in Paris, France. The plaintiffs allege that on June 3 they made a contract with Berretta to lease to his concern the motion picture, "Paul J. Rainey's Heart of the Jungle," including cartoon and review, consisting of $2,000 feet of film, with the right to produce it in France, Belgium and Holland. They charge that $2,500 due them on delivery of the picture at the office of the defendant in Paris was not paid and seek judgment for $3,500.

Rubbernecking

(Continued from page 214)

in the "Magic Life," discovered the Douglas MacLean, actor, where a trial was going on with a Chinaman on the witness stand, climbed up on a scaffolding and posed for a still, tried to ride a tandem bicycle and got bucked off — had the time of her life generally.

Miss Lawrence told me when I first met her that she had no intention of trying to come back to the pictures, and I think she meant it — then. But I happen to know that she received at least two tentative offers while she was here, and I think that maybe the come-back is round. Whether she is round in her bonnet to a considerable extent when she seized the rattler for Frisco.

And why not? Some of the newer crop of fans do not remember the first star of the pictures, but there are millions who do remember her, and many exhibitors who remember what it meant to their box offices when they announced, "The Biograph Girl Tonight."
Walter F. Wanger Now General Manager of Production of Famous Players-Lasky

IN a reorganization of the production forces of the Famous Players-Lasky Corporation, which aims to bring the varied production activities of the company under a more centralized control, Jesse L. Lasky, first vice-president in charge of production, has appointed Walter F. Wanger general manager of production, with control over all of the company's production units in the East, Los Angeles, London and India.

By Mr. Wanger's appointment the producing centers of the company will look to the New York office for general guidance and supervision. From the New York office will be handled the general production policies of the company, as they apply to London, Hollywood and Bombay, as well as the Eastern studios. Mr. Wanger will leave next month for a brief trip to Hollywood to inspect the Lasky studio. In the spring he will go to London and sometime next year will visit the new Famous Players studio in India.

In announcing the appointment Mr. Lasky paid a high tribute to his new general manager. "Since his coming to the company," said Mr. Lasky, "Mr. Wanger has shown a grasp of production detail and a grasp for the future that stamp him as one of the really big producing executives of the industry. He has introduced several new policies and his appointment as general manager of the department will more closely knit the world wide production activities of the company."

Morosco to Build $1,000,000 Theatre and Plans Taking Over Large Studio

OLIVER MOROSCO PRODUCTIONS, INC., announces the actual filming of the first Morosco picture will begin November 1st in Los Angeles and the construction of a $1,000,000 theatre will begin in 90 days.

The new theatre, which will be devoted to the production of pictures, those made by the Oliver Morosco Productions, Inc., vaudeville and symphonic music. Following the completion of the first picture, "The Half Breed," which will direct Mr. Morosco will go to Europe to obtain novelty acts for the theatre and also to plan the film production.

The first Morosco production will be made in Los Angeles and it is said one of the largest studios on the Coast later will be taken over by the Morosco corporation, when three pictures will be under way simultaneously.

While it is the policy announced by Mr. Morosco to make each production "personally" up to the standard set by his stage successes, it is believed the facilities will be such that there can be creditable output on the theatre's opening day. Already there are nineteen of the plays being prepared in the scenario department. It has been the demand of Mr. Morosco that the scenario department account for the stage stories. In fact, it is stated that this desire has been one of the strongest factors in bringing him into the film business.

The scenario department was one of the first organized. Among others it involves Anna Nichols who wrote "Linger Longer Lovers," and the Hatton's E. E. Rose, Maude Fulton, Jane Feigl and others will contribute to the scenario department.

Many of the Morosco stars will be seen in the Morosco pictures. Among them are Charlotte Greenwood, Maude Fulton, Grace Valentine, Warner Baxter, Francis X. Bushman, Beverly Bayne.

Stoll Film Company's English Studios Now Possess New Technical Equipment

THE Stoll Film Company, Ltd., of London, the productions of which will be distributed in the United States by the Stoll Film Corporation of America, is making extensive additions to its manufacturing facilities in England. The company has converted a large aeroplane factory at Cricklewood into a studio, laboratory and general offices which it is stated is the largest plant devoted to motion picture making in the British Isles. The Cricklewood establishment will supplement the large studio at Surbiton, which has served the company since it began producing pictures and which will be continued in active operation.

The outstanding feature of the latest example of Stoll enterprise is the extensive lighting equipment, which is in charge of W. T. Skidmore, an expert formerly connected with the Famous Players-Lasky forces in this country. The apparatus was selected following an inspection of the best studios in the United States, France and Italy by George King, formerly general manager of the Stoll Film Company and now president of the Stoll Film Corporation of America.

Consequently the technical equipment of the Cricklewood plant represents the last word in efficiency. There are, for instance, forty banks of Cooper-Hewitt mercury vapor lamps, four sunlight arcs, twenty-four Wohl碘 gas, twenty Wohl duplex toplights and twenty Wohl tilts. Also there are ten Klieg spotlights of 70 amperes each and three of 100 amperes each, as well as eight semi-indirect Wohl toplights.

One of the novelties of the studio is a stage, parts of the roof of which are of glass. Here unusual effects have been secured by shooting streams of light through from below.
Douglas Fairbanks' Next Picture
Is Titled "The Mark of Zorro;"
Mixture of Melodrama and Comedy

THE MARK OF ZORRO" has been selected as the title for the fourth Fairbanks' production to be released by the United Artists Corporation, the release date having been set for December 5, according to the announcement just made by Hiram Abrams, president of United Artists.

The Fairbanks studio is all enthusiasm over this production and at a pre-review of the picture in Los Angeles last week critics and newspaper men declared it to be the best picture "Doug" has ever made. This success is due to some extent to the ingenious story by Johnston McCulley, "The Curse of Capistrano," which appeared in the All Story Weekly Magazine, from which the picture was adapted. Besides being consistently dramatic, it is filled with swift action, a gingery mixture of melodrama and vigorous comedy, crammed full with thrilling and funny angles.

The picture is described as rich with surprises and with an intensely human interest luring adventure, together with many spectacular episodes, giving "Doug" numerous opportunities for the display of his athletic propensities. He performs a multitude of neck-breaking, agile feats, wears his infectious smile, and throws such a tremendous amount of devil-may-care "pomp" into the dual role he portrays that everyone that has thus far seen the production hails it as his best screen offering.

The background of the story is centered around southern California, nearly a century ago when its destinies were zealously guarded by the Spanish settlers. History records the occasions when the Spanish emigrated to the southwest of North America in a climate somewhat similar to that of their native country. They brought with them their apprenticeship on the ground that the depictions scenes that truly resembled life as it actually existed during the period of the story, a good deal of time was consumed in the research work by the Fairbanks organization.

A replica of the entire city of Los Angeles as it existed during those stirring days was constructed at a great expense. Over 100 genuine types were secured for the purpose of realism. They can be seen in the picture attired in their native costumes and pursuing their usual vocations. In fact, every incident to the most minute detail has been given careful attention.

It is a dual role that Fairbanks is called upon to essay. As Don Diego Vega, the young man, he leads a secluded life. He exhibits a fondness for books and quietness. Anything of an excitable nature was abhorrent to him and never was he found mingling with the populace in their various festivities.

But when he becomes awakened to the oppression and persecution, without justification, of the natives by these in power, he feels that the time has come to act. Disguised as Senor Zorro, he executes various exploits practically unaided in the attempt to free his people from the despot's yoke. He becomes transformed into a veritable dynamo of boundless energy. There is a girl in the story that really furnishes the strong love interest.

With Noah Berry, Robert McKim, Charles Hill Mailes and Marguerite De La Motte, his leading woman in the cast, Fairbanks has left nothing undone to assure the public the best obtainable in motion pictures. Fred Niblo directed the production.

Receivership Follows Labor Troubles of
Butte Theatre of Jensen & Von Herberg

THE Rialto, Butte's largest picture theatre and one of a chain of houses in the Northwest controlled by the Jensen & Von Herberg interests, is in the hands of a receivership.

His appointment last week followed the granting of a petition filed in the district court in which Louis Dreibels and James Rowe, owners of half of the stock of the theatre, valued at $250,000, asked for a dissolution of the partnership and a sale of the company's property on the ground that the attitude of Jensen & Von Herberg in the labor troubles involving their theatres on the Pacific Coast and in Butte had ruined the business of the local theatre.

Boycott Still in Force

Counsel for the non-resident shareholders have filed notice of appeal to the Supreme Court from the order granting the application for a receiver.

When a controversy over the wages arose between the musicians and projectionists' union in one of Jensen & Von Herberg's theatres in Tacoma, June 15, 1920, it extended to other houses owned by them in Seattle, Portland, Bremerton, Yakima and Butte. Here, on July 9, the union instituted a sympathetic strike and declared a boycott against the Rialto which is still in force.

No Effort to Settle

Jensen & Von Herberg, Rowe and Dreibels claim, have made no effort to settle the strike, which, although only a sympathetic one, has injured the Rialto to such an extent that it is insolvent. Furthermore, they declared on the stand at the hearing of their petition, that Jensen & Von Herberg have refused either to retain their own interests or acquire theirs, at the same time rejecting any offers made by them looking toward the settlement of differences with the labor organizations, despite the terms of their partnership agreement.

Can Sell at Auction

Up to July 9, 1920, the plaintiffs alleged the theatre was being operated at a profit but that after that date that dividends ceased and operations were conducted at a loss. Because they had no power to remedy this situation, they asked for the appointment of a receiver to protect their own interests.

Under the authority given the receiver, George F. Louensberg, a member of a Butte brokerage firm, he has the power to sell and dispose of the property at public auction and wind up the business of the corporation, but no steps in this direction will be taken pending the appeal to the Supreme Court.

New Sunshine Comedies

"Her Dog Gone Widow" and "Pals and Petticoats" are the names of two new Fox Sunshine comedies which will be issued in the near future. The famous Sunshine Widows have the support of long established comedians of the screen in both these productions.
Star of Torchy Comedies Makes a Hit
With Appearance at Brooklyn's Strand

JOHNNY Hines, portrait of Sewall Ford's celebrated red-headed office boy in the Torchy Comedies, scored a success last week with his personal appearance at the Strand Theatre, Brooklyn, in connection with the showing of "Torchy in High," his third two-reeler made by Master Films, Inc., and released through Educational Exchanges.

While New York audiences are fairly familiar with personal appearances and are not so easily impressed as others, the manner in which this one was staged scored an unusual hit. "Torchy in High," centers around an automobile and Torchy's efforts to see Vee, the heroine of the Ford stories. Eventually Torchy recovers the car for whose disappearance he is responsible, and the final scene shows Auntie telling Torchy that he is welcome any night at her home but that the lights go out at ten. And Torchy stretches out his hands and replies, "I'll be there at ten."

Just at the conclusion of the picture, Edward L. Hyman, managing director of the Brooklyn Strand, and Torchy Hines, standing in the orchestra, costumed as he was at the end of the picture and standing with his hands outstretched. After the applause that greeted him the star told a number of stories, carefully avoiding the usual "star stuff" and confining his talk to topics of the day. He was seen every evening during the week that the picture played.

According to Educational, there has been a marked increase in the demand for the Torchy Comedies. Being an entirely new brand the bookings were slow at the start, but it is reported that every theatre that has shown one has promptly booked the entire series and they are regular features at such theatres as the Rialto in Washington, D. C., Euclid in Cleveland, Tivoli in San Francisco, Rivoli in Toledo, Walnut in Cincinnati, Strand in Louisville, Butterfield and Robinson in Detroit, Vignola Theatre in Milwaukee, the Twin Cities, the Rowland & Clark chain in Pittsburg, Turner & Dahnken theatres in California, Jensen & Von Herberg theatres through the Northwest, the A. H. Blank theatres in Nebraska and Iowa, the Skouras theatres in St. Louis and similar circuits throughout the country.

According to Torchy Hines, he has never shown a series of comedies that have made a success exceeding that of the Torchys at the Brooklyn Strand.

Paramount Election Returns Given to
Five Hundred Motion Picture Theatres

PARAMOUNT exploitation service gave prompt election returns Tuesday night to approximately five hundred motion picture theatres in three large cities. In New York City, Chicago and Detroit returns were furnished through the exploitation representative of the organization by special arrangements made with a local newspaper. Audiences were kept seated long after the usual closing hour and the theatres continued to do business in many cases until well after midnight.

Aber Robinson, exploitation representative at the New York exchange, concluded arrangements with the New York American whereby returns were furnished to two hundred theatres in the city and outlying districts showing Paramount pictures. The Keith houses figured prominently in the arrangement, while theatres in Hoboken, Mont Vernon, New Rochelle and Jersey City were included in the service.

Suggested by O. A. Doob

The idea was founded in large measure on the suggestion of Oscar A. Doob, Chicago exploitation representative, who concluded a similar arrangement with the Chicago American.

Daily advertisements in the Chicago American read: "Election returns at your nearest theatre. The Evening American always, trying to give public service, prepared and perfected arrangements in cooperation with Paramount Pictures for the showing of up-to-the-second election results at hundred Chicago theatres. Ruben Wells said that this was the largest distribution of election news ever attempted by any newspaper.

Maurice Whelan, exploitation representative at the Detroit exchange, perfected a similar plan with the Detroit Journal by which more than one hundred motion picture theatres in the Detroit territory were given election return services.

Plan Succeeded

Reports indicate that the plan was successful. Managers of houses showing Paramount pictures which benefited by the arrangement in three cities declared that the attendance was above normal and in the majority of cases the houses were packed to capacity. Many of the managers attributed this to the special election return service which had been provided.

Returns were given the theatres by telephone every fifteen minutes so as not to interfere with the program. In most instances the returns were read from the screen as part of the regular program. Theatres as well as heralds and posters were used by the theatres participating in the service, in announcing this unusual attraction for their election night patrons.

Storm Gets Martin as Art Director for Gish Picture

JEROME Storm has added to his production staff Irving J. Martin as art director and title illustrator for the first Lillian Gish production bearing the Storm trade mark.

Mr. Martin is the artist who originated the unusual scheme of illustrated subtitles for Thomas H. Ince pictures. He was associated with Ince for six years, during which time Mr. Storm was directing Enid Bennett and Charles Ray. It was through this association that the director was able to secure the artist's services.

According to the terms of Mr. Storm's contract with the Frohman Amusement company, the Lillian Gish picture which he is now directing will bear the trademark of Storm Pictures.

Vignola Production for
Paramount Nearly Ready

With only a few minor roles remaining to be cast, and with every other detail completed, the fourth of the Vignola Special Productions for Cosmopolitan-Paramount will likely be under way shortly, according to reports.

The forthcoming production is based on a powerful dramatic theme which received widespread attention and comment recently when it was first revealed to the public in fiction form, it is stated. It is not a problem nor a propaganda subject, but a novel and surprising treatment of a popular phase of everyday life. The interiors will represent the last word in artistic charm combined.

An all-star cast is now being assembled but slowly because of the difficulty in selecting the particular types required.

KEPLER & HOCHMAN, Lawyers

for the convenience of their clients in the Motion Picture Industry, have opened branch offices in the Astor Theatre Building, 45th Street and Broadway.

Main Offices will remain at

Suite 701 to 707 . . . . . Woolworth Building
All New York Likes "Race of the Age,"
Educational's Great Sporting Picture

Its Two Reels Filled with Thrills and Intense Interest, the
Feature Appeals Alike to Horseman and Amateur—
Exploitation Brings Record Crowds

Last week and the previous one New York saw a record set in the exploitation of a picture in the campaign put on for "The Educational Film Corporation's exclusive picture of Man O' War's victory over Sir Barton at Windsor, Ont., which is having its premiere at the Strand, New York, and the Strand, Brooklyn.

This is said to be the first time that two of the leading theatres of the country have not only made a subject the dominant part of their bill, but have given the most prominent portion of their lobbies over to its display for a full week in advance of the actual showing. Box office receipts for the first two days of the engagement indicated that both theatres are likely to set a new attendance record.

Knowing that all cameras of every sort, excepting the fourteen in the hands of its own staff, was barred from the Kenilworth Jockey Club track, Educational purposely made no effort to hurry the prints on "The Race of the Age," preferring to wait until it could be properly assembled and titled. More than 5,000 feet of film were made during the course of the race itself by the standard motion picture cameras stationed at every point of vantage, the panoptics and the slow motion machines, and therefore great care had had to be used in the selection of the material in cutting the picture down to two reels.

In all of its announcements Educational is laying stress on the fact that "The Race of the Age" is not merely a race picture but a dramatic spectacle that will interest the woman and child knowing nothing of the turf just as much as the most ardent follower of the "sport of kings." Every sordid element on the race track has been eliminated from the picture and the story has been made one of accomplishment, seeking to prove that good breeding, careful training, clean living, devotion to duty and a stout heart win the race of life. According to critics who saw the picture at private showings, the film has reached a dramatic height that has never been attained in a feature with the race scene as the "punch."

In addition to the great amount of publicity given Man o' War-Sir Barton contest and the hundreds of stories that have followed the retirement of the world's super horse, a great amount of publicity was gained by two private showings of the picture, one at a dinner given by Samuel D. Riddle, owner of the victor at his farm at Glenn Riddle, Pa., and the other at a banquet at the Police Club, New York, in honor of the horse's trainer, Louis Feustel. In these columns of publicity there was the highest of praise for the picture by the leading sporting writers of the East.

Wide Exploitation

The result was lively bidding for the pictures among New York theatres and the film was awarded to the two Strands after a contract had been offered for the entire circuit at a price that is said to have broken all records for two-reel offerings.

The week before the showing saw a greater portion of the lobby of the Strand given over to the announcement of "The Race of the Age." Fronting on the street were two huge posters, one reproducing in greatly enlarged form the letter of the Kenilworth Jockey Club, giving exclusive rights to make the picture, and another an announcement carrying the statement of Managing Director Joseph Plunkett that he regarded it as a privilege to show the greatest racing picture of all time.

A majority of the lobby frames were filled with announcements of the film and from the ceiling, suspended by the Riddle colors were still other announcements. During the week preceding the showing, announcements were made from the stage of the Strand, something that has been done only on one or two occasions in the history of the theatre.

Tags on Autos

Educational itself conducted a striking exploitation campaign in behalf of the picture, linking it up with the last week of the year's racing at Empire City track. Thousands of tags bearing on one side the legend, "Route Instructions," and on the other the announcements of the picture were attached to the steering wheel of every automobile that visited the race track. In an envelope labelled "A Tip on the Big Race," some 5,000 herald announcements of the picture were distributed to the crowds. Special advertisements were carried in the racing papers.

For the first time in the motion picture history of New York advertisements were carried under the list of the entries in the official racing card at the Empire City track.

According to Educational, "The Race of the Age" has already been booked at more leading first run theatres than have ever played any two-reel picture and the volume of inquiries indicates that the total bookings will far surpass all records.
Third of Pearl White Feature Series Is Among Fox Releases for November

“The Thief,” an Adaptation of Bernstein’s Play, Directed by Charles Giblyn — Other November Stars Are Russell, Walsh, Eileen Percy, Clyde Cook

Prominent in the list of releases scheduled by William Fox for November is the third of the Pearl White series of feature productions. “The Thief” is its title and it is a screen version of Henri Bernstein’s great play. “The Thief” will be recalled by theatregoers as a notable stage success in New York, London and Paris, after which it gathered many honors on the road.

Under the direction of Charles Giblyn, who also staged the Pearl White vehicle, “Tiger’s Cub,” now being shown, this story gives the famous star her first opportunity in feature productions to wear the fashionable gowns which gained for her in her serial career a reputation as one of the best dressed stars of the silent drama. “The Thief” was adapted by Max Marcin, well known Broadway playwright, and Paul H. Sloane, one of the younger veterans of the Fox scenario forces who has contributed several successful original plays. In the cast supporting Miss White is the name of Charles Waldron as leading man adds another to the steadily growing list of well known stage figures who have answered the call of the screen.

Another Fox November release is a production starring that increasingly popular actor William Russell, the title of which is “The Iron Rider.” The story is by Frank L. Packard and is said to be quite as strong in its type and character as was this author’s “The Miracle Man,” “The White Moll” or “From Now On”—the last-named a recent release by Fox with George Walsh in the stellar role.

Scott Dunlap, a capable director, is responsible for the staging of “The Iron Rider.” Among those supporting Russell are Ohl Vale, Arthur Morrison, Wadsworth Harris and George Walsh.

Another George Walsh picture is forthcoming in November. Written for this star by Thomas F. Hufnagel, “The Plunger” offers the stalwart young actor a sort of role rather different from his usual athletic type. A “mile-a-minute drama,” its called by the producer, with Dell Henderson as director it is said that Fox has another good one for Walsh. This is the third production Mr. Henderson has made with Walsh, the other two having been “The Shark,” also from the pen of Mr. Fallon, and “The Dead Line.”

“The Land of Jazz”

The charming Virginia Viti, who played with this star in “The Dead Line,” rose to critical favor of him in “The Plunger.” The cast includes also such sterling players as Byron Douglas, Richard Neill, W. S. Harkins, Inez Shannan, Edward Boulden, Irving Brooks and Robert Vivian.

A comedy of the liveliest sort in which Eileen Percy, one of the newest Fox stars, will appear is “The Land of Jazz.” The title in itself is suggestive of jollity and swift motion. The story is an original by Barbara LeMarr Deely, adapted and directed by Jules C. Furthman, and is reported to furnish Miss Percy with the most sparkling role in which she has appeared. A fine cast surrounds the star, including Herbert Hayes, George Fischer, Ruth Stonehouse, Wilson Hummel, Franklyn Farnum, Harry Dunkinson and Blanche Payson.

Second Clyde Cook Comedy

The second of the Clyde Cook special comedies to come from the West Coast studios of Fox will enter the first-run theatres in November. It is called “The Huntsman” and follows “Kiss Me Quick” in order of release. According to Fox reports, it is “just another scream” from beginning to end. It was directed by Jack Blystone who has been associated with Fox for a long time making comedies at the Hollywood studios.

In the month’s releases are the usual Sunshine Comedies and Mutt and Jeff animated cartoons. There are two Sunshine “His New Girl” and “Pretty Lady,” and the Mutt and Jeff comics listed are “A Tight-Rope Romance,” “Farm Efficiency,” “Cleopatra” and “The Medicine Man.”

“Bride 13,” the big Fox serial, continues through the month and Fox News, now in its second year, will release eight numbers.

Levey Corrects Statement

Harry Levey, president of the Harry Levey Service Corporation, has asked the Moving Picture World to correct a misstatement made in its October 30 issue. Under the heading “Universal Files Answer to Harry Levey’s Suit,” appeared a statement to the effect that Mr. Levey alleged that he was discharged without just cause from his position as general manager of Universal’s industrial and educational department. Mr. Levey declares that no such allegation was made at any time. He was not discharged from Universal, but resigned of his own accord from the direction of the industrial and educational department of that company. According to Mr. Levey’s statement, this resignation was in the hands of Carl Laemmle, president of the company, for a week prior to Mr. Levey’s actual withdrawal from Universal. He states further, that this resignation was tendered only after his own attempt to purchase the entire industrial-educational department of Universal had been refused.
Vitagraph Makes Many Additions to Its Laboratories and Studios in Brooklyn

THROUGH numerous additions to its laboratories and improvements in facilities at its Eastern studios at Brooklyn, it is said, the Vitagraph Company of America now has one of the most modern and complete plants in the world, not alone as to the quantity of film that may be turned out, but the quality of the product as well.

During the past year and a half, anticipating the increased demand for its productions, improvements and new equipment have been steadily installed. The capacity for finished prints is now fully ten times as great as it was two years ago.

One of the most important changes made in the Brooklyn laboratories during the past two years was the installation of an entirely new and novel system of developing, fixing, tinting and drying of film, perfected by Albert E. Smith, president of the company.

Handled Mechanically

As now produced the film is handled mechanically and throughout the process of production is kept at a uniform temperature, controlled to one-tenth of one degree. The various solutions are at all times under mechanical control. The drying is done automatically, and in dust-proof cabinets. The air through which the film passes is filtered and so perfectly does the new system work that a finished print may be turned out in less than one-tenth of the time occupied by the old system.

Additional perforating, duplex printing, joining and splicing machines have been put in operation and an additional battery of Simplex projecting machines installed. Through the use of the latter every inch of film is projected and approved before it is permitted to leave the plant as a perfect product. Additional cameras also have been added to the title department.

The fireproofing and fire apparatus is modern, and city water is obtainable in addition to that supplied by Vitagraph's own artesian wells. Steel and concrete vaults insure the safety of film, especially the master prints.

"Dinty" to Make Initial Appearance in First National Theatres in November

MARSHALL NEILAN'S newest production, "Dinty," in which little Wesley Barry makes his debut in the stellar role, will receive its initial public presentations in First National theatres throughout the country in November.

That this production will prove the most popular offering from Mr. Neilan's studio yet released by First National, is the belief on the parts of executives of both the producers and the distributors. This feeling is based on the unusual amount of inquiries said to have been received from exhibitors during the past month regarding the new photoplay.

The dramatic story was prepared by Mr. Neilan in collaboration with Marion Fairfax. Wesley "Freckle" Barry comes into his own in this photoplay; it is said. He is given the opportunity of allowing his talents full play. Although featuring a boy star, the film is by no means a "children's play." Several dramatic counter plots are woven into it.

The cast includes Pat O'Malley, Marjorie Daw, Colleen Moore, Noah Beery, J. Barney Sherry, Tom Wilson, Kate Price and others. David Kesson is responsible for the camera work.

Daniel J. Gray is speeding to New York with an advance print for early presentation at the Strand theatre here. Meantime work is progressing rapidly on the next First National release, "Not a Drum Was Heard," a western play based on the Ben Ames Williams story which appeared in Colliers, prepared for the screen by Marion Fairfax. Exterior views for this film were just finished at Glacier Park, Montana.

On Election Night Theatres Everywhere Displayed Pathé News Views of Harding

THE enterprise of the Pathé News in giving "the real news first" was never more clearly indicated than on election night, when virtually every first class theatre in the United States was enabled to show pictures of President-elect Harding, his family and scenes of his home in Marion, almost simultaneously with the announcement of the Republican landslide.

An army of exhibitors who used to buy Moving Picture World from the newsstands have sent in their subscriptions to receive it directly. As the price is now 25 cents a single copy and the subscription price is $3.00 a year, it's a wise thing to do.

This feat was accomplished through the foresight and judgment of the editor of the Pathé News and his staff. Ten days before election there was shipped from the Pathé News laboratory in Jersey City to each of the thirty-four Pathé offices throughout the country, enough copies of two "specials" to supply every high class theatre in the various territories. One told of the election of Senator Harding and showed about 100 feet of intimate scenes of himself, family and home. The other was based upon the contingent election of Governor Cox.

Copies of each of these specials were supplied to theatres requesting them. Consequently, when word was received of Harding's landslide, the entire story in film form was immediately flashed upon the screens of the foremost theatres not only throughout the United States, but in Canada, where interest in the American election ran high.

This is but another example of speed which has enabled the Pathé News to remain in the front ranks in its field.
Allan Dwan Adopts Plan for "Censor-Proofing"

Concretely evidence that the leading men in the field of art are being attracted to motion picture work as a medium of expression for their creative genius, and that the Famous Players-Lasky Corporation intends to be in the van in this important movement, is embodied in an announcement from that company that it has just signed Mr. Treidler, one of the foremost poster artists and illustrators in the country, to prepare a full set of posters for the forthcoming William DeMille production for Paramount, "Midsummer Madness."

The contract with Mr. Treidler is the direct result of the first projection room showing of the DeMille production before the Famous Players-Lasky executives, all of whom declared it to be one of the greatest pictures they had ever seen. In fact, Jesse L. Lasky made the unreserved statement, at the conclusion of the showing: "I consider that the greatest picture we have ever had."

To Make Five Posters

The box-office possibilities of the picture were apparent and it was decided to issue a special set of advertising paper which would be fully worthy of the production and express the imaginative harmony with the theme. Of the numerous artists considered, Mr. Treidler was agreed upon as the best qualified for the work, his ability in coloring and composition and his name being pre-eminent. His contract calls for one twenty-four-sheet, one six-sheet, two three-sheets and a one-sheet.

Mr. Treidler has been in New York for the past twelve years, specializing in posters and cover designs, and has executed a large number of covers for Cilmer's, Scribners, Century and Everybody's. In his poster work he has won many prizes, among them the one awarded during the celebration of the one thousandth anniversary of the founding of the city of New York. He also has won numerous commercial prizes and several awards for war savings posters.

It was his work during the war, however, that brought him perhaps his greatest recognition. It was his work for the first official government poster, the Statue of Liberty with a large question mark and the words, "Have you bought your bonds?"

He also made the striking War Savings poster showing a Hun going through a ruined French village, and the compelling caption, "Help Stop This!" Another War Savings poster, also well remembered, was that of a big gun ejecting fire, its crew covered with the sweat of battle, and the words, "These boys are giving their lives—you lend your quarters."

Robert Smeltzer Obtains Merited Pathe Promotion

Robert Smeltzer, for some months manager of Pathe's Western offices, has just been appointed Eastern district manager of the organization. Rising from the ranks through his own initiative and careful attention to every detail of his job, Mr. Smeltzer will have the important position of supervising eight of the biggest exchanges in the Pathe system. He will oversee the work of branches in Albany, Buffalo, Boston, New York, Philadelphia, Pittsburgh, Washington and Newark.

Mr. Smeltzer is just one of a number of the company's sales forces, who have been promoted recently from the ranks. It has always been the company's policy to reward faithful service of its employees. Like quite a few other film salesmen, Mr. Smeltzer was recruited from the ranks of the Oliver Typewriter sales force. Slightly more than four years ago he jumped from manager of the Baltimore office of the Oliver company to a berth with the World Film in Washington. Later he was retained by Republic Film, and last May he became Feature Sales Manager of Pathe's Washington branch. Subsequently he succeeded to the managerial reins.

In becoming eastern district manager for Pathe, Mr. Smeltzer will supervise one of the busiest territories in the country. In recent months every branch in his district has been establishing new selling records.

Cast Selected for First George Baker Production

George D. Baker has completed the continuity of the story, "Temple Dusk," which will be the first George D. Baker production. Working hand in hand with the author, Calvin Johnston, Mr. Baker has evolved a script that is considered remarkable. Great care has been exercised by Mr. Baker and Mr. Sawyer in selecting a cast commensurate with the importance of the production. They have chosen Anna Q. Nilsson, Matt Moore, the veteran Frank Currier, and Charles Lane.

Mr. Baker's production staff, which has assisted him in the making of all his past successes, has been engaged intact by the S-L organization. Charles Hunt, one of the most efficient assistant directors in the industry, will be as heretofore in charge of the staff. Mr. Hunt has been Mr. Baker's most valued aid since the day of Mr. Baker's entry in the picture business with the Vitagraph Company.

Famous Artist to Design Posters for "Midsummer Madness," Paramount Film

"Movies" in St. Paul's?

The propriety of allowing St. Paul's Cathedral to be used as a motion picture theatre is being seriously discussed by officials of the Church of England. "The Life of St. Agnes" has been suggested as the first picture. As the cathedral is next to Westminster Abbey, the most famous church in the British Empire, it is certain there will be a spirited fight between dignitaries of the church before a decision is reached.
E. W. Hammons to Make Announcement of Additions to Educational's Schedule

PRESIDENT E. W. HAMMONS, of Educational Film Exchanges, Inc., recently held a conference of heads of important departments to consider the report made to him by Henry Ginsberg, domestic sales manager, who has just returned from a tour of all the Educational Exchanges and the Los Angeles producing plants. Mr. Hammons told his staff that he was more than pleased with the conditions as they were found by this trip and announced some extraordinary changes designed to cure minor defects and afford even greater service to the exhibitor.

He also stated that he would shortly announce some important additions to the product released through Educational, and that he expected that this would enable his organization to fill every need in the short subject field.

One of the most important things reported by Mr. Ginsberg was the enthusiasm that he found in every exchange.

During this trip the three territories that had not been open, New Orleans, Dallas and Denver, were supplied with exchanges. From the three new offices the results already achieved are said to be very satisfying.

Another important point emphasized was that exhibitors generally have been so impressed with the comedies, the specials and the single reels that they are practically demanding, it is said, that their short subjects be Educational Pictures. Several of the exchange managers reported to Mr. Ginsberg that they had never handled any films in which they found the exhibitors imbued with such confidence in advance.

"This portion of the report," said Mr. Hammons, "is particularly pleasing to me. We will shortly announce some additions to our schedule and they will be short subjects that are worthy to be released under the general name of 'Educational Pictures.'"

Pioneer's Executive and Employes Held Memorable Dance and Party on Halloween

EXECUTIVES and employes of the Pioneer Film Corporation gave a Halloween dance and party that will long be remembered as one of the most successful in the history of the organization.

The headquarters of the company on the seventh floor of the Leavitt Building were turned into a combined ballroom and cabaret. Everybody connected with the company from President A. E. Lefcourt down to the newest employe assisted the special committee composed of Chairman Michael D. Fields, V. P. Maurer, Miss Zillah Goldstein, Miss Ida Gross, Miss Sybil Reder, Miss Emma Bende, and G. M. Davidson, in making the arrangements.

Among the professional entertainers were Bert Gilbert, Carl Morse, Sid Franklin and Al Broady.

A dance contest was ably judged by Messrs. George Trilling and Jack Bellman, manager of the Pioneer New York Exchange, who awarded the first prize to Miss Lillian Baumkeller and Michael D. Fields, while Miss Bessie Doris and Carl Morse were awarded second honors.

Among the Pioneer stars who joined in the merriment were Miss Alma Rubens and her director, Daniel Carson Goodman, and Miss Violet Mersereau.

"The Sportsman," Title of New Vitagraph Comedy

"The Sportsman" has been selected as the title of Larry Semon's next Vitagraph comedy. It has been filmed at the West Coast studios and locations on the Pacific coast under the direction of the comedian, and is nearing completion.

Semon has taken what is for him an entirely new theme for this offering. He appears as a lion hunter, a burlesque of course, but a character which will afford him many opportunities for fun-making, it is stated. While hunting "big game" the comedian is captured by Turks and is his escapes in a harem that provide the plot.

With a harem as the background for elaborate settings, scores of beautiful girls are introduced in a logical manner. Lucille Carlisle will appear as the favorite in the harem.

One of the many novelties will be extraordinary triple exposures, which are said to be seldom accomplished successfully in motion pictures.

Torchy Comedy Featured in All New York Bill

Alhambra Theatre, Cleveland, O, arranged a program last week typifying life in New York City with Realart's "39 East" as the feature picture and "Torchy's Millions" made from the stories of the red-headed office boy by Sewall Ford and released through Educational Exchanges. "Torchy" is a typical New York character and as all of the scenes for the comedies are made here, it has been pointed out by several critics that they are almost as good as a trip to the big city itself. Many exhibitors have coupled these comedies with strictly American spirit pictures and the reports to Educational have uniformly been that such presentations have scored strongly with the audiences.

And They Still Call 'Em "Movies"

Motion pictures will eventually displace many textbooks in the public schools, predicts Louis Nusbaum, associate superintendent of the schools in Philadelphia.

Thirty public schools in the Quaker City now have motion picture machines and rent films from the film exchanges for use in their lessons.

"More can often be learned in five minutes with an instructive specially prepared motion picture than in an hour of study from the text-book," said Mr. Nusbaum in urging the idea before the property committee of the Board of Education. "Motion picture machines would help out in the text-book shortage."
Theatre Owners and Newspaper Editors at First National Dinner in New Haven

An event that is expected to have an important effect upon exhibiting in Connecticut was a "get-together" dinner and entertainment held in New Haven and attended by some 100 exhibitors and newspaper editors from every part of the state. The matter of publicity and the closer co-operation between theaters and newspapers was discussed at length and those who attended were enabled to get a better understanding of local and state conditions surrounding the advertising and publicizing of picture productions.

The affair was arranged by Associated First National Pictures, of New England, and Colonel C. W. Pickett, managing editor of the New Haven Times-Leader, cooperated in extending the invitations to the newspaper men of the state to be present. W. E. Spragg, general manager of Associated First National Pictures of New England, presided at the dinner, which was held at Hotel Taft.

Mr. Spragg as toastmaster devoted his remarks to the explanation and reasons in back of the granting of franchises to exhibitors in Associated First National Pictures, Inc.

Great Grouch Eradicator

Colonel Pickett noted that the industry assuredly fills a large place with the public and that it deserves to, inasmuch as it makes "two laughs grow where only a grouch flourished before." He said that success can come only from an honest foundation and felt sure that through mutual co-operation the two lines of business represented at the dinner could prosper and at the same time perform a big public service.

The pledge that Associated First National Pictures, Inc., will always stand for fair treatment and high standards of production was given by C. L. Yardsley, director of advertising and publicity. He said that the phenomenal growth of the organization during the past four years under Manager J. D. Williams was an accepted fact that could be taken in view of Colonel Pickett's remarks, as a guarantee that First National stood for everything that tended to elevate the standard of productions, the honesty of advertising and the fairness of presenting the picture to the public.

V. P. True of the Strand Theatre, Hartford, discussed relations between the press and exhibitors, in regard to Hartford. He declared that the co-operation was not all that it might be, and that he felt sure that more interest on the one part of the other would result in better publicity for the exhibitor and matter which would prove of interest to newspaper readers, because of the wide interest in motion pictures on the part of the public.

Horace Judge of the publicity department of Associated First National Pictures impressed upon the exhibitors present that the chief urgent desire of the First National publicity department to be of real value to the exhibitor, to help him sell the picture to his patrons.

Following the dinner the entire party went to the Olympia Theatre where a private showing of "Go and Get It," produced by Marshall Neilan and distributed by Associated First National Pictures, was given. The picture is dedicated by Mr. Neilan to newspaper workers, "those from whom we read so much, and about whom we read so little.

Telegrams of congratulations to those who sponsored the affair were read from J. W. Williams, general manager of Associated First National Pictures, Inc.; W. E. Gordon, holder of the First National franchise for New England; W. L. Spry, general manager for Mr. Gordon; and Marshall Neilan.

 Vitagraph's "Dead Men Tell No Tales" Advertising Causes Queer Coincidences

VITAGRAPH'S nation-wide teaser campaign for its forthcoming Tom Terriss special production, "Dead Men Tell No Tales," which is now nearing release, has brought some surprising results, sometimes startling, often amusing. White on black slugs have been used in the campaign, with the straight announcement that "dead men tell no tales" and without a word to indicate what it meant. Usually they have taken the run of the paper, and not always has the make-up man given any particular attention as to just what matter they followed. For instance:

A physician's card appeared in a Brooklyn newspaper announcing his removal to a new office. It was followed immediately in the column by the unexpected statement: "Dead Men Tell No Tales.

A table d'hote dining place in New York advertised "all you can eat for $1.25," followed by this grim assertion: "Dead Men Tell No Tales.

A columnist of a Chicago paper discovered in a news column that "the dead man and his wife were rigidly cross-examined by the district attorney and told the same story." He inquired: "What d'ye mean by 'Dead Men Tell No Tales'?"

Somewhat ominous seemed the suggestion insinuated by the white lettering of the black slug when it followed a patent medicine advertisement in a Providence, R. I., newspaper which promised "instant relief." "Learn to define 'race in three lessons," was an advertisement which would have looked better without the following "Dead Men Tell No Tales."

One of the most shocking juxtapositions was that in which some well-meant but somewhat over-enthusiastic "Health Hints" ended just above the slug: "Dead Men Tell No Tales."

Marked copies of newspapers containing just such "breaks" are reaching Vitagraph's general offices at 469 Fifth avenue in large numbers. The campaign was not limited to one locality, but included the important daily and trade papers in all parts of the country.

"Dead Men Tell No Tales" is the Vitagraph special production of E. W. Hornung's sensational story.

New Move in Cruze Suit

An action has been filed in the New York County Supreme Court by Simon Goodman and David H. Knott, sheriff of the county to compel the Famous Players-Lasky Corporation to pay over $800 so that it may be applied by the sheriff in liquidating a judgment obtained by Goodman against James Cruze, employed by the Famous Players-Lasky as a director.

Mr. Goodman alleges that in June he obtained a judgment against James Cruze for $25921 and the judgment was placed in the hands of sheriff in the shape of an attachment against such property of Cruze as might be found in the state. The sheriff was unable to locate any assets of Cruze, as the latter makes his headquarters at the Famous Players-Lasky studios in Hollywood. It was learned, however, that the corporation had $800 salary due Cruze, which was demanded, but the plaintiff says it was refused, so after a conference with the sheriff it was decided to bring suit against the defendants for the money.
David Selznick Pleads for Clean Films in Address Before Indiana Clubwomen

A STRONG plea for clean pictures was made by David Selznick, secretary and director of publicity and advertising for the Selznick Pictures Corporation, of which his father, Lewis J. Selznick is president, in an address on Tuesday, October 22, at the annual convention of the Indiana Federation of Clubs at the Claypool hotel in Indianapolis.

He urged the co-operation of the women's clubs throughout the country and said that he wished there were more organizations like the Indiana federation, which is constructive and not destructive in its motion picture policy. He protested against censorship, saying it is not fair to censor all pictures, some of which are of good taste, any more than it would be fair to censor all newspapers because some of them were indiscreet in what they published.

Praises Olive Thomas

"I come to plead with you women," said Mr. Selznick, "because it is with the women and children that motion pictures have the greatest influence. That Europe's countries are at least a generation behind the United States was the opinion of young Mr. Selznick, who recently returned from a trip abroad. American pictures are tending to Americanize foreign countries and therefore are not looked upon with favor by either the prominent or obscure European motion picture men, as he said.

Mr. Selznick made reference to the death of Olive Thomas, which occurred while he was in Europe, and denied reports circulated in some American newspapers that the star had engaged in wild orgies before her death. "There was no finer woman alive than Olive Thomas," he stated. Mr. Selznick was accompanied to Indianapolis by C. C. Pettijohn, a former resident of the city, who is now an official of the Selznick organization.

Frank J. Rembusch, owner of the Ohio, Manhattan and Irving theatres in Indianapolis, addressed the club women on "Pleasing the Public," presenting another phase of the moving picture business. Mrs. Curtis Hodges, president of the Indianapolis Federation of Parent-Teachers' Association, spoke on "The Child and the Movie," and Miss Clara Burnside, supervisor of Indianapolis policeman, spoke on "Co-operation with the Mayor's Moving Picture Committee."

Associated First National Warns of Confusing Similarity of Trade Names

IN the interests of exhibitors and all concerned too much stress cannot be laid on the confusion that inevitably arises from such practice," says an exhibitor official of Associated First National Pictures, Inc., in drawing the attention of the industry to the not infrequent employment of an essential part of an established organization's name by another firm having no connection with the original, and usually a newcomer into the business.

"So far as Associated First National is concerned," states the representative of that organization, "it cannot lag in much emphasis and exhibitors cannot note too carefully that any organization coming into the industry and using the words 'First National' in connection with its main title has no affiliation of any character whatsoever with our company unless the announcement of its new activities is made officially by Associated First National."

This statement is said to have been issued because of an announcement which appeared recently in the trade journals by an organization under a firm name commencing "First National" and it is the contention of the organization, of which J. D. Williams is manager, that many exhibitors are thereby subjected to the misconception that the announcement is authorized by Associated First National and that that organization has entered a branch of the amusement field with which it has, in fact, nothing to do.

However free from ulterior motive such employment of the words "First National" may be, it is pointed out that its use can be a source of confusion and misconception in the minds of the exhibitors.

"Misconception once entertained is difficult to eradicate," the statement adds, "and for that reason we desire to impress upon exhibitors that only in the case where official announcement is publicly made by Associated First National is there any connection whatever with other firms using the words 'First National' as part of its main title."

Vitagraph Will Star Edith Johnson in "Fighting Fate," with William Duncan

E DITH JOHNSON will be co-starred with William Duncan in his Vitagraph chapter plays, beginning with the next production, according to an agreement just reached between Mr. Duncan and Albert E. Smith, president of Vitagraph. The first release will be "Fighting Fate," of which they have completed six of the fifteen chapters. This play is expected to be available shortly after the first of the year.

The promotion comes to Miss Johnson as a reward for splendid work in many serials opposite Mr. Duncan.

This film, which is being directed by William Duncan, will show the star and Miss Johnson in the new type of chapter play described by him before the western exhibitors in convention at Denver.

The coming chapter production, he explained, would not be a series of thrills, an objection registered by exhibitors to pictures of this kind.

The thrills have by no means been abandoned, however; but they are in no way forced into the new play, and appear in a logical manner where the development of the story requires. Balanced against this is an improved development of the dramatic values in the story, it is stated.

It is the contention of Albert E. Smith, who with Arthur P. Hankins created "Fighting Fate," that the continued story on the screen can be just as absorbing as it is in print. It is the aim to make the two-reel episodes complete features, each with the story and action of the five-reel plots.
"A Tight Rope Romance"

Little Jeff plays the hero in this amusing Mutt and Jeff animated subject released by Fox. He lassos a tower in which a supposedly fair maiden is held prisoner, and then after securing the rope to a high building, walks across to her. The girl turns out to be decidedly portly, and Jeff has a prodigious job rescuing the rope with her. Then Mutt takes the maiden away from him, until both are relieved of her by the keenest of all aspersions. This is well presented, and will bring many laughs from spectators.

Kineto Review No. 14

An interesting one reel exposition of the training, care and life of the thorough-bred horses of the Blue Grass State, Kentucky, is shown in this review. The brood mares with their foals are shown, each mare having a separate pasture. An unusual picture, made especially for this review, shows twenty mares and their foals in one pasture. Several of these youngsters are valued at $2,000 a piece. Views of saddle horses and racing stallions, among the latter King Richard, Light Brigade and Peter Quince, have a value of $50,000 each. Breaking horses to the different gait and preparing them for the races conclude the horse pictures. The monument to Daniel Boone, one of the earliest settlers, and the house which inspired the song "My Old Kentucky Home" open and close the reel.

"A Fishy Story"

The action of this two-reel Universal-Century comic centers about the person of a certain Count Vacuo, who loves a girl more than she loves him. There is quite a lot of laughable "water stuff" in this, the opening reel. A boatful of individuals have some funny fishing experiences, in which live fish are in evidence, but a hole in the boat brings disaster. The surf-riding scenes are not new but quite well done. The other features of the comic are not of any note and it ends tamely.

Urban Movie Chat No. 34

This Movie Chat talks to the spectators in pictures of quite a number of things and people. The water trough of a New England town proves its use for other purposes than drinking. At Llangwyn, South Wales, the cockle pickers; at Havana, Cuba, the carnival; on the Broads of England, wild duck hunting are interestingly depicted. A battle between a beetle and a spider, slack wire walking one hundred feet above the street and speed magnification of the development from bud to blossom of different flowers finish this picture conversation.

"A Tight Rope Romance"

Mama's Boy

A one-reel vacation comic, released by Pathé, picturing the adventures of Eddie Boland among the Vanity Fair girls. Eddie appears as a petted youth, who takes his butter with him on a sojourn in the woods. He is shocked by the sight of some girls bathing and later they appear at his tent, attired in tiger skins, and complete his general scare. The most amusing moment in this is where Eddie feeds a black bear out of his hands, thinking it a bird dog. As a whole this is decidedly breezy, so far as the girls are concerned, and contains some clever foolishness.

"Twin Crooks"

A two-reel Universal-Century comic, by Tom Buckingham, with Charles Dorety as chief comedian. This picture is not notable for any particularly big business, with possibly the exception of some good "sky-scaper" stunts, but it carries the interest well and should bring a considerable number of laughs. There is some very deft and well presented small business. Various animals appear, including a lively pig, and the twin brothers make a good addition to the cast. These might have been played up to better advantage. The closeups of the bare-legged dancing girls seemed unnecessary. While there is no great offense in this instance, it offers a pernicious invitation to censorship.

"Her Secret Still"

A one-reel Universal comic, written by Maynard Laswell and directed by Vin Moore. This features Dorothy Wolbert as comedienne. She appears as a "cook lady" and maid-of-all-work. The types at the employment agency are all amusing and the comedy will appeal to housewives generally, as it deals with the ever-present problem of help in the home. The plot interest is slight and pictures the vain efforts of the maid to win the butler's love. This strikes a good average.

"Mad Hatters"

A Chester Outing, Educational Film Corporation, one reel picture shows life on the Batan Islands in the China Sea. The natives on these islands have a style of head dress all their own. It resembles nothing so much as an individual thatch roof and protects from sun and rain. The natives are shown at their primitive methods of agriculture, sugar refining and road making, while the younger generation is being instructed in the ways and methods of modern civilization through the agency of government schools. Scenic views complete the reel.

"Isle of Marken"

(Word Wanderings, Educational Film Corporation.) On the Isle of Marken—in the province of Zee, lives a happy, contented Dutch people. The quaint dress of the men, with their voluminous trousers and the still quainter dress of the women, with their light caps and many petticoats—each woman wears as many as she can carry—have not changed in the past few hundred years, so modern fashion worries do not bother the feminine portion of the population. The good-natured children and rosy babies evidently enjoyed being filmed, judging from the happy faces shown.

Haying and fishing are the principal industries and are interestingly shown. The two-cruising sailing craft make attractive marine views.

Pathé Review No. 77

Road-building is the subject of some interesting views in this number, both in this country and in France. The tinted scenes at the opening show the marvellous mountain roads of France, some of them hundreds of years old, dressed by seeing engineers, who knew how to make them endure. The American roads of asphalt and concrete are shown in course of construction. The editing, printing and distribution of a newspaper in Japan shows an alertness in this activity not excelled perhaps in this country or any other. Dr. Dittmars contributes a "duck feeding" insert and Hy Mayer gets some fun out of the ball game and other American sports.

"Insulting the Sultan"

"Snub" Pollard makes his debut, minus a mustache, in this Pathé comedy, looking as young and coy as a June bride. His activities are engaged somewhere in Turkey, where he tries to steal the Sultan's favorite damsel. Snub has a rival in the shape of a very fat young man, also from America. The double attempt to rescue the maiden with two ladders, is quite amusing. Little Sambo is also in the cast and seems to take very kindly to the abbreviated native costume provided him. The comedy as a whole is diverting and will carry the interest well.

"As Fancy Paints"

The fancies of a poet's dream are pictured in this number of the Post Nature Scenics. One of Thomas Moore's poems has been illustrated with views of secluded spots of Nature's loveliness, as yet untouched by the hand of man. This reel is very beautiful and was used as a companion piece for "The Great Redeemer," at the Rivoli Theatre.

"A Trip to the West Indies"

A trip to the West Indies, made under the auspices of the University of Iowa, and showing all the points of interest both historical and geographical, in this part of the world is depicted in this number of the Kineto Review. This Review is being used extensively in the western universities.
Sidelines and Reflections

The English film publication, "The Cinema," in a leading article, "Lord Mayor Are You Dancing At?" takes a number of well directed shots at "the group of popular journals known collectively as the Northcliffe Press" for "conducting all the aims of an organized systematic attempt to belittle the cinema industry in general and throw cold water upon it as a form of public entertainment."

The article, which appeared in the October 7 issue, further states: "Ostensibly, it is directed almost exclusively against American films. This, again, suggests a whole series of questions. How can those who are conducting the campaign so vigorously reconcile their present attitude with the oft-repeated declaration which has been made on every note in the journalistic gamut—America and Great Britain for their mutual salvation, must henceforth walk hand in hand?... Is it intended to exalt the British film at the expense of the American? That on the conception, it is clear that patriotism alone cannot be the motive. None know better than the men who write for the Northcliffe Press that American films are as vital today to the existence of the British cinema industry as they have been at any time during the last six years. Without American films the cinema theatre could not keep its doors open. At present and for a considerable time to come, no doubt, the British film excellent though it may be in many respects forms and must form but an infinitesimal fraction of the total programs of our cinema theatres."

After pointing out that both America and Great Britain have produced, as their best work, pictures "of which not alone the cinema industry, but the whole of humanity may well be proud," the English editor brands the Northcliffe campaign as "purely destructive criticism" and reminds the Northcliffe Press that "art is difficult, criticism easy." It is especially applicable in the case of a film play. Before the finished picture reaches the stage when it can be shown on the screen, a thousand and one difficulties of every kind, moral and material, have to be faced and overcome. The producer is himself, if he is worth his salt, far more conscious of what the completed film lacks and of how it might be improved than any critic, however keen and however hostile.  

"The ex-"critics whom we are taking to task know all this as well as we do; however, so it is useless laboring the point further. We ask them, in all friendship, to tell us, in good faith, in accordance with British ideals, to be fair, to take the facts into consideration, and not to theorize about an art the perfecting of which is extremely arduous, demand that every film, every work of art, shall be perfect and flawless is to ask something with which it is impossible to comply. To search as if with a magnifying glass, and pick hips in every production, and then to cast ridicule on such films so as to reflect on the trade as a whole is un-English and unfair.

"Give the industry a chance, Lord North-

In This Issue


"Life"  William A. Brady's Screen Version of Stage Melodrama Is Elaborately Produced and Has Unbroken Action

Reviewed by Edward Weitzel.

"Life" is everything that is claimed for it—a fast moving melodrama, elaborately produced and filled with a choice assortment of thrills so dear to the heart, or rather, back bone, of the average human being. William A. Brady introduced the original version to the stage and has now had it adapted to the screen. The experience he has gained in staging plays of this character has led to the selection of an excellent cast, and the director has caught the right tempo and kept the action unbroken throughout the entire story.

The plot is familiar enough, but skillful handling gives it a sufficient sense of reality to hold the interest during all of its seven reels. The scenes are a tangle of diet in the amusement world, a sort of New England boiled dinner that is relished by a host of people. Certain superior beings may object to turn up their noses at such unrefined food but, so long as it is correctly prepared, it will be in constant demand. "Life" follows the formula set down for the making of melodrama, and there is "something doing" all the time to hold the eye, as the struggle between virtue and vice is waged. The plot is clean, most of the scenes are in the homes of the wealthy and the sensational ones are thrilling without being unpleasant. There is a cleverly managed boat race to the end and an escape from Sing Sing is another feature. The murder of a man in front of St. Patrick's Cathedral, the real edifice being shown, the man dying on the steps of the church as the worshipers gather about him and a priest comforts his last moments, is one of the best in the industry.

The cast has for its leading members Jack Mower, Arline Pretty, J. H. Gilmore, Rod La Roque, Nita Naldi, Curtis Cooksey and Effingham Woodcock.

Cast.

Tom Andrews .......... Herbert Druce Grace
Bill Reid .......... Jack Mower
William Stuyvesant .......... J. H. Gilmore
Nita Naldi .......... Pretty
Ralph's son .......... Leeward Meeker
Tom Burnett .......... Rod La Roque
Original Drama by Thomas Buchanan and William A. Brady. Directed by Thomas Buchanan. Length, Seven Reels.

The Story.

Bill Reid, having a college at the head of his class and as stroke oar of its winning boat crew, is given a position in the New York High School for Boys, whose daughter he is in love, Ruth Stuyvesant, being equally fond of Bill. Tom Burnett, also a graduate, has been arrested by the police, is anxious to marry Ruth. To that end, Burnett brings his affair with Grace Andrews to a close and gets her to accept the protection of his employer's son Ralph. Young Stuyvesant installs them in an expensive apartment on Riverside Drive, and helps Burnett secure the securities of the bank to speculate with. Finding out by Burnett, the banker's son forges his father's name to a check, and the jealous rival tries to fasten the crime on Tom. Burnett has been "an organized systematic attempt to belittle the cinema industry in general in this country."

The story is well adapted for the stage, the most powerful group of popular journals in Great Britain taking part in so unwarranted a warfare may well inspire "The Cinema" to ask the proprietor of the Northcliffe Press, "What does it mean? Who is behind it? Whom is it intended to hurt? Whom to benefit?"

The Girls with the Jazz Heart

Madge Kennedy Gives A Diversified Performance in Goldwyn's Comedy-Drana

Reviewed by Mary Kelly.

As a character study "The Girl with the
"WELL, I'LL BE DARNED,"

but Miles Sprague and Kitty, who have followed in a machine, see them struggle and rescue her. Miriam and Miles realize that they belong to one another, and Kitty finds satisfaction in a new young man whom she met in the cabaret.

Program and Exploitation Catchlines:
She Was Too Human to Be a Religious Fanatic—She Had a Melody in Her Heart: But It Wasn't a Hymn.
Hello, Central! Connect Me with the Jazz Cafe; All Day Long She Has Listened to Tantalizing Tunes; Then Over the Wires Came a Call That Brought Adventure, Romance, Love, a New Apartment, and a Cabaret.

She Decided to Choose Her Own Husband. So She Left Home, Religion and a Pestiferous Suitor and Stepped Into the Land of Jazz, Where She Found a Hero with Tastes as Simple as Her Own. Madge Kennedy Scores Doubly. As the Quiet Country Maid and the Jazzy-Hearted New Yorker She Will Give You a Surprise.

Exploitation Angles: The title offers splendid opportunity for colorful advertising. Special jazz concerts on the street and given in collaboration with music shows which are putting out new jazz hits will be effective. Saxophone numbers ought to pay, as a special attraction. Heard filled with a crazy-quick design of bright colors could be used on mailing cards and on lobby posters. Snapshots should be well used. The chief of all these angles is "She Didn't Know Much About Grammar, But, Oh, How She Could Shimmy," will bring in the fans.

"Twin Beds"
First National Presents Mr. and Mrs. Carter De Haven in a Highly Amusing Farce-Comedy
Reviewed by Louis Reeves Harrison.

Light, gay and intended only to amuse, "Twin Beds," released by First National, comes under playwright Gilbert's designation "precious nonsense." Adapted from the stage play by Margaret Mayo and Salisbury Field, it starts with the advantage of fine construction, and this has been utilized with skill and intelligence for the screen version. Then there is added a bright sense of life and action which is the difference between a conventional situation and a completely new one. The result is a convergence of events which is the promise of a facetious and amusing farce-comedy in which the players work together with a naturalness and skill that makes the story acceptable and entertaining.

Mr. and Mrs. Carter De Haven are fortunate in their choice of "Twin Beds" for their first full-length comedy. Mr. De Haven is pleasing and thoroughly alive to the humor of the situation, but her husband is a veritable surprise, surpassing himself in the impersonation of a temperamental Italian. The entire support responds in kind, Helen Raymond leading with her interpretation of the little tenor's strongly-armed wife. As shown to a large audience at the Capital and Theatre Royal, this is a highly amusing and consistent farce comedy breathing a lot of deft craftsmanship that classes it as fine entertainment.

Program and Exploitation Catchlines:
Signor Monti . . . Carter De Haven
Blanche Hawkins . . . Mrs. Carter De Haven
Margaret Mayo . . . Helen Raymond
Harry Hawkins . . . William Desmond
Amanda Tate . . . Catherine Lewis
Clara Williams . . . Eva Moore
Nora . . . Lottie Williams
Play by Margaret Mayo and Salisbury Field. Length, Four Reels.

The Story
"Twin Beds" are the cause of a great deal of distress to Signor Monti, fascinating tenor, who takes himself seriously. The fact that Blanche Hawkins likes his voice leads him to imagine that she is adoring him personally. Their association arouses the jealousy of alert Signora Monti of gigan
tic proportions and excites suspicion in the mind of Mr. Hawkins. This is the state of affairs when Monti comes home drunk one night, and goes into the wrong apartment—there are a series of them, one above the other, all with twin beds. Hawkins is disturbed. Before leaving he has told the maid to remove any clothes which may place a stain on his sound asleep. Mrs. Hawkins is sound asleep when Monti comes in and undresses while retaining his hat and his umbrella. He retires with hat and umbrella. Toward morning he is discovered by Mrs. Hawkins out of the bed and dressing in his umbrella. He cannot go to his own apartment in pajamas, and he is forced to hide when Hawkins returns.

From that moment on he hides under the bed, in the laundry basket, in the closet, to the distraction of Mrs. Hawkins. Meanwhile, his wife has telephoned to the police and a detective has traced him to one of the apartments. Complications keep on increasing until both Hawkins and the Signora conclude that he is in the wrong apartment. When he is found, the atmosphere is not easily cleared, but truth gradually prevails. Monti was so intoxicated that he got into the wrong apartment, where, most fortunately for Mrs. Hawkins and all concerned, there were "Twin Beds."

Program and Exploitation Catchlines:
Adaptation Of Farce Comedy By Margaret Mayo and Salisbury Field. Directed by Mr. and Mrs. Carter De Haven in a Rollicking Farce Comedy. The result is the cause of all the trouble—When the Italian Opera Singer Returned Intoxicated, He Got into the Wrong Apartment and Then the Fun Began.

Exploitation Angles: Play up the De Havens (2). De Haven is well known in vaudeville and musical comedy, and then the stage success of the play. Ten beds for the characters of the "Sick Abed" stunt, and repeat in the furrial of the farce-comedy, if possible. Handle this in a jazzy way to get the smart crowd.

"Seeds of Vengeance"
Macaulay Photoplays Presents
Bernard Burning in a Story of the Cumberland's Re-leased by Select and Inter-Ocean
Reviewed by Epes W. Sargent.

"Seeds of Vengeance" are the promise of vendetta made by a youngster to his dying uncle and the further crises of stirring crises in picturesque settings. It
MOVING PICTURE WORLD


By Robert M. Woob.
Eimer J. McGovern has presented the dancer Doraldina in “The Woman Untamed,” a Pyramid Photo Plays, Inc., production. This story was written by Doraldina and is a vehicle to exploit her dances, which are frankly sensual and of the athletic order. The tale is written with a virile savagery and passion of cannibal rites. Doraldina is the elemental woman and plays her role to the limit. The settings are those of the tropics.

Cast
Nasoni .................................. Doraldina
The Man .................................. Jay Morley
Witch Doctor .................................. Dark Cloud
Story by Doraldina.

Directed by Elmer J. McGovern.
Directed by Jack Pratt.

Length: 5 reels.

The Story.

Doraldina, in whose shows “The Seeds of Vengeance” in this story of the hills. He has been shot from ambush by Kip Ryerson, whose home the plains of the Cree for herself and her stepdaughter, Ellen. Dying, he makes his son, David, promise to avenge him. His human presence has grown up to manhood. David runs for help and Creek, recanting, tells Mrs. Ryerson to release David and let him go.

She keeps silent, deports of being ridden of her brutal spouse, and George Hedrick, the storekeeper, leads a crowd to drive Kim from the place and later announces his death, that David may not be forced to keep his vow.

Arrived at maturity, David becomes engaged to Mary Ryerson. Kip returns, in a fit of bragadocio, and David’s mother seeks to force him to keep his promises, from which Mary has dissuaded him. In gratitude for Mary’s kindness Ellen seeks to kill her stepfather, but is in the last hour. David watches and was dashed to death from a mountain trail in an encounter of his own seeking.


A Tale of Primitive Tales Told Among the Virgin Forests.

A Host of Favorites in a Powerful Presentation.

Exploitation Angles: Play on the locale, but avoid the use of “feud” or “vendetta.” Stress the promises to a dying man which he himself breaks. dwell on the beauty of the scenes and the strength of the cast and connect the star with his work in “When Bearet Went Dry.”

Miss Lovely is at her best in the role of Beverly Arnold, whose literary labors brought fame to her selfish young husband. Philo McCullough plays this role intelligently and the manner in which he succumbs to the “lion-hunters” forms an interesting part of the story. Rosemary Theyb gives a life-like portrayal of a “prairie schooner” society woman who toys with the affections of other women’s husbands. As the other man, Sam DeGrasse has a quiet role which he plays without any attempt.

The settings are attractive, though without special distinction. Many of the lighting effects are unusually pleasing.

Beverly Arnold..........Louise Lovely
John Cumberland.........Sam DeGrasse
Stephen Gray.............Philo McCullough
Henry Leamon.............Wilson Hummel
Alexander Old John........Willy Marks

Length: Five reels.

The Story.

Beverly Arnold’s “The Little Grey Mouse,” is employed by the law firm of which John Cumberland and Stephen Gray are members. Beverly Arnold is a young woman who has grown up in a quiet, retiring way and Gray with whom the story centres around. She has helped Gray to write a “best seller” novel which leads him to throw up his law work in favor of a literary career.

After their marriage, Beverly continues aiding Gray with his writing, bringing a new, effective touch to which makes him famous. Gray, in his self-conscious, forgets his wife’s part in his success and begins employing about in a fast social set which she does not care for. Eventually he falls into the clutches of a certain Madame Koessler, who flantasizes power over him before Beverly and brings about a divorce.

At this point, Gray makes a literary success on her own account and blossoms out in a social way which as a result, draws back her love, but is dismayed to find, when he makes the effort, that her heart has turned to his former partner, John Cumberland.

Program and Exploitation Catches: Louise Lovely in the Role of a Young Wife in a Society Drama.

She Helped Him in His Literary Career—Then After Their Marriage, He Learns to Love Another—She Takes up a Career for Herself and Astounds Her Former Husband by Marrying His Former Partner in Business.

Exploitation Angles: Make a noise over lovely Lovely’s stellar success of this as a novelty. Then play on the writing angle to hundreds who have novels and short stories knocked away, or for some safe place of concealment. To the general public it as a pleasant tale of the writing world.

“Dead Men Tell No Tales” Vitagraph Offers a Striking Screen Version of the Well Known Hornung Novel

Reviewed by Epen W. Sargent.
Mystery plays in which the mystery is hero, but who QC, “Dead Men Tell No Tales” leaves the spectator in doubt until the third scene from the last in a seven reel production made by Tom Tosh for the Vitagraph.

Usually the burning of a “real” ship is made the final sensation of any story in which the scheme is the real point of the tale. Here the burning of the Lady Jermyn is the point from which the action starts, and it speaks for the skill with which the interest is sustained, that this subject continues to growing volume from this point. A story, the tale is gripping to those who love melodrama, and as a stage production it offers some capital scenes which are quite realistic, and scenes aboard the burning ship with a nice hand-
"An Old Fashioned Boy"

Charles Ray at His Best in a Sparkling Paramount Comedy, Thomas H. Ince

Production
Reviewed by Louis Reeves Harrison

"An Old Fashioned Boy," a character Ray Paramount picture, in contact with a new fashioned girl brings out a freshness of characterization with vigor of movement added and some delightful revelations of the eternal feminine in the brilliant sub plots. In this picture it is evident to start with, the kind that awakens laughter among intelligent people as well as charmers and clowns. Agnes C. Johnston is the author of this bright story, and she displays the distinction of those who know how to write for screen production. This is a modern day item in the form of a comedy, a sincere and charming style of fitting the word to the action, and an individual shaping of the subject matter which is unusually clever. The story is not a ship, the separate art of treatment is quite as well taken care of by Jerome Storm. The whole, under the supervision of Thomas H. Ince, is rendered by experience and good taste into a thing of joy for all who go to the picture show.

Charles Ray does not strain himself to entertain. There is a role to suit him, though a variation from the conventional, and the amusing situations give him ample opportunity. He is an artist in making a successful comedy, and is furnished with lavish generosity in "An Old Fashioned Boy." He and the play help with the humor. The work is that of Wade Boteler as "Herbert," and the rest of his support is of the highest quality. The totality of effect of "An Old Fashioned Boy" is one of unalloyed delight.

Cast

David Warrington .......... Charles Ray
Betty Graves ............... Ethel Shannon
Drew Graves ............... Dana Burnet
Herbert ..................... Wade Boteler
Sybil ...................... Grace Morse

The Children

Frankie Lee, Hal Colley and Virginia Brown

Director, Jerome Storm.

Length, 4,017 Feet.

The Story

"An Old Fashioned Boy" is David Warrington in that he has ideals of marriage closely related to home life and children. He prepares a pretty home before proposing to Betty Graves, sitting it up in secret with the help of his step-father, the driver of Herbert. After winning Betty's consent, David takes her to inspect the home, but she has the chance to read the plans before gaining her consent. Her pride is hurt. She says it is pretty, but she would not live there a place like that. He is left there, the picture of despair, while she larks away. "Black Boy" once again grins.

Herbert and Sybil have a domestic quarrel meanwhile, and Sybil leaves home, sending a note to David that all arrangements can make other arrangements. David recovers from his misery in a rollicking "candy-pull" and goes back to work. Betty and Herbert become sick from eating too much tasty. In response to her agonized call for help comes Doctor Graves, Betty's husband, and the couple act as nurse. Gravens sees an opportunity to reconcile the young people and consents to put the house into a "black measles." A new complication threatens when Herbert comes to David's house and breaks through the quarantine. He detects the presence of a woman in the house and suspects that it is his wife. A crisis is reached when h.s wife actually does come in search of her children. He finds Herbert in the midst of suspicion from all sides, the target for unjust accusations, until Betty, in sudden conversion, declares not to be abused and clears the atmosphere for him while the other people are awoken. The end of the man she dearly loves, "An Old Fashioned Boy."

Program and Exploitation Catches:

He Was an Old-Fashioned Boy—and She Was a New-Fashioned Girl!—He Furnished the Home Even Before He Had Proposed—Charles Ray in a Bashful Boy Role.

Charles Ray in an Agnes Johnston Comedy.

He Loved Her and She Loved Him—but She Didn't Let Him Know Until the Last—A Comedy-Drama with Charles Ray in a Novel Character Role.

Exploitation Angles: Play up Ray on this and stress the fact that he has an unusually good nature which he would give a quiet sign and hang to every door knob overnight. You can get a big return from this. You can make the best use of the title for exploitation, but try the quarantine sign if you possibly can.

"Eyes of the Heart"

Realart Presents Mary Miles Minter in a Drama Adapted from "Blindness" by Dana Burnet

Reviewed by Louis Reeves Harrison.

"Eyes of the Heart" are those which look sympathetically beneath the surface of the other character, and that lies beneath. Such is the theme of a Realart picture adapted from a serial in "The Ladies Home Journal" by Dana Burnet. The subject matter relates largely to the compassionately motivated crooks and one of crooked tendency who barely keeps within the law and a blind girl who they care for. It was a story done out before the story until a villainous character attempts to make use of the blind girl's exquisite sense of touch. The story is fresh and pleasing, but there is life injected into it during the later development and largely by the young star herself.

"Eyes of the Heart" is a blind girl by Mary Miles Minter is a good one, revealing careful study and intelligence on her part, but is less important a story, with a sudden outburst of feeling toward the conclusion which clearly indicates a latent ability in the young actress to interpret emotional roles. Her support generally good, the exceptions are Simon-ly dirty and hypocrite, by Burton Law easily carrying the honors. The production was very well taken care of. It is good entertainment for any program.

Cast

Laura ....................... Mary Miles Minter
Sally ........................ Lucien Littlefield
Whitey ........................ Florence Mudgey
Simms ........................ John Newland

Landlord ........................ Wm. E. Parsons

Dennis Sullivan ............... John Cook

Mrs. Sullivan ....................... Lola O'Connor

Author, Dana Burnet. Scenario by Dana Burnet. Director, Paul Powell.

Length, Five Reels.

The "Eyes of the Heart" of blind Laura are not deceived, though she has been led to believe that her world surroundings are those of a beast. They are those of a girl pickpocket, are united with homely and dirty Simon in supporting the young girl. They make her life one of loneliness and misery in her face. Their kindness leads them into an incident which sends them under suspicion for a period. They have, however, succeeded in paying a great physician to re- 

The sordid environment in which she has lived is now revealed to her, and the shock turns her affects her. She finds an easy victim to the persuasion of a supposed friend who teaches her to open a combination lock that he may "crack agreeable surprise from one who has been regarded as a pleasing ingenue of ability more or less limited to sweet and pensive roles. But therein lies the great interest of the story, and one cannot but be filled with admiration that she has capabilities not yet called into action which may suit roles of high intensity. Her support generally good, the exceptions are Simon-ly dirty and hypocrite, by Burton Law easily carrying the honors. The production was very well taken care of. It is good entertainment for any program.

Program and Exploitation Catches:

As Called "Blindess"

Mary Miles Minter As a Blind Girl—She Was Cared for by Who Tried to Make Her Life One of Happi-ness—She Regains Her Sight—The Children's Reform and Every One Is Made Happy.

Mary Miles Minter In A Pathetic Role...
MOVING PICTURE WORLD

November 13, 1920

Minter has a real acting part and arouses interest. Others are cut down. You can work the blind angle for sensational press work if you pay him. The newspaper now has the story of his trip and drive on the newsdealer's face with the fact that this is a Ladies Home Journal serial. The story starts strongly and it stills to sell that publication to new customers.

"A Beggar in Purple"
Six-Part Pathe Release Presents Fairly Strong Story of Financial Intrigue
Reviewed by Robert C. McElroy.
The pretty theme and abundant story interest of the Pathe picture, "A Beggar In Purple," shows how an old heart and a new movie maker, if suitably adapted, would naturally give it a place of considerable importance, but it falls rather short of this owing to awkward continuity and lack of dramatic effect at times. It has been beautifully photographed and contains many effective scenes, but the abrupt transitions tend to scatter the flow of the story interest. It has, for all this, a completeness of effect at the end and will make its way nicely with uncritical spectators.

Leonard C. Shumway plays the role of John Henry Shumway, a young man of high financial position, seeking revenge upon an enemy and learning that "a king of a worthless outfit is, after all, only a Beggar in Purple." He suffers temporary blindness during the course of the story and gains both love and "light" at the close. Mr. Shumway acts the part effectively and with a little more experience and Ruth King looks as well as the heroine, but there is considerable inexperience visible in her acting at times.

Throughout, which contains many pleasing scenes, there are effective touches. The meeting of the two blind men is a good bit, the scene of the picture handcart, which contains a full action of the electrical storm, is particularly good. With better coordination this feature would have touched a much higher point of interest.

Cost
Directed by Edgar Lewis. Lenth, 5 reels.

The Story
John Hargrave, in "A Beggar In Purple," is a poor boy, who lives with his mother in a cottage opposite the fine home of Roger Winton and his son. The mother is taken ill and when the father sets out for aid at the Wintons, it is refused. His mother dies and John grows up vowing to have revenge upon his neighbors.

In the course of eighteen years John Hargrave, in revenge of this wrong, has become a strong young man of high financial position, but the love of the Wintons. He is refused. His mother dies and John grows up vowing to have revenge upon his neighbors.

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The place where the story takes place is a mine, and the opening scene is a fine one. John, who is a miner, meets a young girl, who offers to help him. He accepts her offer, and they are married.

During the course of combined labor troubles and a strike on the mine, John is shot. The girl is left to care for him. He recovers, but the mine is not his. The story is well told, and the acting is good.


Atom Exploitation Angles: Selling this on Edgar Lewis's name is the surest angle to get some attention. The picture is full of love and finance based on a novel by Andrew Soutar and hangs any exploitation you may try on it, the story is likely to try on a purple robe will work either in the lobby, in windows or in the street.

"The Heart of a Woman"
Jermoe Lewis Presents a Star Cast in a Touching Story of Woman's Tolerant Fidelity, Empire State Release
Reviewed by Louise Reeves Harrison.
The distinguishing features of "The Heart of a Woman" are a star cast and some admirable directing by Jack Pratt. But for unusually fine handling and interpretation the story would drag, as its scenes cover period of several years, with frequent lapses of time in both the earlier and later periods. The performers and the director have apparently worked in harmony to prevent story construction, so effectually that there emerge some elements of true pathos leading up to a happy character conversion.

In the leading role, as interpreted by Jack Richardson, is the repulsive one of a self-righteous brute who brow-beats to a woman. She delicately brought out by the consistently fine performance of Mignon Anderson. George Fisher is dignified and convincing as the father of the child of the woman. Pat O' Malley in minor roles.

Directors try to make the full resources of this exceptional company so skillfully that he overcomes the larger part of the structural weakness, and has been careful to give the character of "A Woman" entitled to a very favorable verdict. It is worth while enjoyment.

Cost
Mrs. Robinson........ Mignon Anderson
"Bull" Robinson........ Jack Richardson
Bob Brown............ George Fisher
Lily.................. Clara Horton
Harry Denton........ Pat O'Malley
"Spice"................ Author, Albert J. Hall.
Director, Jack Pratt.
Length, 6 reels.

The Story
What "The Heart of a Woman" can endure is simply not believable, and yet the story is one of a woman's love for her husband. A woman is seen through the eyes of her husband, and how she is influenced by her love for him. The story is well told, and the acting is good.

"The Fatal Hour"
Metro Production of English Melodrama Has Elaborate Sets and Excellent Cast
Reviewed by Edward Weitzel.
"The Fatal Hour," is a story of murder, passion, and vengefulness. It is one of the better and most interesting of English melodramas, the screen version made by Metro proves the advantages of the story's sensational situations and elaborate intrigue, and credit is due to the company has devised a fairly plausible method of committing the crime. The story is told in a clear and natural manner, and the characterizations are well done.

The story is an interesting one, and the cast is excellently acted. Thomas W. Ross, the Jim Callender of the story, is the actor of the most reputation and vengefulness. The story is told in a clear and natural manner, and the characterizations are well done.

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word that his uncle, the Marquis of Deer-
minster, is dead. Among those who con-
gratulate him are his cousin, Lord Adolphus
Villiera, and "Dolly," a friend of the hero, a
money lender named Jim Callender. The
two vow to have revenge.

Beau in London to marry "Dolly," but
he has no money. The title of the Marquis
of Deerminster carries with it an income of
10,000 pounds. But Jim knows that Nigel's
father married the young chap's mother
before his first wife was dead. In that
case the Deerminster title and estate
would come to "Dolly." Jim has another
scheme. Dudley Gorc, Dorothy's brother,
has forged a will in which the money lender
is disowned, and Jim threatens to hand him
over to the law. He steals the Crown Jewels.
Dudley gets past the gate at the
tower, steals the jewels, hands them to Jim
and in short an hour.

The money lender knows the only
proof that the first wife of noblemen died before
he married Nigel's mother is in the death
records of a monastery in Switzerland.
"Dolly," has been told to claim the estate,
while Jim goes to the monastery and destroys
the record. Nigel has hardly taken pos-
session of Deerminster when "Dolly" and
Beau arrive and make their claim. Deter-
ned not to wed Dorothy until he is posi-
tive that the new Marquis goes to Switzerland.
Here he meets Jim, who has torn out the page
that Nigel is trying to read.

Dorothy also arrives on the scene. Jim
tries to escape in an auto, but Dorothy
jumps in and fights with him. Jim
gets off the car on horseback and takes the job into his
own hands. Jim tears the book page and the Crown
Jewels are found on the money lender, after
which Nigel thwarts him. In trying to escape, Jim
falls to his death.

**Program and Exploitation Catchlines:**
An English Melodrama Telling of
Theft of the Crown Jewels
Adaptation of Cecil Raleigh Melodrama
An English Story about the Theft and Re-
covering of the Crown Jewels

**Exploitation Angles:** Drury Lane melo-
drama does not mean so much now that
these adaptations are peopled with char-
acters that are not peopled in America, but you should be able
to look up with other big production of plays
from similar source and tell that these are
the aristocracy of melodrama. Then play
hard on the fact that the hero is in search of news-
paper ad or throwaways, listing the many
big points, and plaster paper all over your
territory. Have the clock displays for the title. Get after them.

“The Vice of Fools”
Society Drama of the Popular
Type Released by Vitagraph

Stars Alice Joyce

Reviewed by Mary Kelly.

A marked effort to follow popular taste
rather than to introduce anything de-
cidedly original in the way of plot or plot
treatment. Vitagraph’s "The Vice of Fools." The story, with an
idealistic trend, showing what a great sacrifice
one woman can make for another. Very vi-
uously underserving, is the type of subject
that meets generally with favor, but to
some it is bound to appear as somewhat
offensive.

To promote the union of a good man with
a coquette and later to keep the husband
from knowing the truth about his wife’s in-
delicacy is the base line of the story. The
heroine. This seems to indicate a mis-
taken idealism on the part of the author, an
effort to make a spectacle for a
series of acts that really
benefit no one. This irregularity in the
reading of human life and character is
more or less throughout the picture.
For instance, the incident of the
young wife’s refusal to tie her husband’s
cravates seems a petty if not actually
cruel way of indicating the growing estrangement.
A little more discernment on the part
of the author and director would have remedied this.

There is much that is attractive about the
picture in the way of sets, cast and cos-
tumes. It represents a generous expenditure
of time and money. Alice Joyce is pleasing
queen of the stage. The Duke is Gordon’s sin-
cerity compensates, in part, for the weak-
ness of his role and the other principals,
too, give satisfaction.

**Cast**
Marion Rogers — Alice Joyce
Owen May — Dennis Collin
Camerion West — Robert Gordon
Graville Wingate — Raymond Bloomer
Mrs. Rogers — Elizabeth Garrison
Mara Spaulding — Agnes Everett

**Scenario by Graham Baker.**
**Direction by Edward Griffith.**
Length, Five Reels.

**The Story**
Marion Roger’s love affair with Camerion West is broken. In spite of the mis-
approval, there is no evidence that Marion gets dis-
couraged. He develops an infatuation for Diana
Stevenson. The new Marquis goes to Switzerland.
Here he meets Jim, who has torn out the page
that Nigel is trying to read.

Dorothy also arrives on the scene. Jim
tried to escape in a horse and buggy, but
Dorothy jumps in and fights with him. Jim
gets off the car on horseback and takes the job into his
own hands. Jim tears the book page and the Crown
Jewels are found on the money lender, after
which Nigel thwarts him. In trying to escape, Jim
falls to his death.

**Program and Exploitation Catchlines: A Story of Personal In-
volvement of a Young Man and Woman, adapted from the novel of
Young Man Struggling Against
Overwhelming Difficulties.
He Told the Town Folks to Come Around
and Watch His Airplane Exhibition—
But His Plane Smashed—Then He Went
Away to a Regular Job—Back and Showed
the Folks How to Fly.

**Exploitation Angles:** This story offers
an opportunity for recruitment with the
Army and Navy recruiters to gain interest
in the air services of the two branches. If
showing the recruiting officer how the
town work this anyway anyhow, and perhaps you can
obtain the services of a seasoned pilot by ap-
plying to the nearest station. There is also
a good chance for toy aeroplane races and
the best mechanics in toy planes. The idea is there; you can work it.

**“Youth’s Desire”**
Alkire Production, Presenting
Joseph Bennett in a Story of
Aspiring Youth, Empire
State Release

Reviewed by Louis Reeves Harrison

A story of ambitious young manhood,
and the sharply American in its theme,
"Youth’s Desire" is a production directed by
P. H. White and produced under his per-
sonal supervision. The central figure, a
country boy, old-fashioned in his tastes and con-
age, is admirably conceived. The line of action i.e follows is truly dramatic in that
he struggles bravely against overwhelming
difficulties and is not daunted by the ridi-
cule to which he is subjected by his first
failures. The girl is also entirely
modern and realistic. Having done
nothing at all, she wins a500 prize in
comic opera at the 100,000 pound
Comedy, and the title role of the stage
"rube," the chin-whiskered, duster-clad type long
discredited because his artificiality is
characteristic of the type. The new story
itself is made pleasingly convincing. A
large number of narrative subtitles may
also be placed to the credit of the picture.
A good interpretation on the part of Joseph
Bennett and Doris Baker, the wholesome
motive, fine story construction, contribute
so handsomely to the credit of "Youth’s Desire" as shown at the Stanley Theatre
that the production can be safely called very
pleasing entertainment.

**The Story**
"Youth’s Desire" in the case of Bud Wise
of Plainfield, California, is to become an
aviator. He even dares attempt the construc-
tion of a monoplane from very raw materials
and with very little idea of what he is doing. But
the idea is laughed to scorn by all the men of the
village, but he persists in secret until he makes a
flying machine which he tests the ground in night trials. Confident that it will
work, he presses a peddler who had been previously
announced in the village newspaper and
publicly draws a representative crowd to the
field, including Edith Kent, a rival suitor
for her hand, Bud’s parents and the Mayor.
The Mayor makes such an enthusiastic speech that he
becomes a part of the organization and
takes the first trip. This trip is a circular one in the
town, joining up and down, to the amusement
of all beholders. It is a very comic and
silly scene for the buzzing aviator and his
passenger. Bud is laughed out of town, but he
retains the faith of his chum, Spaulding and his
parents.

In the course of time he writes from a
genuine aviation field that he is shining among
the "aces" of aviation. He is only shining their machines. He is still in an
humile capacity when his sweetheart and her
father, together with the rival, come to
visit the field. Edith taunts him into attempt-
ing a flight. He arranges with others to-
maneuver the machine so that the story
which he tells concerning his nervous hands.
He has learned enough, however,
to regain control, and he astonishes everyone with his daring and
bravery by his remarkable airmanship. He
descends safely to the arms of his loved one, an un-
expected hero, to the fondest gratification of
"Youth’s Desire."

**Program and Exploitation Catchlines:** A Story of Young Man Struggling Against
Overwhelming Difficulties.
He Told the Town Folks to Come Around
and Watch His Airplane Exhibition—
But His Plane Smashed—Then He Went
Away to a Regular Job—Back and Showed
the Folks How to Fly.
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 review of reviewer's opinion. "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.

FOX ENTERTAINMENTS

SPECIALS.
The White Male (Pearl White). Vol. 46; P. 507.
If I Were King (William Farnum). The Skywayman (Lt. Omer Locklear). Vol. 45; P. 514.
While New York Sleeps (All-Star Cast). The Face at Your Window (All-Star Cast). Blind Wives. Over the Hill (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Bikini, Queen of Sheba (All-Star Cast).

WILLIAM FARNUM SERIES.
The Scoundrels.

PEARL WHITE SERIES.
The Thief. The Texas Cub. Vol. 46; P. 992; C-R, P. 1520.
The Mountain Woman.

TOM MIX SERIES.
The Untamed. Vol. 46; P. 114.
The Texan.

PRAIRIE TALES.
WILLIAM RUSSELL SERIES.
The Challenge of the Law. Vol. 46; P. 1152; C-R, P. 1520.
The Iron Rider.

SHIRLEY MASON SERIES.
Mercy Mary Ann (Shirley Mason). Vol. 45; P. 539.
Chin Toy. Girl of My Heart.
The Flame of Youth.

GEORGE WALSH SERIES.
From Now on (George Walsh). Vol. 46; P. 158; C-R, P. 174.
Number 13.

Dynamite Allen.

20TH CENTURY BRAND.
Firebrand Trevision. Vol. 45; P. 437.
The Little Gray House (Louise Lovely).
Sunset Shadows (Ruck Jones).
The Rangers (Ruck Jones).
The Fizzle of Jazz.
Just Paia.

SERIAL.
Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P. 934; Ex. Vol. 46; P. 538.

SUNSHINE COMEDIES.
His Noisy Still. Pretty Lady.

CLYDE COOK COMEDIES.
Kiss Me Quick. C-Val. 45; P. 598.

THE HUNTSMAN.
All Wrong.

MUTT AND JEFF CARTOONS.

FAMOUS PLAYERS-LASKY

ADAPTATIONS.
The World and His Wife (Cosmopolitan Production). L-6,792 Ft. Vol. 45; P. 628.
The Fighting Chance (Special)—L-6,894 Ft. Vol. 45; P. 471.
The Prince Chap (W. DeMille Productions). L-6,188 Ft. Vol. 45; P. 846; C-R, P. 83.
Crockett (Ethel Clayton)—L-4,716 Ft. Vol. 45; P. 772.
The White Circle (Maurice Tourneur Production). L-6,017 Ft. Vol. 46; P. 639.
What Happened to Jones (Bryant Washburn). L-6,239 Ft. Vol. 46; P. 1066; C-R, P. 1211.
Gypsy Love (Dorothy Dalton). Vol. 46; P. 245.

HAIRPINS (Enid Bennett)—L-4,796 Ft.; Vol. 46; P. 234; C-R, P. 1064.

SEPTEMBER.
The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 46; P. 1068; C-R, P. 970.
The Village Sleuth (Charles Ray—Ince Production). L-6,082 Ft. Vol. 46; P. 521.
Lady Rose (Olive Perkuler). L-6,585 Ft. Vol. 46; P. 247; C-R, P. 358.
What's Your Hurry? (Walace Reid). L-6,040 Ft. Vol. 46; P. 1214; Ex. 491-492.
Humoresque (Cosmopolitan Production). L-5,887 Ft. Vol. 46; P. 114; C-R, C-Vol. 46; P. 220; Ex. 362, 492, 1094.
Little Miss Rebellion (Dorothy Gish). L-8,325 Ft. Vol. 46; P. 529.

OCTOBER.
Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P. 836; Ex. 1234; C-R, Vol. 47; P. 36.
The Round Up (Roscoe Arbuckle). L-6,417 Ft. Vol. 46; P. 110.
Desert Waters (Maurice Tourneur Production). L-5,935 Ft.
The City Sparrow (Ethel Clayton). L-6,418 Ft. Vol. 45; P. 619.
Here by the Train (All-Star). L-5,526 Ft. Vol. 46; P. 838; C-R, P. 918.
A Full House (Bryant Washburn). L-4,390 Ft. Vol. 46; P. 836.
A Relaxed Girl (C-R). L-5,000 Ft. Vol. 46; P. 846.
An Old-Fashioned Girl (Ince Production—Charles Ray). L-1,787 Ft.

NOVEMBER.
Beobold My Wife (George Melford Production)—L-6,566 Ft. Vol. 46; P. 1153.
Sins of Youth (Ethel Clayton)—L-4,842 Ft. Vol. 46; P. 1154.
Always Audacious (Wallace Reid)—L-5101 Ft. Her Husband's Friend (Enid Bennett—Ince Production)—L-4,599 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,536 Ft.
Burglar Proof (Bryant Washburn)—L-4,495 Ft.
Ideas of Clay (George Fitzmaurice Production).
A Sudden Adventure (Dorothy Dalton)—L-4,736 Ft.

COMEDIES.

AMERICAN FILM COMPANY

The Thirtieth Piece of Silver (Margaret Fisher). Vol. 44; P. 581.
The House of Ruth (Sena Owen). Vol. 44; P. 1503; C-R, P. 1797.
Peggy Rebels (Mary Miles Minter). The Weak End (Margaret Fisher—Six Reels). Vol. 45; P. 93; C-R, P. 1538.
The Gamesters (Margaretta Fisher and R. C. Shumway)—Six Reels.
The Blue Moon.
CURRENT FILM RELEASE DATES

W.W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.
The Sagebrusher (Hampton Production). Vol. 43; P-107; C-R; P-1916.
The Dweller (Clarke--Reed Films). Vol. 44; P-390; C-R; P-1-110.
Desert Gold (Hampton Production).

J. PARKER READ, JR. PRODUCTIONS.
The Long Road’s End (Louise Glauem--Seven Parts). Vol. 42; P-1-210.

DIARY AND PHOTOGRAPHY.

DIAL FILM COMPANY PRODUCTIONS.

Prance (Mitchell Lewis--Seven Reels). Vol. 43; P-397; C-R; P-1-232.

PORTO PRODUCTIONS.


ROBERT HUNT PRODUCTIONS.
The Hulcher Brother (J. Warren Kerrigan). Vol. 42; P-1-2013; C-R; P-429.

JOSEPH LEVIER PRODUCTIONS.

His Temporary Wife (Ruthie de Remer). Vol. 45; P-177; C-R; P-1-232.

LOUIS TRACKER PRODUCTIONS.
The Silent Barrier. Vol. 46; P-397.

NATIONAL PRODUCTIONS.
The Kentucky Colonel (J. J. Dowling). Vol. 46; P-430.

PATHE EXCHANGE INC.


Releases for Week of October 27.
The Hidalgo Woman (Donna Farra) Six Reels. Vol. 45; P-321.
No. 8 of The Phantom Foeman (Exhibited).
No. 6 of Ruth of the Rockies (The Eagle’s Nest).

Releases for Week of October 31.
The Forbidden Valley (Bruce Gordon and May McAvoy) Six Reels. Vol. 45; P-398; C-R; P-1-176.
No. 9 of Pirate Gold (The Double-Cross).
No. 4 of Ruth of the Rockies (Troubled Path). Fellow Citizens (Harry Pollard--One Reel).

Releases for Week of October 17.
Allan Aladdin (The Vanity Fair Girls) One Reel. (Release for Week of October 24.
Half a Chance (Mahan Hamilton--Seven Reels). Vol. 47; P-198.
No. 9 of Ruth of the Rockies (The Perilous Path).

Releases for Week of October 31.
No. 10 of The Phantom Foeman (The Secret of the Trunk).
No. 3 of The Phantom Foeman (The Trail of the Wolf). Mammon’s Boy (The Vanity Fair Maids--One Reel).

Releases for Week of November 7.
A Beggar in Purple (Six Parts). No. 11 of Ruth of the Rockies (The Fatal Diamond).
No. 4 of The Phantom Foeman (The Open Window).
Harry Pollard Comedy (One Reel).

Releases for Week of November 14.
No. 12 of Ruth of the Rockies (The Secret Order).
No. 5 of The Phantom Foeman (The Tower Room).
The Sandman (Vanity Fair Girls--One Reel).

Releases for Week of November 21.
The Unwilling Husband (Blanche Sweet).
No. 13 of Ruth of the Rockies (The Surprise Attack).
No. 6 of The Phantom Foeman (The Crystal Ball).
Harry Pollard Comedy.

Releases for Week of November 28.
The Devil to Pay (Fritzi Brunette and Roy Stewart--Six Parts).
No. 10 of Ruth of the Rockies (Regina Island).
No. 6 of The Phantom Foeman (Gun-Fire).
Queen Up (The Vanity Fair Girls--One Reel).

UNIVERSAL FILM MFG. CO.


J. B. PIRTLE PRODUCTIONS.

The Hostage (Frank Mayo). Vol. 45; P-114.
No. 18 of The Vanishing Digger (The Great Pendulum).
Fix It for Me (Bertine Burkette--One Reel).
A Prohibition Monkey (Joe Martin--Two Reels).

HAROLD ROY PRODUCTIONS.
The Frontier Feudings (Merta Sterling and Eddie Langdon). Vol. 45; P-177; C-R; P-1-232.

REEL PRODUCTIONS.

His Temporary Wife (Ruhye de Remer). Vol. 46; P-177; C-R; P-1-232.

LOUIS TRACKER PRODUCTIONS.
The Silent Barrier. Vol. 46; P-397.

NATIONAL PRODUCTIONS.
The Kentucky Colonel (J. J. Dowling). Vol. 46; P-430.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dollars and the Women (The Women of Joy--Six Reels). Vol. 44; P-1-161; C-R; Vol. 45; P-117.

GRIMM PRODUCTIONS.
The smiling of Marge O’Dono (James Oliver Curwood--Seven Reels). Vol. 44; P-1-123; C-R; P-8-917; EX. Vol. 46; P-31-354.
September--Trumpet Island (All-Star Cast--Special--Seven Reels). Vol. 46; P-247; C-R; P-9-918.

The Silent Avenger (William Duncan--Six Reels).

THE INVISIBLE HAND (Antonio Moreno--Six Reels).

CORINNE GRIFFITH.

June--Bab’s Candidate. Vol. 45; P-370; C-R.

THE SPARKLER.

September--The Whisperer. October--The Broadway Bubble. Vol. 46; P-5-918.

EARLE WILLIAMS.

The Fortune Hunter (Earlie Williams--Seven Reels). September--The Purple Cipher. Vol. 46; P-1-318.

ALICE JOYCE.

September--The Prey. Vol. 46; P-539; C-R.

MY LITTLE SISTER (SHERRY HUNTER).

A Parlor Post Husband (Earlie Montgomery).

HE LAUGHS LAST (Jimmy Aubrey).

August--Springtime (Jimmy Aubrey).

Buck Yard, His Jonah Day.

THE DECORATOR.

UNITED ARTISTS

Sept. 1--His Majesty the American (Douglas Fairbanks--Eight Reels).
Dec. 9--When the Gods Roll By (Douglas Fairbanks--Six Reels).
Jan. 18--Polyanna (Mary Pickford--Six Reels).
Apr. 5--Down on the Farm (Mark Bennett).
May 26--The Rose of the Rancho (Douglas Fairbanks--Seven Reels). Vol. 46; P-123; C-R, P-1-174.
June 13--The Voluntary (Douglas Fairbanks--Six Reels).
June 27--Soda (Mary Pickford).
CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R; P-799.
Out of the Storm (Garbo Castleton). Vol. 44; P-1137; C-R; P-1211.

Jes' Call Me Jim (Will Rogers). Vol. 44; P-457; C-R; P-349.

Dollars and Sense (Madge Kennedy). Vol. 44; P-1232; C-R; Vol. 45; P-250.
The Better Half (Gene Pollock). Vol. 44; P-1904; C-R; Vol. 45; P-117; Ex. Vol. P-310.
Scratch My Back (T. Roy Barnes and Helen Chester). Vol. 46; P-1639; C-R; P-1777; Ex. Vol. 46; P-215.
The Gift of the Red Monro. Vol. 44; P-1624; C-R; Vol. 45; P-250.

Double-Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R; Vol. 45; P-866.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R; P-289.

Going Some (Rex Beach Production). Vol. 45; P-367; C-R; P-777; Ex. Vol. 46; P-642.
Cupid—The Cowpuncher (Will Rogers). Vol. 46; P-786.

The North Wind's Malice (Rex Beach Production). Vol. 45; P-1065; Ex. Vol. 46; P-1236; C-R; Vol. 47; P-746.

The Penalty (Lou Cheney). Vol. 45; P-1089.
Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R; Vol. 46; P-100.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The T. X. (Madge Kennedy). Vol. 46; P-218; C-R; P-257.

It's a Great Life. Vol. 46; P-248; C-R; P-288.
Milestones (Stunt—Alice Howell). Vol. 46; P-839; C-R; P-601.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-411; C-R; P-940; 1932.

Honest Hutch (Will Rogers). Vol. 46; P-503; C-R; P-608.

The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-370; C-R; Vol. 47; P-529.

Office No. 66 (Tom Moore). Vol. 47; P-112.

BILLY PICTOGRAPH.

(One Reel).

High Cost of Courting. Faces Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel).

Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus—No. 218.
Sept. 19—"Alf"/erculosis—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-536; C-R; P-777.
Nov. 22—The Star Rover (All Star — Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R; P-1787.

RUSSELL KEATON COMEDIES.

Sept. 1—One Week.
Sept. 15—The Little Duke.
Dec. 22—The Scarecrow.

ROBERTSON-COLE

The Devil's Claim (Sessue Hayakawa). Vol. 44; P-76; C-R; P-1215.
The Notorious Mrs. Sands (Reelse Barricale). Vol. 44; P-1108; C-R; P-503.

The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1592; C-R; P-1717.
The Heart of Twenty (Zasu Pitts). Vol. 44; P-118; C-R; P-497.
Uncharted Channels (H. E. Warner). R-508.
Li Ting Long (J. C. Hayakawa). Vol. 44; P-505; C-R; P-533.

Robertson-Cole

Life's Twist (Bessie Barriscale). Vol. 45; P-610; C-R; P-557.
The Soul of Youth (Lewis Sargent). Vol. 45; P-121; C-R; P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-291.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-369; C-R; P-608.
The Stealers (Special—Seven Reels). Vol. 46; P-385; C-R; P-469.
So Long Letty. Vol. 36; P-993; C-R; Vol. 47; P-28.

SUPREME COMEDIES.


MARTIN JOHNSON.


ADVENTURE SCENICS.

Sons of Salsaskin. Ghosts of Romance.

PIONEER FILM CORP.


REALART PICTURES.

Special Features.
The Deep Purple (A. W. Smith Production—Six Reels). Vol. 43; P-1253; C-R; P-1253.
A Cumbering Woman (Mary Miles Minter). Vol. 45; P-441.
A Dark Lantern (Allie Brady). Vol. 46; P-841; C-R; P-1254.
The Law of the Vid (Charles Alker Production—Six Reels). Vol. 46; P-324; C-R; P-768.

Star Productions.
Miss Hohos (Wanda Hawley). Vol. 44; P-1683; Ex. Vol. P-1254; C-R; P-1746.
Cumbering Woman (Mary Miles Minter). Vol. 45; P-441.
The Soul of Youth (Lewis Sargent). Vol. 45; P-121; C-R; P-777.
Sweet Lavender (Mary Miles Minter). Vol. 45; P-324; C-R; P-768.
Eight Constance Hickey). Vol. 46; P-524; C-R; P-1254.
You Never Call Tell (Faye Daniels). Vol. 49; P-1161; C-R; P-1254.
Food for Scandal (Wanda Hawley). Vol. 47; P-111.
CURRENT FILM RELEASE DATES

ASSOCIATED PRODUCTIONS

THOMAS H. INCE PRODUCTIONS.

J. PARKER READ, JR.
The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-835; C-R. P-1120. A Thieves is One (Hobart Bosworth—Six Reels).

ALLAN D'VAN PRODUCTIONS.
The Forbidden Thing (James Kirkwood—Six Reels). In the Heart of a Pool (Mary Thurman). Vol. 46; P-649; C-R. P-1239.

MAURICE TOURNER PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford—Six Reels).

JACK SENNETT PRODUCTIONS.
A Small Town Idol (Ben Turpin).

EDUCATIONAL FILMS CORP.

Chester Comedies. (Two Reels).
Four Times Foiled. An Overall Hero. (Six Reels).

A Fresh Start (Marvin Rea). Duck Inn (Lloyd Hamilton). Specials.


MISCELLANEOUS RELEASES

EQUITY PICTURES.
For the Soul of Rafael (Clara Kimball Young). Vol. 46; P-933; Vol. 46; Ex. 748. Whispering Demons (Clyde and Conway Treat—Six Reels). Vol. 46; P-1122; C-R. P-243. Middnchapel (Clara Kimball Young). Vol. 46; P-526; C-R. P-698.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.
Nobody's Girl (Billie Rhodes). Ronnie May (Bessie Love).

KINETO COMPANY OF AMERICA, INC.

MONTBANKS COMEDIES.
(His Naughty Night. A Rare Bird. Nearly Married. (Two Reels).)

CAPITAL FILM COMPANY.
(escaped Convict. The Square Gambler.

Frisal Ridgeway Productions. (Two Reels).

Comedyart.


Claypole Comedies.


Oct. 7—Home Rule. Nov. 14—Who Am I?

FINE ARTS.
Up in Mary's Attic (Five-ree) Comedy—Eva Novak and Harry Gibbon). Vol. 46; P-781; Ex. 146. 1015; C-R. P-88.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

COMEDIES.

Arrow-Hank Mann (Two Releases a Month). Murriel Ostriche Productions (One a Month). X & N A Alaboth (One a Month). CELEBRATED PLAYERS FILM CORP.

Gump Cartoons.


C. B. C. FILM SALES.
The Victim (Six Reels). Screen Snapshot (Twice a Month). Star Ranch Westerns (Every Two Weeks—Two Reels).


Neat Start Series.

Dampfoot Twins Comedies. Dec. 1—Don't Ever Marry (Two Reels). JANS PICTURES, INC.
A Woman's Business (Olive Tell). Vol. 44; P-1866. Madonnas and Men (Seven Reels). Vol. 44; P-1790. PREDICABILITY PICTURES CORPORATION.

GAUMONT COMPANY.


TEXAS GUINAN WESTERNs. (Two Reels).


Royal Comedies. Oct. 15—When the Cat's Away (All Star Cast).

Matty Robert. (Romances of Youth).

She's a Vamp. Circus Days, Month). Alice Howell Comedies. (Two Reels). Lunes in Politics (Two Reels).


Aug. 15—Snakes (Biller Van). Aug. 20—Plucky Hoodoo (Biller B Van). S. E. ENTERPRISES.

Cowboy Jazz (Western). It Might Happen to You.

D. N. SCHWAB PRODUCTIONS.
Girls Don't Gamble (David Butler). Vol. 44; P-348.

JOAN FILM SALES.

The Invisible Ring (Both Clark and Jack Sherill—Serial). Vol. 46; P-1079. C. B. PRICE CO., INC.


SUPERIOR PRODUCTIONS.
Female Flames Series. The Oath of Vengeance (Two Reels).
Projection Room Waste

Few realize the possibilities for waste in the projection room and the unnecessary burden imposed upon the industry through ignorance by either the managements or the projectionists. Exposition of this will prove both interesting and instructive. It is a matter which cries to heaven for rectification. Inspection is well within the consideration cannot but result in some degree of good.

Let us first inquire regarding the waste caused by unnecessary damage to films—deterioration which would be entirely eliminated, or at least reduced to a negligible value if intelligence, expert knowledge, and care substituted for the ignorance and slovenly careless labor still found to a greater or less degree in many projection rooms.

A new reel of film has a cash value of about forty dollars (four cents per foot), so that the projectionist handling first run exclusively has in his charge the equivalent of forty dollars for each reel of his program.

If the program be eight reels, then the value placed in his hands in the form of easily digestible film is $0.80, or $32.00 and since he handles this property every day, usually in the shape of a new program, the total value placed in his charge during a year is $16,600.

Few First Runs

As a matter of fact, however, but comparatively few theatres have strictly first run programs, and as films age they have less money value, so that for purposes of computation, probable damage let us make liberal deduction, assuming a twenty-five dollar-a-reel valuation and an average program of six reels, which we think you will all agree is within the probabilities, taking one theatre with another.

It is a well established fact that by the application of expert knowledge and intelligent care it is quite possible for the projectionist to run a program a full day with no damage at all to the films and with but slight wear.

We believe that we are entirely safe in saying that when the projection conditions are what they should be and the rewinding and editing done intelligently the films will have deteriorated in value during a ten-hour run by not more than one-tenth of one per cent, which, on the basis of value proposed, would be just fifteen cents.

In other words after a program of six reels has been used under right conditions for ten hours it should have a physical valuation of within fifteen cents as much as it had before the run, hence the damage to films in a ten-hour-a-day house in which projection conditions are as they should be would only be $4.75 per year.

Now Let Us Consider

And now let us consider what the actual condition is. Will any man well acquainted with projection room practice, including all things having effect on possible film damage, under the submission that the average damage to films, is one per cent. of their value per day? Some might think that intelligence plus care would be sufficient to prevent a film to be entirely ruined in one hundred days, whereas many films last much longer, but we are talking about the AVERAGE, which includes the not inconsiderable number of the total which do not last one week, and the few which are utterly ruined the very first day. If we allow the average of damage to be one per cent., then the average unnecessary damage to films per day per theatre is $1.75, and since there are presumed to be 16,000 theatres in this country, the total would be twenty-four thousand dollars ($24,000) per day, which is, you will all agree, quite a large sum.

But the damage does not stop there because in every succeeding theatre in which the films are run, it is remembered that this deterioration in value results brings about an inevitable lessening of box office receipts, the damage in money loss through this source is an increasing heavy factor as the films become older.

Its amount cannot even be estimated. Probably it amounts to many thousands of dollars a day, taking the country as a whole. So much for the films. Let us now examine the possibilities for deterioration of the plant under unintelligent methods. Here we may speak with assurance. There is no guess work about it when we say that the average life of projectors is two and a half years, whereas it should be at least one-third longer. The same proportion holds good for motor generators and other equipment, though the time of its service will vary. The statement that the average life of projectionists is one-third what it should be, and what it would be under right conditions, is not the subject for argument. It is just plain, demonstrated fact.

Two modern projectors now cost in excess of $1,200, a motor generator costs $2,500, plus $50 or more for maintenance, and the other equipment will bring the total well above two thousand dollars. If this equipment lasts but two and a half years, whereas it should last at least five years, it figures out that eight hundred dollars per year is the amount of deterioration in equipment per year if the equipment lasts two and a half years.

If it lasts three and a half years (as it certainly should) then the deterioration would be $570 per year, which means that under right conditions this would be $230 a year less deterioration in the plant each year.

Now, if we add this unnecessary expense to the unnecessary damage to film on the basis before set up we have a total of $777 per year for each theatre. If we now assume that there are 10,000 theatres in the United States and Canada we shall have a grand total of twelve million, four hundred and thirty-two thousand dollars avoidable waste in the projection rooms of this country and Canada, alone.

Perhaps theatre managers and exhibitors who have never thought the matter in this light will now see that it does not concern them very much, since no other concern—such as the exchange or producer—absorbs the film damage.

If these brave financiers will only pause and think for a moment perhaps they may grasp the fact that there is absolutely no source of income in the motion picture industry except the income from the box offices of theatres, hence every cent of expense, no matter in what form it may be, will in the last analysis necessarily have to be borne by the theatre itself.

What May Be Done

But the manager or exhibitor asks, what about it? What can the exhibitor do in the matter? How can he get the expert knowledge and care necessary to reduction of this waste? Let us consider the damage described. Surely we are now paying enough to be entitled to it. How can we get it?

The answer is that until you use a little more common sense and place the item "ability" at least somewhere nearly on a par with "pay," you won't be able to get real knowledge and ability in the projection room as a general proposition. When the union comes to you with a proposed new, and of course higher wage scale, do you make any really searching inquiry into the ability of its members to give you better service?

You probably make a broad and angry statement, "that they are not worth what we're paying now." Do you make any real inquiries as to what, if any steps the union has taken to improve the knowledge of its members since last year?

Is it not a fact that you yourself more or less openly sneer at the value of competencies and skill in the projection room? Do you not, by your very attitude, convey the impression that you do not believe high grade skill is necessary in projection?

Answer those queries honestly, Mr. Exhibitor. May we also ask you if you have, then be well content to go right along paying your share of the $1200,000 or more waste brought about through incompetency in the projection rooms, and...
don't let us hear the single word out of you about "high film rentals," etc.

You have no right to demand that the producer clean his dooryard, so long as your own is thus badly littered.

Where Is He?

On our desk we find a communication, signed Ray Gagnon, Projectionist, which has no date line or address. Very likely it was attached to a letter, but has become separated therefrom and we are unable to find anything which matches the handwriting.

Often men send a typewritten letter, with a separate sheet of notes in pencil. It sometimes happens that the two sheets will become separated in the mail and the writer may be in the way of re-announcing them, unless they both be signed.

The sheet we speak of reads:

Am using 26 amperes A.C. Distance between collector lens and crater three inches. Using 8.5 plane convex condenser combination, spaced 1% inch apart. Working distance of projection lens 3.5 inches. Diameter of projection lens 11.16 inches.

What I want to know is, what would be the right diameter of projection lens under the conditions above stated. Would a 72-foot throw and a 14-foot picture.

Failed at One Point

You have evidently tried to give complete information, but you have nevertheless failed at one important point—the working opening of the condenser. This would probably be about 4.25 inches unless you use a slide carrier, in which case it would be considerably smaller.

May determine the exact diameter required in either of two ways, viz., get a large sheet of light colored paper and pin it down flat on a smooth table top. Get a long straight-edged piece of wood and mark a perfect straight edge. A carpenter’s square will do, or a spirit level is excellent, or you can get a carpenter to dress off a narrow board to a perfectly straight edge.

Next set an inside calipers to the exact width of your projector aperture width and, finally, get a straight line across the paper to represent the optical axis of the optical system, lay the calipers down on the paper about six inches from one edge of the paper, and with the axis line as nearly as you can guess (a bit of variation here will not matter much) central between its points. With a pencil whittled to a fine point, mark the exact position of each of the calipers points, and the distance between these marks will be your aperture width.

Next—oh, the dickens! I see you have also omitted the distance from center of condenser to aperture, which is of absolutely vital importance in answering such a question. Well, next, with its center at the axis line, draw a vertical line. A in diagram, the length of which shall be the widest diameter of the condenser working width. (We say "working width" because if a slide carrier be used the opening will be wider than it is high.) Then from the top and bottom of line A, draw lines C and D, as shown, and their separation at 3.5 inches beyond the aperture will be the necessary diameter of your projection lens, if it is to pick up the entire ray. The drawing is based on a 4.25 inch condenser opening and 12 inches condenser throw, under which condition a 2-inch lens will do.

The other method is to draw a circle on white, translucent paper, such as ordinary blueprint paper, of the working aperture of your projection lens, using black ink and a draughtsman’s compass preferably, though a good black pen will do.

Remove the projection lens and support the paper inside the mechanism in such manner that its surface will be parallel to the aperture and its center opposite the center of the aperture—on the optical axis of the system.

Now open the projector gate, strike an arc, open the dowser and have some one pull the lamphouse back until the rectangular edge of the paper will fall inside the circle on the paper, which means that it will also fall inside the working opening of the projection lens.

This latter is designed to determine when the light beam is picked up by your projection lens, but when you first project the light to the paper, if you measure its diameter at the collector, On, and projection lens would be necessary to accommodate the beam. After pulling back the lamphouse, if you do, we refer to the diagram, August 14 issue, to determine the condenser focal length you would need.

Just What He Wants

Nicholas A. DeRenzi, who signs himself "Chief Operator," Strand Theatre, Bangor, Pa. says:

"Enclosed find price of lens charts. Think they are just what I want and just the right thing to place in my projection room.

Have two Simplex projectors and a transverter. If it will not be too much trouble may kindly advise as to what I must do to get into touch of answering some questions, or asking some. Hope you will send the lens charts as soon as possible.

Your question is not very clear, but I presume what you want is to have some questions answered. If that is it, all you have to do is ask me what diameter you will use for what diametrical opening. One thing I am sure of, and projection lens would be necessary to accommodate the beam. After pulling back the lamphouse, if you do, we refer to the diagram, August 14 issue, to determine the condenser focal length you would need.

The question is not very clear, but we presume what you want is to have some questions answered. If that is it, all you have to do is ask me what I must do to get into touch of answering some questions, or asking some. Hope you will send the lens charts as soon as possible.

Your question is not very clear, but we presume what you want is to have some questions answered. If that is it, all you have to do is ask me what I must do to get into touch of answering some questions, or asking some. Hope you will send the lens charts as soon as possible.

It was a round about question and I think we have covered that as to what I must do to get into touch of answering some questions, or asking some. Hope you will send the lens charts as soon as possible.

Incidentally, let us remind you all that when you purchase a new Power or Simplex projector, you are entitled to a lens chart with it. A chart is included as a regular part of the equipment.

As to your signing yourself "Chief Operator," why don’t you really want to be known as anything more than the operator of a movie theatre?

Most any dub can run a machine, after a fashion at least, but he is only a machine operator. It is not until the dub has a machine to play with that there are any questions—there are just about that number of different varieties of "operators."

Why not claim the title "Projectionist," and aspire to higher and better things?"
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and screen result was excellent when the orchestra was absent, but when it was on the job both the screen and the audience were outraged by the brilliantly lighted music.

The musician claims his desire for a forty watt lamp (or a sixty if he can get away with it) is because a weaker light strains his, or her, nerves. The real reason, of the horn tooter and fiddler for demanding a brilliant light is to enable him (or her) to pose before the audience. And don't leave different lights hanging around the room, which is not unlike the importance of the musician posing before the audience.

When we look at such things we are tempted to say that the general results would be as good, if not decidedly better, with no music at all, and the brilliantly lighted face of a man in charge of the management altogether to blame. The drum thumper and his colleagues, not satisfied with using sufficient light to amply illuminate the music, PLUS enough to amply illuminate THEM as well, persist in turning the music stand into any position which suits his, or her, fancy, regardless of the rights of the man who pays their wages and of the audience.

Were we an exhibitor we would construct light fendered orifices, stands, place in the music stand sockets lamps of sufficient power to enable an ordinary man to read the music without undue effort. We would place the stands in correct position and would fire the very first man or woman who altered either the CP of the lamp or the position of the stand without permission. If the musicians union objected we would tell them in plain language to go to the devil, and would dispense with music, if all such time as the musicians were ready to listen to reason.

The Rialto Theatre is another Hamilton house having a very pretty 867 seat auditorium. Mr. H. Trumble, manager of the Jewell Photoplay Company, which owns the Rialto, and D. O. Luke, projectionist of the Rialto, go so far as to have running water and all the necessary equipment and conveniences.

Powerful 6-B projectors are used—6-B's. The ports, ventilation, etc., are excellent. The Jewell Photoplay Company operates the Rialto, Jefferson, Jewell and Grand theatres.

The Banquet

Middletown men, both exhibitors and projectionists, were present in full force, having come over by trolley after the shows closed. It goes without saying that the Hamilton men were all there. The affair was staged in the dining room of the Elks Club, and the prettily decorated table was an island in the sense that it was completely surrounded.

F. L. Myers, managing director of the Palace Theatre, Reading, and W. Betz welcomed the visitors, after which Messrs. Campe, Smith, Rembusch, Schwalm and others were called upon and spoke on various pertinent topics, after which came an hour-and-a-half talk on projection by the editor of this department.

It was remarked by both exhibitors, managers and projectionists that the first time they had all met together on a friendly basis, and that such a meeting could not but be productive of much and lasting good, entirely aside from the light itself.

We arrived in Dayton in broad daylight—and found Mr. Rembusch, the cameraman, fully demonstrated both his nerve and ability as gasoline buggy pilot by projecting us through the cool morning air, in spots (whisper) at fifty per, a speed which caused

Smith to acquire three additional gray hairs and Campe to nearly swallow his false teeth.

We congratulate Hamilton men on their excellent faces and on their enterprise in holding so successful a meeting. May we respectfully suggest to them that they have a sort of get together meeting each year, joining perhaps with Middletown.

Why not? It cannot but be productive of good feeling and friendliness, and merely because men happen to be rivals in business or in the picture game is no reason why they cannot be or should not be fast friends personally. The editor of this department thanks you all for the honor you did him in asking him to your city, and hopes he shall again some time in the future meet you all again.

Rock Me to Sleep, Mother

Here we have just begun, after years of study, investigation, guessing, reasoning and digging, to talk with reasonable confidence with regard to the optical system of the projector, with a carbon crater source of light, that here comes Griffith with a whole basketful of brand new problems.

He writes, "A Really Big Thing," August 14 issue, concerning which you, in October 9 issue, did slap on the wrist, was diagrammed by you on the front porch at Point o’ Woods Beach, and that’s quite a ways from my cellar (Brother Griffith came over from Amosia to visit me yesterday, and fetched the rough draft of the article along. We dictated the article, as finished from the idea, with Griffith present. That is what he means by the foregoing—RJ.).

The Brain Fog Staff

The Mazda is an interesting subject. Evenness of illumination (screen) is obtained in a different way than it is obtained with the carbon crater source of light. With the arc crater source we adjust the optical system that a line drawn from the top of the condenser aperture to the bottom of the projection lens working opening will just miss the lower edge of the aperture opening. With the Mazda light source the system is adjusted so that a line drawn from the top of the condenser aperture to the bottom of the projection lens working opening will just miss the top of the film aperture. This gives us a different group of rays from each point of the film.

With the crater light source we have a very narrow angled group, which falls completely within the working aperture of the projection lens, whereas with the Mazda we have two wide angled groups, which more than fills the working aperture of the projection lens, but as even the marginal groups complete, all the light, an equal amount of light from each group reaches the screen.

We thus see why the Mazda spot is hotter from the crater light source. Given equal screen illumination there is more light passing through each point of the film with the Mazda light source than with the arc, because the Mazda is only getting a part of the light through each point of the film to the screen, and the rest, which is wasted between the aperture and projection lens, is adding heat and light at the aperture.

This does not necessarily mean that the Mazda wastes more light than the crater, but that it wastes it in a different place.

What Griffith Is Driving At

What Griffith is driving at seems to be to build a system. The Mazda, bent quite to the condenser, the collector lens collects more of the total available light than it does to the crater, which is further away, but since the Mazda may light up close to the aperture the diverging of the beam between the aperture and the projection lens is much more than does the arc with its longer distance from condenser to film.

He also says we get even illumination with the Mazda because rays shown in the diagram have such wide divergence that they all cover and overlap the projection lens opening.

Well, this may be so, but from what we have seen to date we are not at all satisfied that it really works that way, in so far as the Mazda is concerned, though we admit that it ought to.

What do some of you Mazda men have to say on this point—projectionists we mean, not what comes down the arc—come to take part in the discussion if they care to.

As to the heating spot and the other Jull theory, why we cannot understand it in the first place the illumination is not equal. In the second place, the Mazda spot in which we have observed, is larger than the arc spot.

Well, we suppose in good time all this will be so well settled that we will be able to host one another and hope as we do with the Mazda, meanwhile bring on seven quarts of headache tablets—fresh, strong ones, too.

????????

One of the best projectionists in Lil’ Ole Noo York sprung a proposition on the editor which, had it come from a man of less reputation we would have dismissed the matter with a smile. It is that the carbon gives better results when used in the lamp with the trademark toward the condenser.

He very frankly said he had not the faintest glimmer of an idea why it should be so, but he had been told by Osiris and all that is good and holy that, according to his observation, thus it is. We therefore lay the matter before you, appending a long string of ??????? marks.
They all listen to me

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Naval Projectionists' School Is Link in Film System Maintained for "Gobs"

Uncle Sam's boys in the navy not only see good motion picture shows but put them on themselves. Approximately 15,000 first-class films are in circulation each month in the navy, and to provide for the proper handling of this quantity of film the navy has begun systematizing things. The work, of which few people know the scope, includes the development of good projectionists as well as a distribution system.

In the past it has been the custom for the navy to rent all films for various purposes through the numerous film exchanges, a distributing office or clearing house being maintained at the Vanderbilt Building, New York City, for this purpose. So great was the demand for good films, however, and so important a part is the motion picture playing in the affairs of the navy, that a regular film exchange was constructed in the Brooklyn navy yard, which was erected under the supervision of Lieutenant Joseph O'Reilly, U. S. N.

With the completion of this building on April 15 the navy started the working-out of its new program which called for the elimination of film renting and providing for the direct purchase of all of the film used throughout the entire navy. At the present time approximately 15,000 reels are being handled through this exchange with new reels being added each day.

A force of twenty men is required to inspect and care for these reels, which are handled and shipped in regulation containers. The film exchange itself can well be placed on the par with the largest commercial exchanges in the industry, being fully equipped with fireproof vaults, inspection and shipping rooms and fully equipped projection or reviewing rooms where all films are censored.

General and executive offices are there, as well as an extensive office staff of stenographers, bookkeepers and film bookers, all of these employes with very few exceptions being in the service, the majority of them chief petty officers.

The Naval Projectionists' School

More than 250 ships along the Atlantic Coast are supplied with film programs from this exchange, while those ships in European waters and along the West Coast are supplied with double quota of reels which are distributed and exchanged between the various ships. Exchanges similar to the one at Brooklyn will be established later on the West Coast to take care of the Pacific fleet. The Philadelphia and Charles-ton navy yards respectively are supplied with film through the Brooklyn Exchange.

Lieutenant O'Reilly was quick to observe the tremendous amount of damage that could result to his extensive and well-kept film program at the hands of inexperienced and careless projectionists aboard the numerous battleships. To overcome this, a school for developing high-class men was suggested and established. Joseph H. Taylor, head of the Taylor School of New York City, was selected to take charge of this training school, which is undoubtedly one of the most completely equipped schools of its kind in the world.

Every man who is selected to operate a projection machine in the navy is required to take a complete course of instruction in this school whether he has had previous experience or not. The men selected for projectionists are for the most part electricians. The course of teaching covers a period of four weeks and includes everything necessary from putting on a high-class performance to the maintenance and repairing of the various electrical and mechanical equipments used in projection.

The men attending these classes put in practically seven hours a day operating the various types of machines. The first week of the course calls for the inspecting, patch-
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MOVING PICTURE WORLD
November 13, 1920

ing and threading of film, as well as the care and handling of film against fire. The second week carries the student into the disassembling, repairing and assembling of machine mechanisms and lamphouses.

The student at this time is also required to familiarize himself with a nomenclature of machine parts as well as that of the optical system. The care and up-keep of various machines specified by the navy is also taken up here, as well as the wiring and the care of and purposes of the rheostats.

The third week students take up the installation of the projector as well as the adjustment of film mechanisms, optics and lamps, while the sixth and seventh weeks are devoted to the projection of pictures on the screen with the various types of projectors as used in the navy, while precautions against fire while projecting the picture determine fairly conclusively just how well the student has assimilated the lessons of the three preceding weeks.

Last Day for Examinations

The last day of the fourth week is taken up in final examinations for qualifications. Written, oral and practical examinations are held each week to determine the man's qualifications, and if at the end of the first week a man shows that he is not fitted for the work of a projectionist, he is sent back to his ship or station and another man is sent in his place.

The qualifications of each man at the end of the term are placed upon his service record, and in each case the projectionist, after qualifying for the position, receives extra compensation amounting to $25 a month. A report card is sent out with each show, to be filled in by the projectionist, on which card is contained a detailed description covering the condition of each reel, as well as the condition of the projector. In this school, the newly compiled Simplex mechanism chart, as well as mechanical, optical and lamphouse parts, are used almost exclusively as shown in the accompanying photographs.

School at Norfolk, Virginia

At Norfolk, Va., is located the official naval electrical school which provides for a nine months' electrical course and which at all times has an attendance of 400 students. At this school a student is given a most comprehensive course in elementary and practical electricity, covering every form of appliance with which electricity is used throughout the navy. Lieutenant O'Reilly of the Brooklyn school, on a recent visit to Hampton Roads, Va., realized that including his motion picture course with the nine months' curriculum at the electrical school leaves the naval electrical student with every necessary knowledge in the electrical line.

Navigation Bureau Indorses

This suggestion was referred to him and indorsed by the Bureau of Navigation with the result that Mr. Taylor, the chief instructor, is now at Hampton Roads preparing to establish his motion picture course in the electrical school there. Mr. Taylor, whose activities in the motion picture industry date back to 1900, when he first operated a gas show in a vacant store in Chester, Pa., has had a most interesting career in the line of attending the projection, which includes service in the vaudeville field in the early days when he toured the country through the large vaudeville circuits with a motion picture, part of the program being looked upon in those days as more or less of a feature act.

Mr. Taylor projected the first pictures of Paul Rainey's popular "African Hunt" at the New York Hippodrome, as well as having charge of the projection in a number of popular Manhattan motion picture houses on upper Broadway. The Taylor School of which he is the head as well as chief instructor, was established in 1907 and is located in the American Theatre Building.

Many of the instructors that were used in the numerous training camps during the war were recruited from the Taylor School, and when the Bureau of Navigation decided upon opening its school at the Brooklyn navy yards, Mr. Taylor was selected as chief instructor, and undoubtedly the success attending the operating of the Brooklyn school will in the near future be repeated not only in Norfolk, Va., but on the West Coast as well.

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Since its completion the Unit has been rented to Metro, Famous Players, Fox and Associated Exhibitors, and in every instance has given complete satisfaction. Perhaps the most notable performance to date was in the making of Vitagraph's new production, "Dead Men Tell No Tales." In this production the Unit was used almost continuously for four weeks in the work of filming the interior scenes and for over two weeks in shipwreck scenes. For the latter work the Unit was run aboard a row and towed to the locations at sea.

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American Houses Years Ahead of French and English, Says Christian W. Brandt

CHRISTIAN W. BRANDT, picture theatre architect, Kresge Building, Detroit, has reported to this country from an extended trip through England and France, where he has been studying picture theatre architecture and arrangements, for the purpose of comparing French and English picture houses with those of America.

Judging from the letter recently received from Mr. Brandt, whatever comparisons were made were vastly in favor of our American houses.

Mr. Brandt says:

I found practically no comparison between French and American houses. During my visits to some twenty or twenty-five French theatres, I found the operating booths located in the center, and the frescoes covering the main floor. The spot lights are located almost anywhere in the house. Fireproof curtains were practically non-existent, and the signal for the rise of the curtain was given by pounding on the floor—this in the very best Parisian houses.

The French usher system is worse than poor and in order to obtain one's seat location, it is obligatory to tip the usher.

Most of the French legitimate theatres run motion pictures as part of their show, while houses running pictures exclusively are small and approximate the types which Americans knew in the old store show days.

Music and Pictures—90 per cent American

Ninety per cent. of the pictures and music in the houses which I attended were American. I am bound to confess that I found nothing in France which could be used as suggestions for improving American houses.

After spending one month in France, I crossed to England for three weeks inspection of the English houses.

Here I found operating booths located anywhere from the main balcony of the theatre with balconies to front of balcony, and in the centre of main aisle at rear of the house.

The English fire exits are better located than I found in the French houses, and the English theatres are equipped with asbestos curtains.

I found houses in England where one hour of the show consisted of moving pictures with the balance of vaudeville or drama. Most of the London pictures were exclusively. Ninety per cent. of the pictures and music were American.

Futurist An Up-to-Date House

An English picture theatre that I saw which bore the closest resemblance to a modern American theatre was in Birmingham. The construction of this theatre had been announced before the war broke out, when operations were stopped and it has just been completed. The name of the house in the "Futurist" and it is considered the most up-to-date picture theatre in England.

This house seats approximately sixteen hundred people, has one balcony, at the rear of which the projection room is situated. The stage was within a very good screen and the house quite cleverly designed. The name of the manager and my experience, I was forced to the conclusion that the American picture theatre is years ahead both in comfort and convenience of the French and English houses.

The Kineto People Are Hustlers

David P. Howells, who is in Europe, cabled for an immediate shipment of three prints of "Don't Ever Marry." The cable arrived on a Monday morning. Mr. McDonald, of the Howells office, telephoned immediately to Carl H. Shustek, director of Kineto laboratories, 71 West Twenty-third street, New York, and explained the situation.

"We'll send right down," said Mr. Pierce.

The negative arrived for about 10 a. m. and that evening at five o'clock the prints were in the Howells office, ready for showing. They were inspected, pronounced perfect and shipped immediately.

About 10 days after the cable came, the prints were shipped in Mr. Howells' hands in Europe.
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With the
SIMPLEXIZING
of the World-famed
ACADEMY OF MUSIC
BROOKLYN
We take this opportunity of pointing out the other beautiful
KEITH HOUSES
in GREATER NEW YORK
Making this famous local circuit One Hundred per cent SIMPLEX

B.F. KEITH THEATRES
Alhambra
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Madison
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Union Hill
5th Avenue
(WEST NEW YORK)

and the following Keith-controlled
B.S.MOSS theatres
Coliseum
Dyckman
Regent
Flatbush
Broadway

PRINTED AND DISTRIBUTED BY
THE PRECISION MACHINE CO., INC.
317-321 East 34th St—New York
Every part of this great country demands the best. The majority of American exhibitors use Powers Cameragraph.—Draw your own conclusions.

Manager Custer

Looked about carefully

And then bought Power's Projectors

Nicholas Power Company

INCORPORATED

Edward Earl, President

Ninety Gold St., New York, N.Y.
A Lois Weber Production

An epic of modern American life, a drama of a dozen thundering climaxes based on the greatest problem of all history.

To Please One Woman

Distributed by Famous Players-Lasky Corp.

A Paramount Picture

Published by Chalmers Publishing Company
516 Fifth Avenue - New York City
Selected Salesmanship

The merchant who devotes his time and thought and care to the selection of his stock, and then allows an ordinary labor agency to supply him with any sales people they may happen to have about the place is a foredoomed failure. As a matter of fact no sane merchant would think of following such a procedure. On the contrary he will devote an even greater care to the selection of his sales force than he will to his stock in trade. He realizes that they are the more important of the two—for he knows that a good salesman could sell fans to an Esquimau—whereas a poor one couldn’t sell the same customer an oil stove!

The motion picture exhibitor too often pursues a different policy. He puts the cart before the horse. He may select his film with rare good judgment and discrimination—while in the matter of posters (which constitute his sole selling force) he trusts entirely to luck. If his luck is good he gets RITCHEY posters. Otherwise not.

Posters are too important to be left to chance, for the size of an audience is always in direct proportion to the quality of the posters used to attract them. That the biggest audiences appear at those theatres that have RITCHEY posters on display does not have to be argued. At all times it can be observed! For the RITCHEY poster is the most potently powerful ticket selling agency that has ever been devised!

RITCHEY LITHO. CORP.
406-426 W. 31st STREET, NEW YORK  TELEPHONE, CHELSEA 8388
THE old bandit life was forgotten, and the man who had terrorized the west was happy with his wife and child.
Then—the showdown—and an ordeal that strained every fibre of his manhood to the breaking point!
Thrills and tears and surprises, and a mighty soul laid bare before you, in the greatest heart appeal picture Hart ever made.

By William S. Hart
Adapted and Directed by Lambert Hillyer
Photographed by Joe August, A.S.C.
A William S. Hart Production

WILLIAM S.
HART

"The Testing Block"
A Paramount Picture
The shot that saved his daughter's happiness!

Famous Players - Lasky Corporation.
presents

"Heliotrope"

From Richard Washburn Child's story
Directed by George D. Baker.

COSMOPOLITAN PRODUCTIONS
A PARAMOUNT PICTURE

The most unusual plot ever conceived, combined with a theme as big as "Humoresque."

A story that amazes with its cleverness and thrills with its emotional depth.

One of the year's biggest money-makers, a picture that will be remembered long after others are forgotten.
HELIOTROPE is a GEORGE D. BAKER PRODUCTION

He selected the story, wrote the scenario, chose the cast, directed the picture and titled it, thereby making it a 100% BAKER FEATURE.
STATE RIGHTS ONLY

The Greatest Melodrama of All Time

"BELOW THE DEADLINE"

Directed by
J. P. McGOWAN

Adapted from
HENRY ARTHUR GOODEN'S
Powerful Story of Adventure in the Underworld

"BELOW THE DEADLINE"

Superb Cast Headed by
J. B. WARNER and LILLIAN BIRON

Supported by
BERT SPROTTE and ROBERT ANDERSON

An Extraordinary Production of Exceptional Box-Office Value

"BELOW THE DEADLINE"

When REAL PRODUCTIONS Like This Are Offered the Trade, Territories Are Sold Over Night Without Delay or Haggling. If You Are Open for

A PICTURE OF MERIT
Swift, Thrilling, Intense and Consistent as to Story, Plot and Detail

WIRE YOUR INQUIRY TO-DAY

ASCHER PRODUCTIONS, Inc.

SIDNEY ASCHER, President  130 WEST 46TH STREET, NEW YORK  JOS. A. JACOBS, Treasurer

Inter-Ocean Film Corporation, 218 West 42nd Street, New York  Sole Foreign Distributors
ROBERTSON-COLE presents

MAE MARSH in
The Little 'Fraid Lady
Never has there been a more incessant demand, by public and exhibitor alike, for a star's return, than that which has greeted Mae Marsh during her absence from the screen.

She comes back now in "The Little 'Fraid Lady," with her quaint, adorable way, to hold the hearts she has won by the charm of her ever human work.

And—to the host of her admirers, she will add untold numbers, captivating by the wistful smile that shines through a tear-dimmed eye, like a ray of sunshine in a clouded summer sky.

*THE LITTLE 'FAID LADY*

From the novel "THE GIRL WHO LIVED IN THE WOODS" by MARJORIE BENTON COOKE
DOUGLAS FAIRBANKS' forthcoming release
"THE MARK OF ZORRO"
from the 'All Story Weekly' Novel 'The Curse of Capistrano' by Johnston McCulley
Directed by Fred Niblo.

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

HERE IS THE FAIRBANKS FILM THAT WE BELIEVE WILL MAKE NEW BOX OFFICE HISTORY
Betty Compson, whose youth, loveliness and lure have enthroned her as the Princess of the Screen, is given a most wonderful role in her first personally produced picture, “Prisoners of Love.”

BETTY COMPSON
IN
PRISONERS OF LOVE
PERSONALLY PRODUCED BY
BETTY COMPSON
DIRECTED BY
ARTHUR ROSSON
DISTRIBUTED BY
GOLDWYN
GEORGE H. DAVIS PRESENTS
JAMES OLIVER CURWOOD'S
ISOBEL'
OR "THE TRAILS END"
ADAPTED FROM HIS GREAT NOVEL
FEATURING-
HOUSE PETERS
AND A NOTABLE CAST INCLUDING-
JANE NOVAK
DIRECTED BY EDWIN CAREWE
THE GREATEST BOX OFFICE ATTRACTION EVER OFFERED THE STATE RIGHTS BUYER
TO-MORROW MAY BE TOO LATE
WIRE RESERVATION FOR YOUR TERRITORY TO-DAY

GEORGE H. DAVIS or JOE BRANDT
ROOM 200
1600 B'WAY
N.Y.
I have shipped to our branches today a picture that has the sweep of action of "The Birth of a Nation"; a picture such as I have longed for all summer and fall to bear the imprint of Associated Producers; a picture so fine, so big, so powerfully dramatic that it made a group of hardened picture people who watched it gasp for breath.

This picture is Maurice Tourneur's "The Last of the Mohicans," a mighty production. So sure am I of its power and appeal that I make the assertion that if any exhibitor holding a contract now for this production gave up his contract we could sell him over again for fifty percent higher rental than he is now paying for it.

F. B. WARREN
General Manager of Distribution
Los Angeles, November 6.
MAURICE TOURNEUR
presents

The Last of the Mohicans
An American Drama Eternal  By James Fenimore Cooper
Directed by MAURICE TOURNEUR and CLARENCE L. BROWN
A Glorious Story of Hearts Courageous
A faithful picture reproduction of a classic known to and loved by millions—James Fenimore Cooper’s immortal romance of the American Indian, “The Last of the Mohicans.”

A production of tremendous audience attraction power that will be recognized as the master work of a master—Maurice Tourneur.

“The Last of the Mohicans” has every element of the big picture—rapid movement, suspense, love interest, gigantic and beautiful sets and a punch in every foot.
"The Last of the Mohicans," under the skilled hand of Maurice Tourneur, brings to life heroes — and villains — of a story universally beloved. The names of Uncas, Hawkeye and Magua are ones to conjure with at the box office. Nationally released November 21.

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

ASSOCIATED PRODUCERS INC.
HOME OFFICES • 729 SEVENTH AVE., NEW YORK CITY
Allan Dwan’s first production for Associated Producers is an intriguing love story—the story of a girl whose faith in the man she loved was so strong that it survived his marriage to another woman and her union with another man.

In “The Forbidden Thing” Mr. Dwan clinches the hold upon exhibitor confidence that he gained in previous successes. It is the most remarkable accomplishment to date of a producer who is able to coin box office dollars by the depth of his human vision.
The popularity of Buck Jones is growing by leaps and bounds with every release.

"Just Pals," yes—and also the pivotal point of the most human, most interesting, most tender and most thrilling of Buck Jones pictures.

William Fox presents

BUCK JONES

in Just Pals

Story by John McDermott
Directed by Jack Ford

Fox Entertainments
WILLIAM FOX
Presents

CLYDE COOK
in
Clyde Cook
Special Comedies

Current Release
Kiss Me Quick
Coming
The Huntsman
Directed by
JACK BLYSTONE

Clyde Cook reading the news of the tremendous ovation accorded him during his simultaneous run at the Rivoli and Strand Theatres' New York City.
"MAD LOVE" WILL GO ON ANY PROGRAM

"MAD LOVE," is a romantic photodrama that will appeal to the women particularly, and as it is the aim of the showmen to first draw the women, on the theory that the men will follow, this picture is a safe investment.

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STAR.—Lina Cavalieri assumes a most interesting, though at times disagreeable, role. But she is all that she should be, and certainly she is forth as an accomplished artist.

SUPPORTING CAST.—The work of Lucira Muratore, Ume. Cavalieri's husband, is one of the outstanding features of the picture. He is manly and interesting.

SETTINGS.—Elaborate and attractive.

BOX OFFICE VALUE.—The star's name is a good draw on which to lay emphasis. The story will make the women go up.

—Roger Ferri
Exhibitor's Trade Review.

"MAD LOVE" LOOKING FOR THE GOOD THINGS TO REMARK REGARDING A PHOTOPLAY, THE FIRST, IN THIS INSTANCE, IS THAT THE TITLE REALLY IMPLIES WHAT THE SUBJECT TREATS UPON. IT MEANS SOMETHING, THE THEME OF THE PHOTOPLAY.

"MAD LOVE" IS AN ENCHANTMENT OF BEAUTY. ON THIS ACCOUNT, AS WELL AS THE GENERAL SINCERITY OF PURPOSE IN STORY AND TREATMENT, THE VICTOR KREMER PRODUCTION MAY BE CLASSED AS GOOD ENTERTAINMENT.

—Moving Picture World.

LINA CAVALIERI
in "MAD LOVE"

THEY ALL AGREE

"MAD LOVE" WILL GO ON ANY PROGRAM

"MAD LOVE" is a romantic photodrama that will appeal to the women particularly, and as it is the aim of the showmen to first draw the women, on the theory that the men will follow, this picture is a safe investment.

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BOX OFFICE VALUE.—The star's name is a good draw on which to lay emphasis. The story will make the women go up.

—Roger Ferri
Exhibitor's Trade Review.

SOME TERRITORY STILL OPEN

Victor Kremer Film Features, Inc.
130 West 46th Street
New York City
DIAL FILM COMPANY PRESENTS
THE TIGER’S COAT
BY ELIZABETH DEJEANS

Booked Over the LOEW CIRCUIT
A WONDERFUL PICTURE FOR YOUR HOUSE, TOO

FEATURING MYRTLE STEDMAN
LAWSON BUTT
and
TINA MODOTTI
DIRECTED BY ROY CLEMENTS

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
thru PATHE Exchange, Inc.

HODKINSON Anniversary Month Release
A Benj. B. Hampton Production

ZANE GREY'S GREATEST NOVEL

'THE U.P. TRAIL'

A Massive Picture of the Great West, with a Powerful Cast Including

ROY STEWART
KATHLYN WILLIAMS  JOSEPH J. DOWLING
ROBERT MCKIM AND MARGUERITE DE LA MOTTE.
DIRECTED BY JACK CONWAY  ZANE GREY PICTURES INC.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated
Here's What "Wid's" Said:
Issue of November 7, 1920

"Grey-Hampton-Hodkinson Combine Presents Another Success"

"THE U.P. TRAIL"

Benj. B. Hampton—Hodkinson

DIRECTOR ..................... Jack Conway
AUTHOR .......................... Zane Grey
SCENARIO BY ................. William H. Clifford
CAMERAMAN .................... Harry Vallejo

AS A WHOLE........ Actionful and fine acting make this

hold all the time; first class production all told

STORY.............. Typical Zane Grey story of the early

West; fine western atmosphere maintained

DIRECTION........ Very good, especially handling

players and sets

PHOTOGRAPHY .............. Fine
LIGHTINGS ................. Some splendid night scenes
CAMERA WORK ............... Good
PLAYERS ................. A first rate cast with splendid per-

formances from each

EXTERIORS ................. Extremely realistic
INTERIORS .................. Usual sets

DETAIL ..................... Well taken care of

CHARACTER OF STORY..... The West in the early

70's with romance and tragedy fighting for supremacy

LENGTH OF PRODUCTION... About 6,500 feet

Benjamin B. Hampton has produced and the Hod-

kinson Corp. will release another Zane Grey produc-
tion in the near future, and if you are at all familiar
with this combination's past performances and the

success of such productions as "The Westerners,"

"The Sagebruther" and "Desert Gold," you can go

right to "The U. P. Trail" assured of the same splen-
did results as their previous pictures must surely

have brought.
JACK HOXIE
IN
THE GREAT SERIAL-
THUNDERBOLT
JACK

DISTRIBUTED BY
ARROW FILM CORPORATION
W. E. SHALLYNERGERS - PRES.

NOW BOOKING AT

CRESCENT FILM CO.
SPECIALTY FILM CO.
SPECIAL FEATURES CO.
SEABOARD FILM CORP.
UNITY PHOTOPLAYS CO.
HYGRADE PICTURES CORP.
STANDARD FILM EXCHANGE
STANDARD FILM SERVICE CO.
LIGHTNING PHOTOPLAYS SERVICE of N.E.

KANSAS CITY-MO.
DALLAS-TEX.
KNOXVILLE-TENN.
WASHINGTON-D.C.
CHICAGO - ILL.
CHARLOTTE - N.C.
PITTSBURGH - PA.
CLEVE., CINN., O.-DET., MICH.
BOSTON - MASS.

PRODUCED BY~ BERWILLA FILM CORP.
SUPERVISION - BEN WILSON & JOE BRANDT
Novelty
Mystery
Daring
and
Romance

"The Palace of Darkened Windows"
THE NEWEST NATIONAL PICTURE
Mary Hastings Bradley's

Enthralling Story of Oriental Cunning and Occidental Love

Picturized by Katherine Reed
Directed by Henry Kolker

DISTRIBUTED BY SELECT
Palace of Darkened Windows
Box Office Success
Ask Your Nearest

Capital Film

LESTER
The SMILING DARE DEVIL

"LONE HAND"

A Power-
Intensely
Story Great
IN FIVE

Russell-Greiver-Russell
Company Inc. offers

CUNEO in

A Doubleday Production

WILSON

ful and Human of the West REELS

CAPITAL FILM CO.
220 S. STATE ST.
CHICAGO

Directed by
L. S. MCKEE
HARRY MOODY
Scenario Adapted by
Wm. S. PIGGOTT
ANNOUNCEMENT

TO SHOW MEN

WHY
Run a picture unless YOU KNOW it has a certain drawing power and your patrons will pay to see it?

WHY
Book a picture of questionable merit when you will have to pay your gross receipts out in newspaper ads and "pluggers" to get an audience?

WHY
Book pictures that will cost you more than you can take in with a capacity house?

WHY
Not book pictures that will cost little and require no advertising?

BECAUSE
your patrons are watching for them daily.

THEREFORE
they have a GREATER DRAWING POWER THAN THE MOST EXPENSIVE SUPER-FEATURE.

TO EXCHANGES

YOU NEED NO SALESMAN TO SELL OUR PICTURES—THEY SELL THEMSELVES.

WHY
Pay enormous sums for the purchase of state rights of big features that cost a big overhead—posters, publicity and traveling expense to have them booked?

NO WONDER
After all this expense you have very little profit left.

WHY
Not book pictures that are backed by public demand? Thus, large and small theatre owners will book them and cheerfully pay a reasonable rental.

WHY???
Because this is a public demand you are selling, not merely a picture.

THEREFORE
It will save them money and advertising and bring to their houses a steady, eager and appreciative audience.

20,000 Free Stock Posters Given to Exhibitors and Exchanges

$7,800.00 in CASH PRIZES GIVEN AWAY TO THE PUBLIC

$7,800.00 in CASH PRIZES GIVEN AWAY TO THE PUBLIC

The Greatest All-Year-Round TITLE CONTEST On Our Two-Reel Semi-Slapstick, Situation "TOP-NOTCH" Comedies Featuring Miss BESSIE EYTON

Is now advertised in hundreds of Sunday papers and dozens of magazines.

REAP THE BENEFIT YOU CAN REALIZE ON OUR GREAT DRIVE TO MAKE THE PUBLIC KNOW WHY OURS ARE "TOP-NOTCH" COMEDIES

WRITE or WIRE

PLYMOUTH PRODUCING & DISTRIBUTING SYNDICATE

CLEVELAND, OHIO
You have a very best series of one reeler ever made sold on a States Right Basis.

If you want this for your territory wire immediately.

Every one a Howell.

Directed by Dick Smith.

Federated Film Exchanges of Illinois, Inc.

J. L. Friedman, Pres.

207 South Wabash Avenue

CHICAGO
S. G. Warwick, Beaux Arts, Palm Beach, Fla.—
“I believe the First National Franchise is the best thing that has come to me since I entered the field of pictures.” THAT’S THE REASON WHY

There’ll be a Franchise everywhere

‘The Scoffer’—a Picture
With a Mighty Wallop

An Allan Dwan Production

presented by

MAYFLOWER PHOTOPLAY CORPORATION

Written by Val Cleveland
Directed by Allan Dwan

This is a picture of tremendous thrills. It vibrates on the heart chords, striking the strings of the deepest emotions. It has every audience appeal. There is love, romance, intrigue, adventure. There are scenes so powerful they are terrific. There's a smashing climax that “goes home.”

Portrayed by a Powerful Cast:

Mary Thurman          Philo McCullough
James Kirkwood        Noah Beery
John Burton           Bernard Durning
Georgie Stone         Eugenie Besserer
Ward Crane            Rhea Mitchell

A FIRST NATIONAL ATTRACTION

Foreign Representative: DAVID P. HOWELLS, INC.
729 Seventh Avenue     New York City
W. Stewart Webster, Strand Theatre Circuit, Woodland, Cal.—

"The thinking exhibitor has for some time realized that in order to get adequate protection he must co-operate with his fellow exhibitors." THAT'S A REASON WHY

There'll be a Franchise everywhere

"A Double-Bed Romance!"

Double-bed vs. Twin Beds
They're deadly rivals, but this bridegroom from a he-man's army insisted on the double.

And the villain wasn't even married.
He came home to find that a pretty girl said she had married him, to escape wedding a Pill.
And the Devil-Dog made her live up to it.

WOW! That's

"Dangerous Business"

Joseph M. Schenck presents

Constance Talmadge

in her peppiest play. Oh, but it's spicy, but it never transcends the border line of good taste.

By John Emerson and Anita Loos

Adapted from Madaline Sharp
Buchanan's story, "The Chessboard"

Directed by R. William Neill
Photographed by Oliver Marsh
Technical Director, Willard M. Reineck

A First National Attraction

Foreign Representative: DAVID P. HOWELLS, Inc., 729 Seventh Avenue, New York City
MR. TOM POWERS, the greatest cartoonist in America, contrived a series of fantastic little men which he called glooms. They acted as voluntary pall-bearers for everything that seemed to go wrong. Mr. Powers is an observant man. If he had been skirting around the moving picture industry he would have had a chance to adapt his glooms to the situation without changing them in the least.

Not long ago Mr. Sam Harris, in speaking for the stage, the moving picture's little brother, announced sadly that the business side of theatricals had "reached the peak." Very promptly, certain men of pictures who waste a great deal of time bothering about what the stage is doing, began to talk about the peak of pictures. We have heard much of this sad conversation, so much in fact that we directed a widespread canvass of the situation to get the facts.

Moving Picture World's great organization of correspondents went out and with unbiased eyes saw for themselves the actual business conditions. Under instructions these first-hand reports were sent in and their résumé appears elsewhere in this issue.

The analysis shows a condition of flourishing business as ample as the Harding landslide. There are spots on the map where local influences have caused a slump, but even in these places the business is profitable to the retailers.

In times of general good business the public goes to see moving pictures as a means of celebration and entertainment. In times of depression the public goes to see moving pictures to forget its troubles. In other times and at all times in modern life in America the public goes to see moving pictures and keeps on going.

With a constant market like this there is no troublous problem in our business that is not capable of a quick and a safe solution. Production will regulate itself according to the law of supply and demand, and with over-production the best pictures plus the great salesmanship of advertising and the secondary salesmanship of personal approach will win the big cash rewards.

It will be well for all within our industry to profit by the present flourishing opportunities of the market, it will be well to turn a deaf ear to the glooms and the pessimists, and with enthusiasm and confidence to vigorously proceed with our business.

The moving picture industry has not reached the peak, and although it is not in its infancy it certainly has years and years to travel before it reaches its dotage and infirmities.

They say we are fifteen years old as an actual business. Rather are we fifteen years young with all the world before us, ready and eager to receive our help and return to us a great reward in recognition and in gold.

Arthur James
American Pictures Against the Field; What We Must Do to Maintain Prestige

"There Is No Missouri in the Celestial Republic, But It Is One Vast 'Show-Me' Country Where Every Pig-Tailed CIT Must Be a Doubter or Be Thought a Fool"—Tea and Iced Towels are Served Patrons Regularly

By BARON HROLF DEWITZ

Then the picture man, after handing out a sample says: "show-me-before-I-play." Everyone must "copper in" before the lights go out again and the show is on to the bitter end. The picture that the Chinaman sees on the screen is one from which the titles and continuity script are often entirely deleted. With the outline synopsis fixed in his noodle the Chinaman sees what is, perhaps, the ideal form of motion picture if the omission of text matter is the ideal requirement, as many judges aver. The cooie who cannot read has to guess his way through, and some fine guessers have been developed!

Chinese Worship Fatty

Do not think for one minute that the so-called Chinese story of the American movie mill is popular in China. Nor would it be were the picture made in China. They do not want to see themselves on the screen, which they look upon as a living mirror revealing to them what is going on among "foreign devils" in foreign lands beyond their ken. Nor are the Chinese a phlegmatic race given to the dolorous side of life, as generally assumed. They retire within their shell of austere stolidity when they feel the prying eye of the Occident resting on them, but at heart the Celestials are a very cheery lot and insanely fond of amusement.

You should inspect the Old Arcade Theatre at Tientsin as Charlie Chaplin or Fatty Arbuckle go on the screen, when the whole audience is dissolved into a frantically swaying mass of Chink enthusiasm, everybody yelling and howling with delight and whisking wet rags across the place. Here is probably the one country where Fatty is more popular than Charlie Chaplin because the Chinese tradition pictures happiness as a fat man. All the benevolent gods in the Chinese religion are about the size of Fatty, and like him they smile eternally.

Social Drama Too Involved

Fatty is already a part of the Chinese hierarchy, and should he die now in the prime of his vogue, nice, little, fat statues would be carried in his image all over China, and Fatty dead would be what Fatty the living never could be—a god! Cartoons and animated comics are tremendously popular in China. Lurid melodrama and the offerings of the stunt stars are also admired.

But there's nothing doing with the social drama. The Chinese do not understand it. The involved action of the scenes and the underlying motives are too much for them, as, indeed, they are for us, at times. The pistol acting of our friend, Bill Hart, however, and the acrobatic "drama" of Doug Fairbanks, is the kind of scene stuff your serious Celestial will take seriously.

The China Theatres, Ltd., of Tientsin is the mainspring in the moving picture business in China. This company has a chain of fourteen modern theatres scattered over Northern China where the latest devices have been introduced as the result of about eight years of pioneering. There is a staff of Chinese publicity men, Chinese projection operators, Chinese bil-poster artists, Chinese exhibitors, Chinese everything. Four of the theatres in the chain cater to the cosmopolitan element, the rest are native houses exclusively.

In Pekin and Tientsin

Theatres like the Pavillion in Pekin and the Empire in Tientsin are modern in the strictest occidental sense and boast exclusive features that no theatre in this country can match. The Empire is not only palatial in accommodations but has a handsomely fitted foyer where the patrons promenade during the intervals, and a large and well-stocked bar that never goes dry where the patrons may refresh themselves. In addition there is a luxurious cabaret and a cafe where a Russian orchestra entertains after and between the picture shows, and where occasionally one may see the wives and daughters of prominent Chinese dance in the occidental fashion, a thing that was tantamount to crime a few years ago.

The censorship in China is watched over by the tongs of the various localities. The screen kiss and the amorous hug are considered immoral and are strictly taboo, but to make up for this one may go as far as one likes with the human body undressed. The pretty American stars are much admired. The tongs also censor all advertising and bill-board display. Their members go all over the town at night with lanterns examining the new posters on the boards. If a bill happens to violate a single rule of the tongs, off it goes on the spot. Sharp celestial nails reduce it to scraps in a twink- lide. They do certain things very suddenly in the land of human snails.

There is no Chinese music in Chinese movie theatres. You find that article only in some of our country. The native

(Continued on page 310)
Sydney Cohen Would Put Us in Jail

We had occasion some several issues ago to print as part of the exhibitor political controversy, raging for columns and columns in the publications of the moving picture industry, a statement in which Frank J. Rembusch applied the rod of chastisement to Sydney Cohen, president of the Motion Picture Theatre Owners of America. We printed also in a subsequent issue a full account of the denouncement by the Illinois Exhibitors Alliance of Moving Picture World for having had the temerity, in publishing the Rembusch letter, to print both sides of the controversy, and we added certain comment thereunto in which we expressed the opinion that Sydney Cohen was "too good a sportsman to mind the buffets of the fray."

If we in so doing have created a false impression we now desire to correct that impression and we retract absolutely and unqualifiedly our expressed opinion that Sydney Cohen is a good sportsman. The rest of our previous conversation stands without change.

It may be of interest to the exhibitors throughout the country and to the industry itself to know that Sydney Cohen appealed to the District Attorney of the County of New York in an effort to secure the indictment of John F. Chalmers, vice-president and general manager, and of Arthur James, editor-in-chief of Moving Picture World, on a charge of criminal libel for having published the Rembusch letter, a part of the controversy between Cohen and those who were at odds with him.

Mr. James, in response to a request from the District Attorney’s office, personally learned of the efforts of Cohen and found him in the flesh in the office of an Assistant District Attorney urging his interesting business.

Cohen is the presiding spirit of a publication called the Exhibitors’ Bulletin, which is published in the name of the organization which he heads, and as its columns are open for attacks on Hiram Abrams and statements about Adolph Zukor, there certainly is space which Cohen might use to reply to Mr. Rembusch or to express his displeasure at the untagged, unbiased and unbullied editorial department of Moving Picture World.

Why Cohen thought it necessary to run to the District Attorney seeking to put free and Frank men in jail for printing both sides we are at a loss to understand. If Mr. Cohen sought to frighten Moving Picture World by such an adventure he is the most misguided man in the moving picture business, because an institution dedicated to fair play is the toughest thing in the universe to scare.

We have nothing to apologize for and we have no intention of offering an apology for playing fair. Neither in the past nor in the present has fear found a place in the conduct of Moving Picture World. It is fully responsible for its opinions, entirely square in its dealing with all elements of the industry and its record is one of especial service to exhibitors, their problems and their independence.

We do not propose that Sydney Cohen shall spoil our opinion of exhibitors because we are thankful in our belief that he in no wise represents in his criminal libel mission the spirit of fair play to which the Motion Picture Theatre Owners of America is dedicated.

We urge upon Sydney Cohen now and frankly for the benefit of his good name and the good name of the organization which elected him, to pull up short, hit hard if he likes, but play the game with the sportsmanship with which we previously credited him.
MOVING PICTURE WORLD herewith presents exclusively a résumé of business being done by motion picture theatres throughout the country. It is particularly apropos at this time because of the general fear of a slump, a fear that has become a reality in some places. While it reveals slight decreases in business in some sections, notably New York City, in the bigger theatres only, North Carolina, Indiana, Ohio and western Washington, the outlook as a whole is good.

The statement that admission prices will have to be decreased, perhaps in the spring of 1921, if a general price reduction ensues in all businesses, will not be welcomed by exhibitors, who, as never before, have to meet increased costs of operation. Neither will it be welcomed by producers, who are paying large salaries and are putting their best efforts—and that means great sums of money—into productions, because when admission prices go down, rentals may have to follow suit.

Little space is given in this survey to New York City. The metropolis is not representative of the country. The theatres around Times Square benefit by the tourist trade. But this much may be said: While New York picture houses have been doing a good business for many months, the receipts have fallen off only somewhat the past two weeks, in the big theatres only, and that despite the fact that the people are spending less money at the legitimate theatres.

**Rochester, N. Y.**

30 Per Cent. Increase Seen

No slump in the show business is headed toward Rochester, so far as the picture showmen can figure it out. Looking at it in a business sense, they can see no perceptible signs of a slump and unless all signs are wrong they expect better business than they are now enjoying during the months to come.

There has been an increase in business in both neighborhood and downtown houses. That much is certain. Some neighborhood houses are showing a gain of as high as 30 per cent. over three months ago and in general it is estimated that their business is 40 per cent. better than a year ago. The gain in receipts during three months downtown is placed at about 20 per cent. These figures are amplified when it is known that in practically every instance the downtown houses did unusually good business all through the summer. Since the weather cooled off they have been playing to capacity or nearer to it more regularly.

To quote a few of Rochester’s best known showmen:

William A. Calihan, vice-president of the New York State Motion Picture Exhibitors’ League, speaking for the Regoro Son Company, operating the Regent, Gordon and Loew’s Star, all downtown houses: “There is no reason for a decrease in business if the producers deliver the pictures; the business at our theatre has been very satisfactory.”

John J. Farren, manager of the Victoria: “Not due to election, but to the approach of the better season for theatres, I expect increased business and will continue our policy of catering to the clientele which has been built up through eight years.”

Fred J. Sarr, manager of Fay’s Theatre: “Our business has been exceptionally good; for the first time we kept open throughout the summer; we now pay to 30,000 weekly and expect to continue all winter.”

**Buffalo, N. Y.**

Steady and Normal

The situation in Buffalo, N. Y., is indicated by the following:

Harold B. Franklin, managing director of Shea’s Hippodrome, Criterion and North Park: “We think it is too early to determine whether there is a business slump in the motion picture industry. With the opening of Shea’s Criterion a few weeks ago we have been fully satisfied with results so far and this business has not interfered with patronage at any of our other houses. It is usually well, however, for exhibitors to keep one ear to the ground. No doubt, depression in other industries will eventually involve the theatrical situation.”

Edwin O. Weinberg, manager of the Mark-Strand: “Business has been steady and normal at our theatre and I believe that the future will bring steadily increasing receipts. Picture audiences are growing daily and the silent art is taking the place of other amusements. The general public is now thoroughly familiar with the stars and their offerings and knows a good program from a bad one. Keep the right kind of productions on your screen and the box office receipts will take care of themselves.”

Arthur L. Skinner, manager of the Victoria Theatre: “If exhibitors will devote their time and energy to the welfare
and comfort of their patrons and give them the highest grade of pictures, there is no possibility of any slump in the motion picture business. My personal experience in the past three months by adhering strictly to the above policy is a steady increase at the box office."

J. H. Michael, manager of the Regent Theatre: "The only chance for a change in business would be the introduction of a new line of entertainment for the masses to take the place of the silver screen. At present I see no danger of such an intrusion. We can report a steady increase for the Regent, in fact, box office receipts for the past three months have been the biggest in our history. Quality productions will maintain big attendance if prices are kept at a popular level."

Elmer C. Vinegar, manager of the Central Park and Premier theatres: "Business has been steadily increasing at both our houses and we look for better box office figures in the coming months. In the past three months we have been breaking all records."

Harry T. Dixon, manager of the Rivoli Theatre: "Since the opening of three months ago, of our new theatre in one of the thickest populated sections of Buffalo's big east side we have found business excellent. Capacity houses have been the rule and we see no cause to worry about the next three months. Give the public what it wants and forget slumps."

Howard J. Smith, manager of the Palace Theatre: "Our patronage continues gratifying. Here we are always playing to full houses and a report of a theatrical slump on Broadway doesn't affect us in the least. A despondent report from Broadway would indicate merely that increased railroad fares and industrial shutdowns have cut New York's tourist trade. In New York last week I was told practically all of the 700 neighborhood houses of the city are prosperous. Those are the theatres the real New Yorkers attend."

Bruce Fowler, manager, Elmwood: "There has been an increase in business during the last three months that is very gratifying and the increase will continue as long as good pictures are on the market and managers select the proper material that their box office demands. With the splendid line-up of productions for the present season no exhibitor need worry about conditions. The future will be what each exhibitor makes it and with the proper exploitation of his attractions it is my opinion that each exhibitor will enjoy his largest season."

Ithaca, Herkimer and Little Falls exhibitors state that they are well satisfied and likewise feel that there is no immediate cause for alarm. Of course, with a large number of persons out of work, the immediate effect on the theatres would be for the good, but after a time there comes the slump as people do not have so much money to spend.

Washington, D. C.

Anticipate Big Boom

Washington, D. C., exchange managers are looking forward to a big boom in business. Congress will reconvene in a few weeks, but before that time the hundreds of persons who are employed at the Capitol will again be in town. That means business for them. The weather conditions have been very adverse, for the exhibitors have found it hard work to coax folks into the theatres during periods of warm, balmy weather.

The season has not yet begun in earnest. The receipts of November, December and January will show a marked increase over the preceding three months of August, September and October, due to weather conditions and the absence of the Congressional set, and there can be no comparison between the two periods.

The days of the S. R. O. sign are over as far as Washington is concerned, but there are no indications that business will fall off to a greater extent than was experienced during the late summer months. A big drop was expected and it came when the government dispensed with thousands of its clerical employees at the conclusion of the war activities. Then, too, there are more theatres here now with greater capacity than ever before and that splits the business up. Inasmuch as the decrease in the population was anticipated and the inroads into receipts expected, the exhibitors have no cause for complaint.

Washington, the national capital, is unlike any other city—it is the last to feel the depression that hits commercial centers, because there are no industrial activities here; it depends for the success of its enterprises upon Congress and the government departments. In times of stress like the late war, causing a great influx of peop le it prospers, and when these additional people leave for home these enterprises cannot be said to suffer.

Philadelphia

Severe Business Depression

A variety of opinions expressed by several of Philadelphia's leading exhibitors and men prominent in the motion picture field, regarding the past, present and future of the picture business, although quite contradictory in part, still give rather important views regarding this prevailing topic.

Philadelphia, noted for being one of the greatest textile and manufacturing centers in the East, is at present suffering from one of the worst business depressions ever experienced since the last panic. With a majority of textile mills closed and a few working only part time, the prospects for the remainder of the present year will still be in doubt.

Notwithstanding, we learn that the
present warm season, the carnivals and the presidential election, all have played some important part in the general depression being experienced here.

Pittsburgh
Business Generally Normal
The situation in Pittsburgh is indicated by the following report:
Nathan Friedberg, general manager of the East End Amusement Company, says: "In the past three months business has been growing steadily at our Alhambra Theatre in East Liberty. We attribute this success to the showing of big pictures only, most of them for week runs. At our Triangle in East Liberty, the Garden on the North Side and the American on the South Side, business has been normal."

New England
Business Considerably Curtailed
Moving picture theatres in New England communities are in the throes of a slump in business. Exhibitors of this conservative district won't be quoted, but tell of the slump and the reasons for it. Boston is in a slump because of weather. Warm days have been the rule. People who generally flock to city theatres in the fall, especially to matinees, have been lured away by summer weather.

In suburbs of Boston business is normal. Cambridge, for instance, showing increased business over that of the spring.

Industrial cities like Lawrence, Haverhill, Woonsocket and Lowell, where mills and factories have either been shut down or curtailed to a four-day week because of lack of orders, report poor business conditions. One Haverhill theatre experienced a 50 per cent. box office cut over August. Shoe factories in Haverhill have been closed down because of a lack of orders and trouble with 20,000 hands over the open shop. In other places, for a time after mills curtailed activities, the operators spent their spare time at theatres, but money has become scarce because of continued curtailment and patronage is low.

Small towns of New England report steady normal business except here and there where the main industry is cotton mills which have curtailed.

While exhibitors of New England are in the same boat as the manufacturers, who are not getting orders from retailers and do not know how it's all coming out, they seem optimistic for the future, basing their optimism on an expectation of better conditions soon in industries.

Maryland
Trend Toward Prosperity
There are men who feel certain that

A Timely Suggestion
In connection with the uncertainty regarding the future of business, Bert Adler, general representative of Allan Dwan, makes a valuable and timely suggestion to exhibitors.

Not long ago a newspaper in one of the large cities of the country published a "dope" story on what it termed the impending departure of a large part of the industrial population. The following day business at the local theatres fell off badly. The people were panic, and they began to conserve against the hard times predicted by the paper by giving up theatre-going.

Now here is what Bert Adler suggests. Let the exhibitors in a city or town go to the local newspapers and urge the abandonment of "dope" stories, which, quite often, prove more sensational than true. Let them point out to the editors that "dope" stories of this nature seriously hurt local business, that it is sufficient to print the news and not always good policy to attempt to forecast it.

The newspaper depends upon the prosperity of the neighborhood it caters to for its own prosperity. It derives its revenue through advertising. If it injures local business, it will itself suffer in the long run because there will be a let-up in advertising. Let the exhibitor tell the editor this, or, rather, since it is obvious, remind him of it. Then the newspaper will print the news when 1,000 workers in a factory are laid off and leave town, without having prophesied the departure of, say, 5,000 men.

a slump in the film business is bound to come and others that feel just as certain that it will not, but taking conditions generally in the Monumental City, the trend of the times appears to be for prosperity.

Exhibitors in Baltimore are very reticent regarding their receipts and profits. They will not quote figures. The nearest approach to anything like figures was when George A. McDermitt, manager of Loew's Hippodrome, said: "My receipts have materially increased over last year for the same period of time."

Giving an off-hand estimate of the amount of picture theatre building progress in the past month Baltimore exhibitors serve to point out that the men back of the industry in that city must have faith in the future.

Five theatres being constructed, including the Century, over $1,000,000; the Rivoli, $750,000; the Capitol, $250,000; the Horn, $18,000. The large remodeling work done on picture theatres in Baltimore in the past several months is as follows: Pantages Garden, $25,000; Colonial, $20,000; Brodie, $9,500 ($6,500 for organ); Wizard, $3,500 (for organ addition); Bridge, $6,500 ($5,000 for organ); Fairmount, $1,500. The reconstructed theatres are Realart, $10,000; Harford, $10,000; Pennington, $35,000. The Benord is being reconstructed at an unknown cost also.

Although a slump in amusement business generally is bound to come in the near future, the popular priced entertainments, such as moving pictures and the combination show, will not suffer from it, according to Charles E. Whitehurst, president of the Whitehurst Theatrical Enterprises of Baltimore, operating the New, Garden, Parkway, Peabody and Century (now under construction).

"Yes," emphatically said Mr. Whitehurst, "there is a slump in the amusement business, but it is going to hit the legitimate theatres hardest of all. You will find generally that the men who run amusement enterprises, buying for small prices and selling for small prices, such as they do in moving pictures, will not feel the effect of the slump nearly so much.

"I base this decision on the fact that the people will not be getting as high wages and will not have as much money as formerly and therefore not as much to spend on amusements. People always want three things, something to eat, good clothes and then amusement."

Of course, the moderate priced amusements, such as moving pictures, will be affected in some degree by those people dropping out who will feel they cannot even afford the legitimate amusement, but their places will be filled by those who find they cannot afford the price for the legitimate theatres but find they do want some form of theatrical entertainment. You cannot base the receipts or gross returns that we are receiving now against those received last year at this time because weather conditions are entirely different. It is also hard to talk percentages between this month and three months ago because we are now a little in the middle of the cream of the season. But my receipts are running along about normal from month to month."

George A. McDermitt, manager of Loew's Hippodrome, a combination moving picture and vaudeville, was just as emphatic as Mr. Whitehurst in stating that there would not be a slump in popular priced entertainments.

"No, there will be no slump in this business," he said. "My gross receipts for the months of July, August, September and October are greatly increased over the receipts for those months of 1919. I find also that there is a steady increase in business and that the months of September and October have kept up
about the same as the summer months, but this probably is due to the fact that the summer was a very cool one. A flare business with a show at Youngstown, a strike at the rubber plants at Akron and the panic of eighteen years ago and I have always found that people will seek popular-priced amusement in the great crises of life. So I cannot see that there will be any slump in business for popular-priced amusements, such as moving pictures and vaudeville.

"Yes, I am expecting a slump in business," said William E. Stumpf, president of the Goodtime Amusement Company, operating the Goodtime Theatre, a small residential house, "and I think the slump is due because when business and commercial activities generally begin to feel a slump other lines usually follow.

"My receipts today cannot be compared with the receipts of the same months last year because my admission prices have been increased. However, I have a feeling that there is a slump in business which will become larger. This feeling is backed up by a falling off in patronage, but due to my increase in prices the profits have remained the same for the past three months."

"No, I don't expect a slump in business," said Bernard Depkin, Jr., manager of the Wizard, Strand and several others in Baltimore. "Business at my theatres is keeping up wonderfully. For the past three months it has been fine."

Roy B. Palmore, of Palmore & Hammond, film agents in Baltimore and owners of the Palmore & Hammond Exchange Building, expects a slump in business. He bases his decision on the fact that the Federal Reserve Bank is curtailing loans and he believes the government is back of this method to force prices down. The prices will be affected through the theatres, but whether this will affect the prices or not is a question, he thinks, because the price of pictures has not gone up much in recent months.

"The theatres that are charging 17 and 22 cents may have to curtail their prices to 11 and 17 cents, while theatres that are charging 50 cents may have to come down to 33 cents," he said.

North Carolina
In Throes of Bad Slump
North Carolina is in the throes of a bad slump in attendance at picture theatres, according to first hand reports gathered from every section of the state. With only one exception, every locality reporting has experienced a decided falling off in attendance, right at the season when business should be assuming maximum proportions. That exception is Wilmington, where every report is to the effect that record breaking business is being done.

From a compilation of reports it would seem that the slump will average 20 per cent. reduction in attendance for the entire state. Some reports showing as high as 50 per cent. reduction are undoubtedly unduly pessimistic. Every exhibitor furnishing a reason for the decline lays it at the door of the poor prices being received for cotton and tobacco, some attributing the condition partly to the natural suspense before all national election. Wilmington, drawing its chief business from industrial and manufacturing plants, is not due to suffer a decline, since all manufacturing industries are going forward. According to me, the greatest of the cotton manufacturing belt, is, of course, hit to a considerable extent.

Exhibitors speak as follows:

Percy W. Wells, president of the Howard-Wells Amusement Company, Wilmington: "Business has never been better with us; in fact, this has been the best fall business in our history. This, however, is due largely to my anticipating a period of slack business and fortifying myself by a prompt and effectual organization of my forces to combat it. Injection of fresh house managerial ability and the organization of a liberty bonus system has every employe on tip-toe and all houses full of pep. I believe business generally is off 10 to 40 per cent. throughout North Carolina.

"Our houses are not making the profit that formerly made, however, since I am spending more money than ever before in an effort to combat the slump. I am succeeding in keeping up the volume of business, but the profits are not there."

Walter A. Penny, manager of the Royal, Wilmington (highest class first run house): "Business is very good and I do not anticipate any slump whatever."

Ernest G. Steilings, manager of the Grand, Wilmington (middle class first run house): "A glance at past records demonstrates to me that attendance is better now than ever before."

Harry T. Cooley, manager of the Bijou, Wilmington (short subjects—serial house): "My business has shown no indication of following the downward trend reported in other sections of the country. I feel very optimistic."

H. R. Mason, Goldsboro: "Attendance in the three towns in which we operate has suffered a slump in the past sixty six days, and I believe business is off 40 to 50 per cent. from what it was even in the hottest summer months. We were due for a period of readjustment following the war, which has luckily held off this long. I do not look for a return to normal business soon."

Attendance at Charlotte picture theatres has shown a decline of 10 to 20 per cent. in the past sixty days, and I believe business is off 40 to 50 per cent. from what it was even in the hottest summer months. We were due for a period of readjustment following the war, which has luckily held off this long. I do not look for a return to normal business soon.

Florida
Now at Its Peak
C. D. Cooley, president and general manager of the Strand and Victory theatre companies, and also operator of the Bonita Theatre, Tampa, said: "Business compares very favorably with this time last year. I do not expect any very great increase, as business is now at its peak. Tourist business would help out considerably, but the housing accommodations of the city are already well taxed."

J. F. Kane, local manager of the Alcazar, Grand, and Prince theatres, Tampa, which are operated by the Lynch Enterprises, said: "By no possibility will business decrease in Tampa or any place in Florida. I have just broken all records for the Alcazar Theatre with the singing of 'Something To Think About,"' which pulled 30 per cent. greater than 'Humoresque.' The tourist business this winter will add to the patronage of all the Florida theatres. The outlook in this state is excellent."

Texas
Record Business Done
Persistent rumors that the silver sheet has lost its lure are discredited by leading exhibitors of northwestern Texas, who denounce the sources as persons not acquainted with prevailing conditions. Never before has any theatre in Dallas and its district enjoyed the volume of business it now does.

"We can hardly handle the masses,"
said Herschel Stuart, general manager of the Southern Enterprises, Inc., Texas and Oklahoma exhibitors, "and while there are days of reaction, the average is greater than ever."

Mr. Stuart said his houses are unable to seat sufficient persons, and until the new National Theatre, the most magnificent screen palace in the South, is opened, the conditions will remain as they now are.

"I have never seen business as it is now," replied Lou Bissing, manager of one of the largest houses in Dallas, "and the outlook is bright."

In the past three months, three Dallas houses have recorded an increase of approximately 15 per cent. in receipts, one house about 20 per cent. and a combination screen and vaudeville house, 10 per cent. One house here has reported a decrease in receipts for three months of about 7 per cent., but the decrease is attributed to losses sustained by the house.

All of the above figures are based on the past three months, as compared with the three preceding months.

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Chicago

Why Optimism Prevails

What does the coming season auger for the Chicago exhibitor? That is something every showman in town is asking himself. It's a question forthcoming after close and, in many cases, anxious observation of the box office during the past few months. Most exhibitors are optimistic. They are confident that the recent slump in business is only temporary, and they have reasons for being confident. Here they are:

First, the election is over.

Second, the drastic campaign against liquor selling in cabarets and saloons, recently instituted in Chicago, is turning the flood of pleasure-seekers into the theatres.

Third, the newspapers, long the medium of calamity howlers, are at last predicting brighter times and promoting courage where before there was fear.

Last, pictures are bigger and better than ever, and the public admits this. Emil Stern, general manager for the Lubliner & Trinz circuit, said: "The past three months, owing to the election and general condition of non-employment, have brought a decrease of about 15 per cent. in receipts."

Louis P. Neuhafer, Ascher Bros., general manager, preferred not to comment.

To the casual observer of conditions, however, last week looked like prosperity, or improvement, at least. At the Randolph, for instance, where Wallace Raid in "Always Audacious" was the attraction, both the State street and the Randolph lobbies were packed solid every night in the week.

Then, too, the number of new theatres now being planned and being built, in many cases by experienced, conservative theatrical firms, indicates that—

Well, what does it indicate?

Ohio

Not What Expected

In Cleveland the business is not what exhibitors have expected this season. Perhaps they were too optimistic because the past summer set a record for attendance that tops every other summer since the industry started. This was due to the cool weather.

And the weather in September and October is receiving equal credit for the business not being up to expectations. It was hot for nearly three weeks in September, hotter than July or August, and for two weeks in October the weather was ideal for outside attraction.

However, an apparent light slump in attendance has not been reflected in the receipts in the larger theatres, because in September the price of admission was raised 5 cents.

"I have been in New York for two weeks," said Fred Desberg, general representative for Loew's theatres, "I studied the so-called slump there. I went to see the best pictures and found them doing capacity business. I went to see the second class pictures and found them doing only fair. I went to see the best stage attractions and found them turning away business, while the poor shows were hardly getting along. This indicates that the public is simply a little more discriminating than last season and it is a question of giving them good shows. This also will make the exhibitors hustle more in order to provide suitable performances."

In Cleveland it is safe to say that there has been no reduction in receipts, as compared with last fall, in the theatres which raised admission prices this fall. But in neighborhood houses, from information gathered, the falling off is hardly 2 per cent. The Loew interests, operating five first class theatres in Cleveland, make the positive statement that in all of these theatres receipts have been normal, as compared to last fall.

Tom Carroll, manager of the Standard Theatre, says: "Our attendance for September was greater than that month a year ago. I hear much grumbling about business, yet every exhibitor I have pinned down to facts admits that he merely expected more business because of the big summer, and is complaining because it did not come."

In Akron, there is an admittedly big slump; some exhibitors rating it as high as 25 per cent. This is due directly to the exodus of population. Within the last four months over 50,000 people have left Akron. The rubber plants laid off men by the thousands. The neighborhood theatres were the hardest sufferers, although the downtown houses also felt it.

"Our business has dropped along with all other houses here," said Manager Jim Dunlevy of the Strand. "We expected a reaction and that many would leave Akron, but not like it has turned out."

In Toledo several new theatres have just been opened. The business has consequently been divided up considerably, and it is hard to ascertain whether folks are not going to the shows as much as last year.

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Cincinnati

Decided Falling Off

Cincinnati moving picture theatre managers see a decided falling off in the attendance at theatres and in box office receipts this year over that of 1919. This is due in a measure, they point out, to the higher prices of admission which managers are obliged to charge because of high rentals of films and other expenses for the operation of the theatre. The fact that many workmen, who last year were receiving high salaries, this year are laid off for long periods, is also given as a reason for the dropping off of attendance.

Missouri

Kansas City Under Normal

Exhibitors in Kansas City report an increase in business and receipts during the past three months. This is the usual
condition, as attendance grows as the fall season advances. Ordinarily the increase would be 50 to 75 per cent. over three months ago; this fall, the gain is not so great, being only about 30 to 60 per cent. On the whole, business seems to be about 20 per cent. below normal, and about 50 per cent. above three months ago.

“Our receipts have increased over three months ago,” said Sam Harding of the Liberty Theatre; “but the gain is not as large as usual. We look for good business for the next few weeks and months, conditions in this territory being such that no great slump is anticipated.” Exhibitors say that receipts are “fair”—not as large as might be wished but not low enough to cause any complaint, and receipts are expected to continue well above the line below which profits would be endangered.

Observation shows that picture theatres downtown in Kansas City have larger patronage than three months ago, and that suburban houses have perhaps less business than in November, 1919, but fully 50 per cent. more than three months ago. There are exceptions due to special conditions, but business generally is fair.

There is no present slump and no general prospect of a slump.

Indiana

“Off” from $500 to $1,000

Managers of picture theatres and film exchanges in Indiana reluctantly admit that there has been a decrease in attendance at the majority of the theatres in Indiana during the last few weeks, but they want it distinctly understood that they are not worried one bit and that they are looking forward to a most prosperous winter season.

The slump in theatre attendance is attributed mainly to a combination of circumstances—mild, unsaesonable weather and a lack of interest by the Hoosier public in most everything else.

Exhibitors say they believe that this combination has not only caused a slump in the theatre business but has affected other lines of business as well.

“Indiana is and always has been a hotbed of politics,” said one exhibitor, “and this year it seems the people were more worked up over the election than ever before. The League of Nations’ issue caused much more reading to be done than in previous campaigns. The people, it seems, preferred to remain at home and read their newspapers instead of hiking downtown to a movie. The hot weather at a time when Jack Frost ought to have been getting in some good licks, also has hurt business.”

Reports received by some of the film exchanges from salesmen in the Hoosier territory indicate that there has been “off” from $500 to $1,000 a week in some localities. The slump, however, has not discouraged any of the exhibitors, who seem to have expected just such a condition. They believe that business will pick up again now that the election is over.

A peculiar condition has prevailed at a number of the Indianapolis picture theatres. Business on Sunday has been as good and in some cases better than in the past, but the slump has come during the remainder of the week. Exhibitors themselves are at a loss to explain this. They feel, however, that as long as the Sunday business continues good there should be no great cause for worry as to the business for the remainder of the week.

One or two Indiana exhibitors still maintain there has been no slump in business, but they are the exception rather than the rule.

Kentucky

Gain of Over 10 Per Cent.

While there is some talk of a slump in the theatrical world and in the receipts at box offices in some sections of the country, Louisville, Ky., exhibitors have been doing as fine a volume of business as ever in their history and have no complaints to offer. In fact, Louisville is very much pleased with results and can see no possible chance of a slump coming for some little time.

L. J. Dittmar, president of the Majestic Amusement Company, operating the Majestic Theatre and now erecting the Rialto, which will be ready to operate about March 1, said: “I can’t tell you in percentages what our fall gain has been without doing some work over the books. But I’d say that we’d shown a gain of considerably over 10 per cent. over last year, which was a big year. You know for yourself that we have trouble almost every night in handling the crowds, not having seating capacity sufficient for them. One day business has been just as good or better than usual.”

Fred Dolle, of the Broadway Amusement Enterprises, and manager of the Alamo Theatre, had about the same comment to make for the Alamo, stating that business at night was principally a question of how good the film is, and what the seating capacity is. In spite of the fact that Camp Taylor has been abandoned and there is no more military business, civilian business has been heavy and a percentage of gain of around 10 per cent. or better has been made.

Speaking for the Broadway Amusement Enterprises, comprising a string of eight or more houses, including a number of good suburban houses, Mr. Dolle reported business as being excellent throughout the chain and well up to the standard. Usually mild fall weather, which in fact has been unseasonably mild, has been a contributing influence.

Reports received from other exhibitors are along the same general line. The industry is prosperous locally at the present time. One thing in Louisville’s favor is that it is a big railroad center, a big industrial town, a big tobacco center and quite a commercial center. Local industries are greatly diversified and it takes a near panic or general slump to affect things here to any extent.

There has been a shortage of seating capacity in every moving picture house in the downtown district for months, and even the little theatres have been doing a nice business.

In cities which depend on automobile production largely, or any one special line that has been hit hard by curtailment of credit, the situation is naturally different. In the shoe manufacturing centers, tire manufacturing centers and some others, things have been slow, but not in Louisville.

Agricultural conditions are poor in Kentucky and the South, that is, in the grain, tobacco and cotton districts where buying of general commodities are light. The mining regions and oil sections of Kentucky are booming and the theatres are doing a big business.

Oklahoma

On the Increase

There will not be a slump in the picture business in Oklahoma City, according to the predictions of leading exhibitors and exchange men. The business of the exchange men is increasing by bounds, and the exhibitors’ end of the game is not losing ground. The business for the last three months will average about $1 a standstill, according to the belief of the local exhibitors.

During the hot weather, according to most of the exhibitors interviewed, there was a slump but the coming of cooler weather has added business, and if there is a change at all from normal, it is a slight increase over the normal.

Tom Boland, manager of the Empress Theatre, said: “Our business has been holding its own and cool weather is bringing us increased business.”

R. B. Hutchinson, Folly manager, said: “Our business had remained about normal.”

M. Lowenstein, manager of the Majestic, said: “Our business has remained

The Consensus of Published Reviews is only another reason why so many readers of Moving Picture World need not, and do not read any other publication in the industry. It is better to read all of the best than to waste time on the straddlers and honey-carriers that neither cover nor uncover the field.
about the same with possibly a 10 per cent. increase during the last three months.”

All exhibitors interviewed were confident business would gradually increase and none were of the opinion that a slump was on the way. Those who were not so enthusiastic that business would show a marked increase, felt safe in saying that business would hold its own and probably a little more than that.

**Michigan**

*Unemployment Hits Theatres*

Taken on the whole, the picture business in Michigan is a trifle off at the present time, probably 10 to 15 per cent. —no more. We run across many exhibitors who declare that business was never better; we meet others who say it is off just a little, while others contend that it is off almost 50 per cent.

In Detroit, Saginaw, Flint and Pontiac, the main industries are devoted to the motor car business, and owing to the slump in the demand at the present time, hundreds of men are temporarily laid off, and many of them have left their respective cities. Of course, in Detroit a few thousand men out of employment is hardly noticeable because there are so many other industries and then Detroit is well over 1,000,000 population. But in Flint, Pontiac and Saginaw a few thousand men out of employment is felt keenly by the local merchants and the picture theatres.

There has been a time when merchants have made such reductions in their prices as since the middle of September. Then the weather has been unsuitable for good business; on top of it all the banks have been very conservative in extending loans; the presidential election has upset things; in fact, all of these conditions have had a tendency to make people conservative and to watch their nickels and dimes as never before. People, who have been in the habit of going to the theatre three or four times a week, have cut it down in order to effect a saving.

John H. Kunsky, operating eleven theatres in Detroit, says: “Business is off for the time being but I look for it to come back very soon.”

W. S. Butterfield, who operates nearly eighteen vaudeville and picture houses in Michigan, says: “Theatre business is not up to the mark of last year at this time. Our theatres in Flint are off 50 per cent. but that’s Because Flint is a motor car city and most of the factories are shut down temporarily. It will take some time for Flint to come back. In this other towns we are just about holding our own. I would not say that business is brisk in any of our towns, but in most of them we cannot complain.”

Blair McElroy, of Fitzpatrick & McElroy, who operates sixteen theatres in Michigan, says: “We are enjoying a good year—not quite as good as last year, but then 1918 and 1919 were abnormal years. I doubt if the show business will ever be as good as during those two years when money was so plentiful and people were spending carelessly. It is simply a case of the show business getting down to a more staple basis. After all, it all depends on what the exhibitor gives his patrons and how he exploits his pictures.”

J. C. Ritter, of Detroit, and president of the Michigan Motion Picture Exhibitors’ League, says: “Our own business is quite satisfactory, yet I understand from many of our members that business is not as good as a year ago at this time. I would estimate that attendance is off about 15 per cent. But I don’t think it is anything to worry about. When conditions return to normal soon after election, business, no doubt, will be back to its former high pitch.”

**Minnesota**

*Steffes Alone Sees Decrease*

Motion picture business in the Northwest has improved substantially during the last three months. While the increase has been general, it is estimated at approximately 15 per cent. by Theodore L. Hays of Finkelstein & Ruben, owners of more than forty Northwest theatres. Despite the apparent tightness of money, business is growing and Finkelstein & Ruben, to whom Pathe has given the Twin Cities, has announced that it is opening within sixty days two new houses with a combined seating capacity of 3,700. The seating capacity of their Twin City houses has already been increased 4,000 during the last ninety days.

“Although the gain has been gradual during the last three months,” said Mr. Hays, “it is noticeable from day to day to the true, particularist during the last two weeks. News attendance records are being made right along. ‘Humor-esque,’ which closed a three-weeks’ run last Saturday at the New Lyric, broke all existing house records in Minneapolis. ‘Up in Mary’s Attic’ set a new record at the Strand last week. ‘The Cradle of Courage’ made a new attendance mark at the New Astor. Sunday business is now 15 per cent. over that of three months ago. Last summer was better generally than the year previous.”

The absence of big industries to lay off men in Minneapolis was cited by A. A. Templin, manager of the New Franklin, one of the large suburban houses in Minneapolis, as a reason for the lack-down business. He estimates the gain at 15 to 10 per cent. G. Carroll Johnson, manager of the New Calhoun, figures the business gain at his house during the last ninety days at 10 to 15 per cent. The increase, though steady, is noticeable, he says.

Most other houses report similarly. One disserter is W. A. Steffes, manager of the Northern and several other theatres, also president of the United Theatrical Protective League. Mr. Steffes says the decrease in the motion picture business over the Northwest during the last ninety days is striking. In some cases it reaches a total of 35 per cent. in his opinion. He has noted a lack of enthusiasm among patrons generally, regardless of high class pictures offered. He attributes the decrease to financial stringency, falling prices and increased unemployment.

Film exchanges report exceptionally good business. C. W. Stombaugh, manager of Minneapolis’ Pathe office, had the largest summer business in the history of the exchange and business is continuing to grow. First National and Select report similarly. S. A. Thompson, independent film dealer in Minneapolis for years, estimates a gain for 1920 over 1919 at 25 per cent.

**Oregon**

*No Slump Apparent*

No indications of a slump in picture patronage appear in Portland, Ore. Due to the theatre employees’ strike affecting the Jensen & Von Herberg theatres, which now comprise most of Portland’s moving picture seating capacity, business has suffered a loss of a small percentage over last year in one or two theatres.

Actual figures show “The Penalty,” at the Majestic, also under J. & V. direction, broke all box-office records even during the strike, and business during the last three months shows an increase over that of the same period last year. The union troubles seem settled and Manager Lacey predicts continued prosperity as long as the present standard of good pictures is maintained. John Stille, of the Rivoli, the big independent house, declares there has been no slump and will be none.

**Nebraska**

*“Better Than Usual”*

Business is better than usual in Omaha, Neb., for the exhibitor who is booking good pictures, but there are rough roads for the exhibitor who cares not what he gives his public. Several representative exhibitors said.

John Loveridge, manager of the Rialto, big A. H. Blank house in Omaha: “Our September business was better than August, and our October business passed September’s record. Our business is quite a bit better than for the corresponding period last year. We raised our admission prices a week ago, and this week our house broke all previous records.”

R. A. Ballantyne, manager of the Moon, big World Realty Company house in Omaha: “Business is good for the good picture, poor for the poor one. The summer and fall business has been
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excellently good, although we were without music six weeks this fall." Harry Watts, manager of the Strand Theatre, which caters more to Omaha's elite, "Comparing the same period as a year ago, and with no music, our business has been better. However, since the music has come back, I cannot see the difference in business."

Northern California
No Signs of a Slump

Business is fully normal in the northern California territory and there are no signs of a slump in sight. Huge crops, abnormally high prices and labor fully employed are the reasons given for this showing and for the outlook. Theaters in the smaller communities are doing a record business and conditions there are relatively better than in the larger communities.

Eugene H. Roth, of the California, Portola and Imperial theaters, San Francisco, states that, while there has been a slight falling off noted in receipts during the past two weeks, this is due solely to election activities. "Our houses have broken all former records during the past three months," he said, "and I would like to sign a life contract for a continuance of business such as we have enjoyed. I see nothing but a bright future for the moving picture business."

Sam Y. Edwards, personal representative of Fred Dahmken, Jr., of the Turner Dahmken Circuit, which conducts a chain of nine theaters in the San Francisco territory, said: "There is no falling off in business with our circuit, taken as a whole. The country houses are doing more than ever before, but the San Francisco and Oakland houses are off a little, possibly 25 per cent. This is for the past two weeks only, however, and is not to be regarded as being a slump. We consider our business as being normal, or better."

"Business with the U. C. Theatre was never better," said A. H. Moore, of Berkeley, "and we are preparing to increase our seating capacity, which indicates that we are optimistic in regard to the future."

Western Washington
Business Gradually Decreasing

Taking western Washington as a whole, business has been decreasing gradually for the last four or five months. The small towns seem the hardest hit, with a decrease of as much as 50 per cent in Seattle and Tacoma.

First run, downtown theaters show a slight increase, but neighborhood houses have suffered decreases in varying degrees from 10 to 50 per cent, owing to whether patrons are in professional or journeying class.

James Q. Clemmer, of Seattle, says: "Although my business has increased, I hardly expected it to hold up during the entire winter and I know from other exhibitors in the territory that business has been decreasing and that they expect a still further decrease."

George King, of the Society Theatre, a neighborhood house in Seattle, said: "My business has decreased slightly, but I attribute it to a loss of population in this district, not to a loss of patronage among those who are still here. I expect it to improve now that the election is over and those I have talked to think the same."

Jensen & Von Herberg theatres have suffered both directly and indirectly from the strike of their union projectionists and musicians.

Here's An Innovation in Exploitation—
Letting the Public Criticize a Picture

WHAT is undoubtedly a new piece of exploitation—and certainly it is clever and helpful—has been put over in Washington, D. C., by Philander Johnson, dramatic editor of the Star, and Bert Adler, general representative of Allan Dwan. It is of interest not alone because it is unique, but because it is something that can be used by exhibitors everywhere to the mutual benefit of the exhibitor and his newspaper.

Mr. Johnson and Mr. Adler were having dinner together. The conversation was about the exploitation of "The Forbidden Thing," the Allan Dwan production showing at Moore's Garden Theater, and the inability of newspapers to properly review all motion pictures shown in Washington, D. C.

"Why not let the public help you in some way?" asked Mr. Adler.

Mr. Johnson began thinking over the suggestion and finally devised the scheme of soliciting reviews from the public. A large reading notice in the Washington Star under a two-column headline, "Be Your Own Movie Critic; Star Introduces Innovation," asked for literary reviews and stated that the best ones would be selected by a committee and shown at Moore's Garden Theatre on a special reel. Criticisms received too late for the first reel, which ran about 500 feet, were shown on another reel five days later.

Audiences Most Expert Critics

Correspondence between Mr. Johnson and Mr. Adler was printed.

Mr. Johnson wrote as follows: "It is impossible to provide an expert newspaper critic for every motion picture event—too many events—not enough critics. Your audiences are the most expert and responsible critics. Why not have them write their own criticisms?"

Mr. Adler replied: "We have decided to adopt your suggestion. Let our friends, the public, go to it!"

The scheme made a big hit with the people in the National Capitol and certainly it is not predicting too much to say that live exhibitors will follow suit in other cities. It is full of interesting possibilities, as the Star points out.

"Will a new school of criticism, helpful to public and producers alike, come into being?" asks the newspaper in its story. "Will exhibitors take kindly to the idea of making known the merits or demerits of the photoplay upon its own screen? Does public opinion on the suitability of particular productions vary about as much as has professional newspaper opinion in the past?"

This is the first real tie-up that has ever been put over with the Star, one of the oldest, most conservative and highly regarded newspapers in the country.

American Films Lead All in the Dublin District

The American consul at Dublin, Ireland, has transmitted to the Bureau of Foreign and Domestic Commerce a list of the prominent motion picture theaters and of distributors who are also territorial buyers. Consul Dumont estimates there are about 100 cinemas in his district. English pictures run second, he says, for American films predominate. He says also that, "The double reel projectors are used in operating and the length of the films ranges between 8,000 and 10,000 feet. The seating capacity of the houses in Dublin averages about 1,000 and the price of admission about one shilling. The Irish Limelight" is the only Irish Journal devoted to the motion picture industry in the country. It is a monthly publication which sells for two pence per copy and is published by R. A. O'Flanagan, 13 Fleet street, Dublin.

"There is at present a fair demand for American films here and it is believed that business could be increased by the appointment of an enterprising agent at Dublin."

Books All Christie Comedies

A new record is claimed by Educational Film Exchanges, Inc., for its new Denver office. Within less than a week after E. J. Drucker took charge as manager, he had booked the entire series of Christie two-reel comedies, with one release every two weeks at the Prince and Lido theaters, and both the Mermaid and Chester series at the American. At the same time he received several others for Torchy comedies.

In addition, in the same week he booked "The Race of the Age," the exclusive two-reel picture of the Man of War race.
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houses are fitted with pianolas, and the cosmopolitan theatres have modern orchestras. The best houses, like the Paviljon at Pekin, charge $4 "Mex" for the best seats, equal to two American dollars. Certain rows of front seats are constantly reserved for the attachés of the various foreign legations and their families. The president of China has his "family pew" in one of these rows. You'll find him there regularly.

Motion pictures in Japan is even more progressive than in China in that the sons of Nippon have already invaded the game themselves as producers of motion pictures. There are nine leading movie theatres in Tokyo, the capital, and Yokohama, the silk center, with houses like the Kinen Club and the Kompuru-Kwan catering largely to the educated and foreign element. There are about forty screens in Tokyo alone. Even the exclusive houses are not permitted to show great special attractions, such as "Joan, the Woman" "Intolerance," until a premier showing has been made at the Imperial Theatre, which is that of the court and the nobles.

Japs "Pinch" the Kisses

A lot of nonsense has been written about "Japanese censorship." In point of fact there is no such thing, not in the occidental sense of the term. The city police keeps an eye on the screen, however, but not as an organized body with a fixed set of regulations. The cops of one ward may allow a picture that the cops of another ward will taboo. What seems good in one end of the town is jumped on in the other end.

On certain points the Jap police is pretty wise-agreed. In six months they pinched 2,340 kisses committed on the screen by American film artists not considered peculiarly immoral in United States. Only a single kiss was permitted to stand, and that went to Christopher Columbus, bestowed on him, calmly and benevolently, by Queen Isabella! Besides, some 353 amorous embraces and hugs were deleted by these same smart cops of Nippon as teaching beastly bad manners to the native youth under their charge.

Police "Clean Up"

The catch-as-catch-can of love eternal, once the mainstay of moviedom, is on the black list in the land of the lotus lovers. And France, the laizzaz-faire goodfellow of all nations, totally unlike Japan, is arriving at precisely the same conclusion as the Japanese: the American kiss and the love "clutch" of hero and heroine are vulgar and as such forbidden.

Detective story films are also frowned down by the police of Nippon as teaching the rising generation how to outwit the law—not an illogical conclusion. No less than 127 murder scenes were deleted, 2,144 sub-titles were altered and fifty-seven reels of films were entirely forbidden by Japan's city police during the clean-up of those recent six months. In order to regulate the various police wards in their film crusade a graduate of the Imperial University was appointed as censoring supervisor, but this chap does not seem to know the business and has only succeeded in further bedeviling the question of what can, and cannot, be allowed on the screens of Nippon.

"Picture Readers"

Japanese picture stuff made in America is not popular here. The Japs have the same aversion of being interpreted on the screen by strangers as the Chinese. The French and Italian pictures seldom out-rate native Japanese standards of morality and are very popular. There is a keen demand for carefully edited American and British pictures provided the text is given accurately both in Japanese and English. Large numbers of natives like to study English on the screen, but the footage allowed for titling in American pictures compels a quicker reading than the natives can manage.

To remedy this condition, which American producers would do well to remember in future, so-called "picture readers" have become the fashion in the leading Japanese theatres. These readers supply the text and sub-titles audibly to the audience after the fashion of a lecturer with a stereopticon show. Many of these readers have become exceedingly popular with the weaker sex. They are specially licensed by the authorities for interpreting foreign film to the natives, and if they fail to live up to the stringent moral, code established for them, and behave themselves as unworthy of the high office, whizz! goes the axe and they are bounced.

Juveniles Regulated

Boys and girls under the age of 15 are not allowed to the picture theatres except on certain days when educational films and fairy stories are shown exclusively. As a Japanese matures at least two years in advance of an American, this rule applied in the United States would exclude all under 17 years of age! And screen statistics show that the composite age of the daily average attendance of 15,000,000 fans in America is precisely 17 years.

Weekly runs are the rule in the land of the Samurai, and the bills are changed on Saturday and Mondays. The programs are printed in Japanese with explanatory English text; you pay as you enter, and you get no wet towels whisked at you during the performance. Japan has its weekly illustrated "Movie Times," published by the Kurokames of Hongo in Tokyo, a smart-looking little journal, which must be read upside down, as it is all in Japanese except the pictures—they are all American!

Pictures Everywhere

The motion picture crucible is melting the minds even in the queer corners of the world, the out-of-way places one would seldom suspect. Iceland and Spitzbergen have picture shows now. There is one at Godthaab in Greenland. At Tromso, close to the North Cape in Norway, is a screen. At Vladivostok and Port Arthur in Siberia there are several.

The archipelago of the Dutch East Indies, the Straits Settlements, and the Federated Malay States, not to mention a few islands in the Polynesian group, all have at least the nucleus of a motion picture audience.

The East Indian province of Burma, where the screen was practically unknown before the war, is an enthusiastic consumer nowadays. Its palatial capital, Rangoon, boasts a half dozen, first-rate cinemas. At the Elphinstone the better kind of artistic Italian pictures delight the Europeans and the cultured Burmese, but the lower classes of the natives patronize the houses that show the slam-bang sensational stuff. Bangkok, the capital of Siam, has nine modern movie theatres and is building new ones. Hawaii is another long spot where the screen has found an almost paradisical welcome.

In the Liberty Theatre of Honolulu the isles of the ukelele certainly have a cinema show-place second to none in United States. The house is built and furnished entirely out of Hawaiian materials. The mural decorations of the interior are highly admired by the visiting artist, and the atmosphere of the place is one of intimate luxury and soothing restfulness. American pictures dominate the screen here.

Henry Bergman Engaged by Lesser

Irving M. Lesser, producing "Peck's Bad Boy," announces he has secured the services of Henry Bergman, who has been close in Charles Chaplin's picture activities for the past four years. Mr. Bergman will not portray any role in "Peck's Bad Boy." He has been engaged by Arthur F. Nate Watt, the director of the picture. Bergman will concentrate his efforts with Jackie Coogan, who is featured in the Peck film.

MacMeekin Has Operation

John MacMeekin, Realart's special representative at Kansas City, Mo., recently underwent a serious operation at a local hospital. The operation was entirely successful.
Famous Players Is Congratulated by Stars, Directors, Authors and Editors on Its Change in Policy

Few announcements in the industry in recent years have created such general interest and brought forth such favorable comment as last week's statement from the Famous Players-Lasky Corporation announcing the merging of its stars and other players into one big stock company and its purpose to center its future efforts in the production of pictures in which the authors, director, scenario writer and cast will share equally, so far as possible, in the responsibility and profits.

The keynote of the response from all quarters, Famous Players-Lasky officials state, is that the adoption of the new policy is the greatest forward step ever taken by a picture producing company. Directors and producers, not only of pictures but of stage plays, have come personally or have telephoned to the Fifth Avenue office to offer their congratulations, and the offers of letters and telegrams of approval have been received from stars, not only within the organization but some now connected with other companies, who express their approval along with other leaders, magazine editors and exhibitors.

Wallace Reid's Pleasure
One of the first to be heard from was Wallace Reid, who, according to the published statement of Jesse L. Lasky, is to have the leading role in Cecil B. DeMille's all-star production of "The Affairs of Anatol," which is to be the first to be made under the new plan. Mr. Reid wired from Los Angeles that he was delighted he was to be one of the first chosen to take part in the new production plans.

Continuing, the telegram stated: "It is the greatest step forward that any producing company has ever taken, for it will give stars the very opportunities they always have sought, namely, big parts in big productions, thereby multiplying their opportunities to better serve the public. Count me in to do everything in my power to co-operate."

Dorothy Dalton's Note
Early Monday morning the following note was received from Dorothy Dalton: "I want to be among the first to congratulate you upon the plan outlined to me in your office yesterday. I shall welcome the opportunity to appear in better pictures. As an artist, my chief concern is to please my public, and if I can appear in a good part in company with any of my fellow stars—Elise Ferguson, Ethel Clayton, Billie Burke, Mae Murray, Wallace Reid or Thomas Meighan—I shall welcome the opportunity. I think all thoughtful artists should be more concerned with the parts they play and the stories they help to portray than with the fact that others may share stellar honors with them. You may count on my staunchest cooperation and I am waiting eagerly for news as to the part I am to play first under the new plan."

DeMille Wires from Coast
From Cecil B. DeMille, director-general of the corporation, the following telegram was received: "Announcement of new production plans marks the beginning of a new and greater era in motion picture production. This plan will inevitably result in pictures incomparably superior to past production. The new system assures a director of the finest actors and actresses, while similarly insuring the stars of the highest quality of directorial ability. I am greatly honored to know that I am to be the first to produce under this new system. I believe that the cast of my forthcoming production, which includes Wallace Reid, Elliott Dexter, Gloria Swanson, Bebe Daniels, Wanda Hawley, Agnes Ayres, Dorothy Cumming, Theodore Roberts and Theodore Kosloff, is undoubtedly the greatest ever assembled. Cordially yours."

Sir Gilbert Parker
As well representing the attitude of authors toward the new plan, the following from Sir Gilbert Parker is quoted: "Permit me to say that I think your new production plans embody the quintessence of modernism in motion picture making and that never in the history of the screen has anything so revolutionary

New York's Importance in Film World Shown by Ten Month's Incorporations

SOME idea of the important part which New York State today occupies in the motion picture world can be gained from the fact that during the first ten months this year a total of 270 firms have incorporated with a total capitalization of $38,045,100. These figures were obtained from the secretary of state's office and are announced for the first time. During the ten months, nine firms incorporated for $100,000 each, while one firm represented a capitalization of $10,500,000. There was also one firm with a $2,000,000 capitalization.

During two months the total amount of capitalization of firms incorporating fell slightly below the $2,000,000 mark. May witnessed the greatest number of firms incorporating in the state for the motion picture year, with the total being thirty-eight, and the capitalization nearly $14,000,000. The fewest number of firms incorporating, fourteen, was in January last. As a rule the months run from twenty to thirty firms.

While a few companies started business with a capitalization of from $500 to $100,000, the greater number gave their capitalization as from $50,000 to $200,000. With but few exceptions the principal offices of these firms are located in New York City.

The following figures, giving the number of firms entering the motion picture business month by month, together with the amount of capitalization, tell a most interesting story:

<table>
<thead>
<tr>
<th>Month</th>
<th>Number of Firms</th>
<th>Capitalization</th>
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<tbody>
<tr>
<td>January</td>
<td>14</td>
<td>$2,607,000</td>
</tr>
<tr>
<td>February</td>
<td>25</td>
<td>$2,032,000</td>
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<tr>
<td>March</td>
<td>32</td>
<td>$4,076,000</td>
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<tr>
<td>April</td>
<td>32</td>
<td>$2,157,000</td>
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<td>$13,897,500</td>
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<td>June</td>
<td>26</td>
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</tr>
<tr>
<td>July</td>
<td>24</td>
<td>$1,454,500</td>
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<tr>
<td>August</td>
<td>28</td>
<td>$1,962,500</td>
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<td>September</td>
<td>31</td>
<td>$2,833,500</td>
</tr>
<tr>
<td>October</td>
<td>20</td>
<td>$4,947,000</td>
</tr>
</tbody>
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| Total   | 270             | $38,045,100          |

Frances Conrad will be leading woman for Chester Conklin in his two-reel comedies for Special Pictures Corporation. William De Mille has selected Conrad Nagle and Lois Wilson to play the leading parts in the film version of the Barrie play, "What Every Woman Knows."
is Allan Dwan’s “The Forbidden Thing,” distributed by the Associated Producers. The Pennsylvanian, who is conversant with the censors and their wonderous ways, advises us as follows:

“Have you ever heard of sloth, guilty or otherwise?

“No such word in the lexicon of the Pennsylvania Board of Censors. To prove it, I cite a bit of the story of *The Forbidden Thing,* an Allan Dwan screen picture made for Associated Producers, and quote you one of the eliminations ordered by this Board:

“Abel Blake is an honest, hard working young man. He has a mother who loves him very much, and who has made a pretty little home for him. Abel goes off on the wrong track, however, and falls under the spell of a beautiful siren who persuades him to marry her. The shock of this escapade kills Abel’s mother, and Abel takes his wife to live in the little home his mother has made for him. A year later we see the wife seated in the midst of the wreck and ruin that she has made of the little house, surrounded by dirty dishes, the fireplace full of cigarette stubs, etc. This is preceded by the following subtitle:

“Another woman—she who was reaping a harvest of guilty sloth.”

“Sensing that there must be something immoral, as well as un moral in this state of affairs, the Pennsylvania censors ordered this sub-title eliminated.

“The dictionary on top of the stenographer’s desk closest to mine defines sloth—as idleness; laziness; indolence; a certain animal of South and Central America, so called from its slow movements.

“Dr. Ellis Paxon Oberholtzer may have passed his mantle to Henry Starr Richardson, but the Oberholtzer idea seems to hold.”

When will Pennsylvania awake and throw off the yoke of stupidity put about its neck under the name of morality? Nothing could be so abysmally immoral as the prurient and ignorant censor—as wicked indeed as the witch burners of Salem.

We have before us a copy of “The First One Hundred Noted Men and Women of the Screen,” by Carolyn Lowrey, of which Moffat, Yard & Company are the publishers, and we are moved to say that no book issued by the moving picture industry heretofore approaches it in interest, fine atmosphere and tasteful treatment.

Carolyn Lowrey has been identified with stage and screen for a number of years and probably no one individual has more friends who will join with us in congratulating her upon the splendid success of her effort.

The book, done in leather, India tint paper and sepia printing, contains selected portraits of distinguished persons associated with moving pictures. Their brief biographies are especially well written and reflect actual values rather than perfurutory publicity. “The First One Hundred” is a volume for the finest library table as well as a practical book of reference, and we predict a second edition of the work in popular form.

**Clip and Paste**

*For Newspaper and*  
*Program Convenience*

A new Charles Belmont Davis story, as yet untitled, is to be placed in production at the Thomas H. Ince studios before the end of the month. Bradley King and Del Andrews are collaborating in adapting the drama into continuity form. Lloyd Hughes, who was featured in the all-star cast of “Gals of 1916,” Ince’s first big Associated Producers’ special, and Joseph Kilgore have been definitely cast in leading roles, while the remainder of the players are at present being selected. A further announcement as to the director and the release will be made within a few days.

Robert Elliott, well known stage and screen artist, after a very brief absence from the screen, will again make his appearance in the silent drama in support of Pearl White in a special William Fox production now in the making.

Mason N. Litton is directing the tenth of the Booth-Tarkington two reel comedy series, “The Adventures and Emotion of Edgar Pomeroy.” The tenth story bears the working title of “The Country Cousin,” which was the name of a play by Mr. Tarkington. Johnny Jones, the twelve-year-old featured actor in the picture, will be supported by Edward Trebaol, Catherine Bates, “Shorty” Callahan and others.

John S. Robertson, who is doing Barrie’s “Sentimental Tommy” as a special production for Paramount, points out that there are twenty-six ways to spell the little town in Scotland where the story is laid but the way that it appears on the map is Kirriemuir.

The Goldwyn company, which is to produce Rupert Hughes’ first original screen story, which bears the working title of “Mr. and Miserable John,” left Catalina Island for location. Helene Chadwick is to act the principal role in the picture as a reward for her excellent work in two previous Goldwyn productions of stories by the same author—“Scratch My Back” and “The Cup of Fury.” E. Mason Hopper, who is to direct the production, took along with the company to Catalina Island, fifty bathing girls who appear in the story.

After a lengthy absence from the films due to illness, but beautifully and talented Ruth Stonehouse will shortly be seen in the William Fox photoplay, “The Land of Jazz,” starring Eileen Percy.

Sylvia Bremer has been engaged by A. J. Callahan to play the feminine lead in “The Devil,” with George Arliss, and leaves for New York as soon as her work in Parrott and Company is finished.
Emploees and Well-Wishers Gather to Laud Hodkinson at Surprise Luncheon

ONE of the most interesting events of the Hodkinson celebration took place on Thursday, November 4, at 1 o'clock in a private dining-room in Delmonico's. When W. W. Hodkinson was given a surprise luncheon, this luncheon was organized by the officials of the W. W. Hodkinson Corporation as a definite testimonial to the man who is referred to by each and every one of them as "The Chief." Invitations were issued to and accepted by the following people: Jeremiah Milbank, F. A. Judson, Harry Richards, Irving Bacheller, Eltinge F. Warner, William Johnston, of New York World; William A. Johnston, editor of the Motion Picture News; Arthur James, editor of Moving Picture World; Leslie Mason, editor of the Exhibitor's Trade Review; Harry H. Poppe, of the Exhibitor's Herald; Louis Joseph Vance, Hugo Ballin; Joseph Dannenberg, Kenneth Hodkinson and W. Stephen Bush.

The following members of the W. W. Hodkinson organization also attended: Raymond Pawley, P. N. Brinch, A. W. Smith, Jr., George B. Gallup, Jr., Richard Well, E. C. Hopkins, Robert Hodkinson, H. Thompson Rich, J. J. O'Hara and Donald Mersereau.

From the very start of the affair there was evidenced an extremely happy frame of mind on the part of all present—and this despite the fact that prohibition's "deadly work" has been done. The invited guests, each and every one of them, were glad to be present to render by their presence a tribute to Mr. Hodkinson, and each and every member of the organization was elated over what the luncheon really stood for.

P. N. Brinch was toastmaster and with a few well-chosen words put everyone at his ease at the beginning of the luncheon. During the course of the repast he called upon representatives of each branch of the industry present—authors, producers and editors—for a speech, but before so doing he called upon Mr. Hodkinson himself and that gentleman responded with a brief but brilliant talk and incidentally told two singularly weird "fish stories." Mr. Hodkinson resumed his seat to the accompaniment of much applause and then the luncheon began.

The next person to arise was Irving Bacheller, who rendered as beautiful a tribute to Mr. Hodkinson as the spoken word could convey. It is interesting to note, in passing, that it was through Mr. Hodkinson's efforts that Irving Bacheller was induced to give his product to the screen. The next speaker was Hugo Ballin, who expressed his gladness at being among those present and told of the future of the motion picture industry and of the art of making motion pictures as he saw it. And surely if there is any man qualified to speak on art, he is Hugo Ballin, whose reputation as a director exceeds only slightly his reputation as a mural painter.

Then came Arthur James, editor of Moving Picture World, who placed himself on record, speaking both for himself, his organization and the trade press in general, as being strongly in support of W. W. Hodkinson and all that W. W. Hodkinson stands for in the motion picture industry. These were the only speeches made during the course of the luncheon, which was a singularly excellent one, and at its conclusion everyone left in the same joyful spirit which had been manifested throughout.

"Hodkinson Month" is to be filled with constructive surprises like this. Everything will be done to insure the necessary "get-together" spirit that is so vital a part of the life and progress of a business.
Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

Kismet
(Otis Skinner—Robertson-Cole—9 reels)
M. P. W.—It is a shining example that a film drama may deal with the past of a thousand and one years and be as vital and engrossing as a present-day tale. It also proclaims that ringing tones that a romantic drama may be an intellectual treat, although it traffic in blood and lust as well as in pety and love, and its chief character is a lying, thieving beggar who murders his enemies with a delicate blending of ferocity and childlike glee.
N.—Otis Skinner gives superb performance in lavish production.
T. R.—Unfolding amid scenes more replete than ever eye beheld in the ancient city of Bagdad, "Kismet" in closing leaves with us the impression that we sat through a great picture.
W.—One of the real big pictures of the year.

Headin' Home
(Babe Ruth—Yankee-Kessel & Baumann—5 reels)
M. P. W.—There are incidents of a dramatic nature in the story and a real fan finish, with Babe batting one of his celebrated "homers" at the Polo Grounds, and the grand stand and "bleachers" packed with applauding thousands. Envious persons will remark that "as a movie-making picture actor, Babe Ruth is a great baseball player." But the histrionic efforts of the batting giant will be unsurpassingly winning everything into consideration. He makes no attempt to do anything but get his own personality on the screen, and that is what is devoted worshippers. Comedy titles by "Bugs" Baer are a feature of the picture.
E. H.—The picture is mainly "Babe" Ruth, with an interesting story of small town rivalry in baseball, with the hero vindicated in the last reel.
N.—Babe Ruth makes debut and scores a hit.
T. R.—It will prove an unusual entertainment for the younger and the millions of baseball fans who fairly idolize him.
W.—Is a very poorly made picture.

Drag Harlan
(William Farnum—Fox—6 reels)
M. P. W.—This feature, with William Farnum in leading role, emphasizes the sanguinary side of things to an extent that at times almost renders it unconvincing, and certainly interferes with the entertainment value. There is little if any comedy relief and but little story interest.
E. H.—Is a western story full of action and scenes typical of ranch life. William Farnum has a role particularly well suited to his histrionic abilities.
N.—If they like Farnum it's a good bet.
W.—Farnum again seen in picture of typical western formula.

The Fatal Hour
(Featured Cast—Metro—6 reels)
M. P. W.—The story is well handled. Admitting that the theft of the Crown jewels would certainly shake the British Empire to its very foundation, the author of this high class "thriller" has devised a fairly plausible method of committing the crime. He has also worked in an agreeable love interest. There is no well known star in the cast but all of the parts are excellently acted.
E. H.—It will have very little appeal for the majority of picture theatre patrons.
N.—Crude melodrama makes mediocre pictures.
T. R.—A fairly interesting melodrama built around a well-known English stage play. It holds the attention and thrills at times although there is nothing very startling in production, story or playing.
W.—Not enough real action in this for a melodrama.

The Penalty
(Lou Chaney—Goldwyn—5 reels)
M. P. W.—"The Penalty" is taken from the famous story by Gouverneur Morris, which ran in the Cosmopolitan Magazine and is high class melodrama, yet it seems to hit the spot so far as the theatre patrons are concerned.
E. H.—A heavily dramatic vehicle, worth of which will be appreciated by the most discriminating of patrons.
T. R.—Good exploitation will make this picture a big money-making attraction at the theatre, for while it deals with the underworld it is artistically interpreted.

The Man Who Had Everything
(Jack Pickford—Goldwyn—5 reels)
M. P. W.—Is interesting and educational.
E. H.—Is satisfyingly strong throughout.
T. R.—It is seldom that a story obviously intended to point a moral succeeds in holding its interest as well as "The Man Who Had Everything" when put into picture form.

The Money Changers
(Featured Cast—Benj. Hampton-Pathe—6 reels)
M. P. W.—As a whole the production is colorful, moves with sufficiently good action, has some highly contrasting moments, and winds up with a smashing climax.
N.—Hectic melodrama may draw in the neighborhood house traffic.
T. R.—Admirers of strong melodrama with intensely, realistic underworld settings will find "The Money Changers" suited to their taste. It is a remarkably well-directed feature, brimful of thrills, and its colorful Chinatown atmosphere, forceful action and numerous moments of breathless suspense combine to make it an exceptionally interesting production of its kind.
W.—Good production and plenty of action to story of traffic in drugs.

Twin Beds
(Mr. and Mrs. Carter De Haven—First National—5 reels)
M. P. W.—Is a highly amusing and consistent farce. Comedy breaduring a lot of dwarf craftsmanship that classes it as fine entertainment.
N.—Famous stage success scores a hit on the screen.
T. R.—A fast and frolicking modern apartment house farce which gives the De Havens the best chance they have ever had to display their comedy abilities.
W.—Prolonged toward the end but numerous real comedy bits get it over.

Officer 666
(Tom Moore—Goldwyn—5 reels)
M. P. W.—Valued by its rate of laughs per minute, "Officer 666," produced by Goldwyn, ranks high.
E. H.—Somewhat tangled of plot and at times complicated, but entertaining. Will please the Moore following and the farce favorers.
N.—Fair entertainment, but titles earn most of the laughs.
T. R.—The success achieved as a stage attraction by "Officer 666" promises to be duplicated in film form.
W.—Thoroughly entertaining offering with star at his best.

The Good-Bad Wife
(Dorothy Green—Vera McCord—6 reels)
M. P. W.—The screen adaptation of the story "The Wild Fawn," under the title "The Good-Bad Wife," produced by Vera McCord, is only fairly entertaining. The theme of a Parisian dancer transplanted to small town in Virginia and there involved in a tragedy, one which might have been made heart-gripping, but full advantage of the situation has not been taken.
N.—Good production given rather illogical story.
W.—Production generally gives new company a good start.

"WONDERFUL! I GOT MY RIGHT NUMBER!"
 Says Constance Talmadge in "Dangerous Business," being released by First National
W. TH an invited audience which included practically every state and city official of prominence, as well as many of the foremost figures in the motion picture industry, Albany, New York State, Albany's newest, largest and most elaborate motion picture theatre, known as the Mark Strand, has been opened on Monday, November 8 under most auspicious conditions. The theatre is the tenth in the Strand group and includes the most modern equipment ever installed in a theatre house has been sixteen months in building.

Governor Alfred E. Smith, who with the members of his family, was to have occupied one of the boxes tonight, was alone, missing from the group of state officials. Wearing from his recent campaign for re-election, Governor Smith had left the city and was on his way to French Lick Springs for a much-needed rest.

State Officials Present

Among state officials present were: Secretary of State and Mrs. Francis M. Hugo, Attorney General and Mrs. Charles D. Newton, State Senator Frank Williams, Commissioner of Highways and Mrs. Frederick Stuart Greene, First Deputy Secretary of State and Mrs. A. B. Parker, Dr. D. A. Levey, President of the Albany Chamber of Commerce, and many others. It was without exception one of the most representative audiences ever to visit Albany in a point of view that ever witnessed the opening of a motion picture theatre in this state.

The theatre was opened to the public the following day. It was virtually identical with that of the previous night, excepting an organ recital which occupied nearly an hour. The theatre will be managed by William F. Bay, ticking, assisted by Walter Roberts, late of Buffalo.

One Policy to Preval

One policy will prevail in the management of this house—the public will be given the very best obtainable in the way of pictures, and the building will for more importance in a city which has been characterized by advance in prices once patronage was obtained, the same prices of admission, 20 and 30 cents. These prices are maroon shows and 30 and 50 cents for the night performances, will be permanent.

Outside of New York City there is no more beautiful motion picture theatre in the state than the Mark Strand. It has a seating capacity of 2,300, the main floor accommodating 1,500, The house was built by the Albany Strand Company and owned by the officers of which are Moe Mark, Max Spiegel and Walter Hayes. The house is located on North Pearl street in the business center of the city and but a short distance from the Clinton Square Theatre and Proctor's Grand. The house was designed by Tom Carey, the known theatre architect of New York City. In many respects it is very similar to the New York Strand.

White and Gold

The lobby, measuring twenty-two by fifty feet, corresponds in its decorative scheme with that of the auditorium. The Salute figures in the color design are a white marble with gold embellishments. The motif of the interior construction is largely along the lines of classic architecture and most impressive. Entering the lobby, one passes through leaded glass doors of beautiful design to the main auditorium, the beauty and spaciousness of which impress one on the moment of entering.

The shades of velvet maroon form a most pleasing contrast to the white and gold. This scheme is carried out throughout the entire house, the walls being paneled in brocaded velvet of many shades, while the same color prevails in the draperies of the boxes, the carpet, the logs, the seats themselves, being of maroon panne velvet.

Nine Exits, Six Boxes

With an eye to the general safety, nine exits lead off the main floor, while the balcony and other sections of the house are equally well provided for. Stairways lead to the six boxes, three to each side of the stage. Stairways likewise lead to the balcony, which in design is very much like the Strand in New York, being divided with a circular mezzanine.

Loges have been arranged along the front of the building very easily reached by short stairways, leading from the mezzanine. Mirrors, benches and statuary tend to making the foyer most attractive.

The ceiling is centered in a large circle around which are hundreds of lights. Along the walls are many candle brackets with small silken shades.

The six boxes are so arranged that the occupants will have an excellent view of the screen, just far enough back that the eyes will not become tired, while the space above is occupied by the pipes of the big organ, effectively draped in velvet curtains of maroon.

Stage an Italian Garden

The stage is equal in its proscenium to that of any large theatre. The curtain is of maroon velvet, the rise and fall determining the beginning and the ending of the performances.

The stage itself, with marble pillars on either side, joined by a railing, represents an Italian garden. In the center, the orchestra will be seated. The background represents the Bay of Naples, Vesuvius in the distance. Special lighting effects go far in enhancing the general beauty of the scene.

The switchboard is said to be the largest used in any motion picture theatre outside of New York City. There are six dressing rooms to either side of the stage.

Music will be supplied by a sixteen piece orchestra, P. Colby Shaw directing. The organ will be presided over by Floyd H. Walter, formerly music director at the Harmonicaleecker Hall, Albany. William F. Brooker, manager of the house, will pay particular attention to the musical program, which he declares is fully as essential as the picture itself.

Bert Lytell Opens

Bert Lytell, a prime favorite in Albany, through his days in stock here, was chosen for the opening tonight in his latest feature, "The Price of Redemption." Miss Estelle Carey, coming from the New York Strand, was heard in groups of songs. The Strand Topical Review, a scenic, "Breast of the Earth," a Buster Keaton comedy, together with an added feature, "The Race of the Age," made up the program. The house will run continuous, excepting Sunday, from noon until 11 p.m., and the program, changing each Monday and Thursday. Albany does not have Sunday motion pictures. Young women will be used as ushers in uniform of gray. The projection room is equipped with two Simplex machines, the throw being about 145 feet. All lighting arrangements are with special equipment, the houses, the stage being controlled by a dimmer system.

Harry Levey Corporation Planning Wide Exploitation for "The Porcelain Lamp"

A NATIONAL exploitation campaign is being prepared in connection with the "Porcelain Lamp," the educational feature picture being produced by the Harry Levey Service Corporation to show the entire evolution of travel. The film lends itself to many unusual methods of exploitation, it is said.

Travel societies have requested that duplicate prints of the film be made for them to show at their conventions. The club, and many well-known publications devoted to travel, historical research and news of industries have requested to a general circular sent to them regarding this film, saying that they will be glad to co-operate along lines of publicity.

Premiere Showing

Premiere showings, similar to that which was given for Mr. Levey's "Uncle Sam of Porcelain," this time to be held at the Strand, will occasion two large theatres were filled to overflowing to view this film simultaneously, will be given in several large cities. Eleven churches and other places of worship, plus the chambers of commerce of these various cities are being secured, and invitations will be sent out through them to prominent members of the community and to members of societies and organizations who will, it is expected, be interested in this film.

Making Models

One important feature in the making of this production will be the making of such models of means of ancient travel as are no longer in existence, but which have had a definite influence on the story of travel evolution. These are now being fashioned at the Levey studios, and during the showings of the film will be placed on exhibit under the auspices of historical, travel and scientific societies in various cities where the film is shown.

Arrangements are being made with public and private theatres all over the country for special showings of the film, either in the schools, or in theatres where school people will secure special invitations for these showings.

"We are starting the exploitation campaign far in advance of the release of the picture, so that every angle may be fully considered," Mr. Levey said. "The educational film is produced as it was never produced before and it is rapidly winning an important place for itself in the field."
Keeping in Personal Touch

By SAM SPEDON

EUGAR LEWIS, with Mrs. Lewis, arrived in New York from the Coast on Friday, November 5, and are staying at the Hotel Claridge. Mr. Lewis brought with him a copy of "The Sage Hen," a feature in which he plays the lead. After consulting with Pathe, whom the production will be released, Mr. Lewis will return to the Coast about November 14.

Walter McNamara, who wrote and produced "Traffic in Souls" and who has been located in Los Angeles for the past three or four years, arrived in New York, November 5, and is stopping at Forest Hills, L. I. Mr. McNamara probably produce a new story while here and may be here all winter.

John Lyon, well known owner of several moving picture houses in New York, was elected secretary of New York State, this election, on the Republican ticket and ran way ahead of his ticket. His slides were shown all the theatre screens and Mr. Lyon attributes his large majority to the co-operation of the exhibitors. Mr. Lyon is mentioned as the Republican candidate for Mayor of New York City at the next election.

Ellis Gordon, manager of the Venice Theatre, 99 Park Row, New York, was operated on for appendicitis last week, and is rapidly recovering his usual good health.

Perry W. Wells, president of the North Carolina Exhibitors' League, hailed us by long distance and expressed the wish that we should notify all the Northern members of the motion picture industry that they will be welcome at the North Carolina exhibitors' convention to be held at the Hotel Selwyn, Charlotte, N. C., on December 5, 6 and 7.

Joseph Nathan, of the American Film Company, Brooklyn, and northern New Jersey representative, has made a very successful campaign in his territory for "A Light Woman," a six reel feature from Robert Browning's poem, featuring Helen Jerome Eddy and Charles Clay.

Louis Goldberg, manager of the Majestic Theatre, 15 Second avenue, New York, for the past five years, has resigned to accept a position elsewhere.

The Bronx Plaza Theatre, 188th street and Washington avenue, New York, has been taken over by H. Jame, who also owns the Miracle Theatre at 186th street and Melrose avenue.

Harry H. Buxkum, manager of Famous Players-Lasky New York exchange, appointed George Schaeffer to succeed H. E. Janet, who resigned as booking manager.

Gilbert Ethier, advertising manager of Famous Players-Lasky New York exchange, has resigned after eighteen years of service, which entitles him to a few weeks' vacation, when he will entertain an offer to affiliate with one of the standard organizations.

Maximilian Foster, the author, was a visitor in New York this week, from his farm in Connecticut. He paid his respects to John C. Ragland, general manager of the Arthur Kane Company, with whom he has been on many fishing jaunts during their vacations in Maine.

Paul Brunet (not of Pathe) is running the Harlequin Theatre, seating 500, in New Orleans.

M. F. Tobias, Eastern division supervisor for the World Motion Picture Corporation returned to New York this week after a very successful trip of eight weeks through the Middle West and will now cover Pennsylvania and New England territories.

Charles F. Bender, formerly a New York newspaper man, has been made assistant to Lucien Hubbard, in charge of the scenario department at United City.

Forest Halsey, magazine writer and playwright, has signed with Famous Players-Lasky and will write four original stories a year for that organization.

John T. Brogan, manager and proprietor of the Elite Theatre at West Point, Miss., reports a fine business this week. West Point is a town of 5,000 inhabitants and the Elite seats 350. Mr. Brogan has been running the only theatre for eight years.

Phil Rose, formerly with Spalding Plays in New Jersey, is now representing Rikfin Pictures Corporation in the Connecticut territory.

Fannie Mintenthal, assistant manager of First National at New Haven, Conn., was married last Sunday to M. Z. Goldman, a salesman for the motion pictures.

George M. Sherwood is assisting in an official capacity at the Arthur Kane offices during the absence of Mr. Kane on the Coast.

The Potosho Theatre at Salisbury, N. C.; the Royal Theatre at High Point, N. C., and the Palm at Raleigh N. C., have all closed for the winter months.

The Carroll Theatre at Waterbury, Conn., had a fire, which destroyed twelve reels of film.

A special meeting of the National Association of Motion Picture Industry was held at the headquarters in the New York Theatre Building, New York, for the purpose of electing a director in place of George Blansfield, resigned, and to transact such other business as may be brought before the meeting.

Fred Schaefer, of the Vitagraph scene department, has just completed editing of the old Kalem release, "From the Manger to the Cross." This picture was one of the best of the earlier period and was made on actual location in Palestine. This picture in its new construction will be released by the Vitagraph Co. Mr. Schaefer is also writing a story for the new Vitagraph star, Alice Calhoun.

W. O. Stilwell, of Birmingham, Ala., is now managing the Liberty Theatre at Goodwater, Ala.

New York Theatre Owners' Association of the state, will probably hold its state convention in the early part of next March, at Rochester, N. Y.

Floyd Hopkens, well known picture man through Philadelphia, is managing the Majestic Theatre at Harrisburg, Pa., for Wilmer & Vincent.

A. L. Selig, Western division supervisor for the World Motion Picture Corporation, has just completed a special trip to Maryland, Pennsylvania and Ohio, lining up theatres and newspapers adding 100 per cent. news weekly service.

A movie ball was held at Hartford, Conn., on Wednesday evening, November 10.

Jimmie Harrison came from Los Angeles to New York this week, and is stopping at the Hotel Astor for an indefinite stay. He is to take the leading juvenile part in Constance Talmadge's new picture. Many of the scenes are laid in Florida, for which they will soon take their departure. Mr. Harrison was for two years with the Christy Comedies and was on the road with Morose. He was also with Griffith for about two years.

Last week we were informed from a direct source of what looked like a hit of news, but we are informed from a reliable source that we were misinformed. It should have read: "Roaring Oaks," the fifteen episode serial, made at the New York Pathe studio, is being made by George Seitz and personally directed by Bertram Millhauser, for Pathe release." We thank you for the correction.

W. J. Powers, formerly auditor for Universal, has severed his connection with that company and is now associated with the Motion Press as a salesman of printing of all kinds.

Bobby McLean, the phenomenal ice skater, together with his manager, "Dinny" Scanlan, who also promoted the Norwegian contest last winter, were in New York this week to show the pictures of the races to the New York Athletic Club and arrange for other showings of these pictures. They were stopping at the Hotel Astor.

Vera Gordon, who played the mother in "Humorvue," is to be exploited in a vaudeville sketch this season.

Police Commissioner Enright, of New York, has invited the exhibitors of Greater New York to meet him at a luncheon at the Hotel Astor on Friday, November 12. There are some things which the commissioner wishes to explain and some question to be discussed of mutual interest.

Harry Lande, of the Quality Film Corporation, Pittsburgh; Sam Grand of Boston, and Ben Amstutz, who were callers at the Arrow Film Corporation the last week, Andrew J. Callaghan was a caller at the Federated exchange office on Friday, November 5. All report satisfactory business in their territories.
Bayard Veiller Says Broadway "Rep" Is of Stage Play Valueless to Pictures

By SUMNER SMITH

Succeded producers of the type of Augustin Daly. Writers will remember Mr. Daly as the producer of "The Big Face," "Wit's End," and "A Tale of the Twenties," and many others. Despite how to rewrite their plays or said: You've been working too hard on this; lay off and rest for a while. Sudden consideration has not been forgotten.

The one great difficulty George Washington had to contend with was, he couldn't get a contract from the talk with Mr. Veiller that exploitationists are not so handicapped. The stage career of an adapted picture is worth little to the picture, Mr. Veiller believes, despite the hue and cry in exploitation. He admits there are exceptions, "Way Down East" and "Old Kentucky," for instance. Metro is putting out "Polly with a Past," starring Ina Claire, who played it on the stage, but it is admitted that the picture will have to spend an additional $35,000 "get by" on the strength of having been a Broadway success.

Mr. Veiller has been in California and out of touch with Broadway plays; therefore, he figures that if he, who is interested in the stage, cannot keep in touch with New York attractions because he is on the screen, he may as well go public, with a lesser interest than his, be drawn to a picture theatre in Oshkosh by the cry of an exploitation man that the current film is based on a Broadway success.

Real stories are what Mr. Veiller is after. Stories with plot and atmosphere and a theme to teach. "Widowmaker" and "Of Human Kind" have a moral, but there must be something behind the action. That something was found in "The Miracle Man." Mr. Veiller doesn't care who the authors are. A suitable story by Jim Jones will suit him just as well as one by "Sir Chauncey DeLancy, the author of international fame who has startled the world with his latest, masterful work."

But of course it is somewhat difficult to wade through several hundred of scenarios to find Jim Jones. Therefore Arthur Screen Co., Mr. Veiller, Russell and 'Gene Buck are to follow Mr. Veiller to Hollywood, and "I haven't picked those writers because they have big reputations," insists Mr. Veiller, "but because they write stories that are singularly adaptable for screen purposes." Henri Ben-del, a Fifth avenue couturier, has also signed a Metro contract and will "dress" future productions and announcement of new directors will be made before January 1, so it can be seen that Mr. Veiller's visit to New York City was not wholly a vaca-

Mr. Veiller is to do four original stories himself for Metro. One will be a sequel to his famous "Within the Law," but Mr. Veiller admits the film can't "go over just because its model was produced on Broadway. It will stand or fall on its merits, he says.

From films based on stage plays the talk turned to films based on popular stories in magazines.

"The same thing over again," said Metro's chief of western production. "If the story isn't suitable for the screen it doesn't matter whether it appeared in the Saturday Evening Post or the Gleaner. It's getting near train-time and I've got to lunch. Glad to have met you."

W. H. Clune Signs for First Run on All Realart Productions During Coming Year

Through a contract just closed in Los Angeles, the well-known West Coast showman, secured for his Broadway Theatre exclusive first run privileges on all Realart productions released during the coming season. The offerings of Bebe Daniels, Mary Miles Minter, Alice Brady, Wanda Hawley, Justine Johnstone, Constance Binney and Special Productions of Mr. Taylor's, were naturally a disappointment to Mr. Clune's Broadway Theatre, Los Angeles, is located in the heart of the business district. This, he claims, its owner, has been a prominent figure in the film business ever since its inception. Mr. Clune is a great be-liever in advertising, especially with billboards. He maintains an unusually large number of 24-sheet stands, most of them illuminated.

Directly following the deal's completion, Frank L. Browne, manager of the theatre, paid a visit to the Realart Los Angeles studio, meeting Bebe Daniels and Wanda Hawley, who were working in new film features. "I am delighted over the excellence of the studio's facilities," said the visiting director. "The careful attention to details, the com-

Theatregoers are too much of this exploitation of Broadway. A majority of stage plays do not make good pictures. In many cases, speculators have vice at Clune's and a very special effort is being made to "pimp" the proposition in its big style. One of the clever schemes is the circulation of thousands of little yellow cards bearing on both sides the phrase "You Never Can Tell," which is printed in small letters in the lower right hand corner. The theory is that human curiosity will keep the theatre phone busy answering calls inspired by this device, and this naturally will help to advertise the coming picture. Mr. Browne also met Wanda Hawley and her director, Sam Wood. He took occasion to compliment the pair on "Her Beloved Villain," a production they have recently completed. Even Mr. Taylor's production, "Food for Scandal," will follow "You Never Can Tell" into the Broadway. Accompanying Mr. Browne was G. V. Siao, manager of the Los Angeles Realart exchange.

Croy Will Cover Picture Field

Homer Croy has been selected to re-

represent the moving picture industry for the next edition of the Encyclopaedia Britannica. Mr. Croy was chosen because of his knowledge of the field. The previous edition was out in 1910, when a few paragraphs sufficed to cover the field. Now it will be a more ambitious undertaking. The present edition is its alphabetical list as "Cinematograph, or Motion Pictures." Homer Croy is author of "How Motion Pictures Are Made."
Playhouses Form Combine to Combat the Difficulties Menacing Individual Theatres

In an effort to "present a solid front to various difficulties that have menaced individual houses," a large number of the theatres of Los Angeles have joined in organizing the Los Angeles Theatres' Association, to be affiliated with the San Francisco playhouse proprietors. The organization was formed recently by William T. Wyatt, of the Mason Opera House, and other prominent producers.

The following named theatres are members: Mason, William T. Wyatt, manager; New Pantages and Pantages Broadway, Alexander Pantages; Burbank, Abe L. Gore; Kinema, Sol Lesser; Superba, W. E. Jones; California and Millers, Fred A. Miller; Hippodrome, Adolph Ramish; Majestic, Michael Corper; Tally's, T. L. Tally; Clune's, W. H. Clune; Symphony, H. B. BreckwedeL; Philharmonic Auditorium, L. E. Behymer; Mission (formerly Victor) Robert E. Wells; Morosco, Henry A. F. Schroeder, Garrick, C. Halse; Omar, W. R. Payne; Polites, Alphine & Fargo; Egan's Little Theatre, Frank C. Egan; Jensen's (Pasadena), W. T. Jensen; Grauman's and Rialto, Sid Grauman.

The officers of the new organization are: President, William T. Wyatt; Vice-President, Sol Lesser; Treasurer, Adolph Ramish; secretary, Franck R. E. Woodward; Board of Directors, Fred A. Miller and W. H. Clune, representing the moving picture theatres; Alexander Pantages and Adolph Ramish, representing the vaudeville theatres; L. E. Behymer, Michael Corper and Abe L. Gore, representing the speaking stage, and combination houses; Sid Grauman; executive committee, Messrs. Pantages, Behymer and Miller.

Former Film Actress Dies

Marion Parker, formerly employed in films produced on the west coast, died of heart failure at her home in Venice. Marion Parker was the wife of Billy Armstrong, now working in L-KO comedies.

Kirkpatrick Returns East

A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole distributing organization, has returned to New York after a two-weeks' visit on the coast, conferring with the heads of the new Robertson-Cole studio on Gower and Melrose, now nearing completion.

Celebrates 75th Birthday

Joseph J. Dowling, character actor, recently celebrated his seventy-fifth birthday by missing up a bunch of villains for a thrill in the current Allan Dwan picture. Mr. Dowling has been entertaining the public for fifty-five years. He has played in 160 pictures and has died in all but ten of them.

Conrad Nagel a Father

Conrad Nagel, now playing in the William De Mille production, "What Every Woman Knows," became the father of a baby girl, named Ruth, after her mother, on October 29.

Vitagraph Head Here

Albert E. Smith, president of Vitagraph, arrived on the coast on November 3, accompanied by his son and daughter, with the intention of taking up his residence here for the winter. Vitagraph has seven companies at work in the Hollywood plant and another dramatic company and two more comedy units are being assembled for further production activities.

London Starts on Trip

S. H. London, the vice-president and general manager of the Associated Photo Plays, Inc., has left on an extended visit, covering the United States and Canada, to inspect his franchise holders of his company. He will reach New York about December 1. Victor B. Fisher will be in charge of the Los Angeles office until Mr. London returns to the coast.

Niblo to Direct Ince Picture

Fred Niblo, who has just finished the new Douglas Fairbanks picture, "The Man Who Married a Cat," will direct the all-star production for Thomas H. Ince, and then return to the Fairbanks company, he will at least be organizing his own producing company in which Enid Bennett will be star.

Guis Inglis Married

William A. (Gus) Inglis, member of the firm of Willis & Inglis, photoplay booking agents and brokers, was married recently to Miss Ola Kindley, formerly of Arkansas but recently a citizen of Hollywood. Mr. Inglis has had a varied experience in the theatrical and picture industry, having at one time been an actor in vaudeville, in stock companies, and in the studios, and at other times a successful manager of theatres. Mr. and Mrs. Inglis will make their home in Hollywood when they return from their honeymoon.

Lesser and Beban Leave on Trip

Sol Lesser and George Beban has left with the new Beban picture, "One Man In a Million," for New York, where Lesser will arrange for the distribution of the picture. Instead of going straight to the eastern metropolises, however, Messrs. Lesser and Beban will visit and confer with motion picture representative and exchange men in San Francisco, Seattle, Minneapolis, Chicago, Detroit, Indianapolis, Louisville, Dayton and other large cities.

Shlanck to Build New Studio

Having ordered the construction of a new studio, the foundation of which is now being laid on Beechwood Drive, Hollywood, between Gower and Gordon streets, Morris R. Shlanck, who for the past year has been producing the Hank Mann and the Billy Fletcher comedies, announces that within the next few months he plans to have four, and possibly five, different companies working under his banner.

The new studio, when completed, will represent an outlay of nearly half a million dollars. There will be a dark stage and a light stage, each to be 150 feet long and 100 feet wide, and the offices and dressing rooms, property rooms and shops, will all be built after the latest approved studio designs.

The pictures to be produced will include dramas, westerns, comedies and scenes, and besides Hank Mann and Billy Fletcher, Shlanck will star George Pedusah in five reel society dramas as soon as Pedusah has completed his present vaudeville tour. Hank Mann will make twelve two-reelers during the coming year, and Billy Fletcher twenty one-reel comedies.

Vidor Engages Art Director

S. A. Baldrige, for eight years with the American Film Company, of Santa Barbara, has been appointed art director for Cecil Vidor Productions, succeeding William A. Vanderlyn.

Edward Small Opens Hollywood Office

Edward Small Enterprises announces it has just opened an office in Hollywood, California, to be in direct contact with the profession East and West. The Edward Small Enterprises has always met both the stars' and producers' wants, it is said. Its work is said to be founded on years of preparation and constructive labor.

Third Ray Picture Delivered

Charles Ray's third production from his own studio, "Nineteen and Phyllis," has been delivered to Associated First National Pictures, Inc., and according to those who were privileged to witness a press screening, the story gives him an opportunity to extend his work into the forty-five minutes from Broadway and "Peaceful Valley," the two first independently produced features from his own studio. While the story takes him off the farm it leaves him in a country village and the tale as it unwinds develops into one continuous laugh with an accompaniment of amused chuckles.

Melford Completes "Faith Healer"

"The Faith Healer" is completed. The photographic work on "The Faith Healer," George Melford's production of the famous play by William Vaughn Moody, has come to a close after a good many weeks' work. Mr. Melford and his company have just returned to the Los Angeles studio for the filming of the final scenes of the picture on one of the large sheep ranches near Fresno, California. Milton Sills plays the role of the faith healer. Others in the cast are Ann Forest, Fontaine La Rue, Frederick Vroom, Loyola O'Connor, May Giracci, John Curry, Adolphe Menjou and others.
As Lola the Dancer, Justine Johnstone
Attends the Banquet of the Thirty Club

By EDWARD WEITZEL

A FORTNIGHT ago the gorgeous ban-
quet room of the Thirty Club stood
in the place where now stands an
Alaskan dance hall. Coming from a visit
to the cottage in Thrums dear to the heart
of every friend of "Sentimental Tommy," I
turned a corner suddenly and stopped.
Before me was a scene of feasting and
revelry that might have belonged to the
days of Belshazzar or one of those dis-
gracefully plump old Roman emperors
who made gormandizing a fine art, except
that the guests and their hosts patronized
Fifth Avenue shops and the garments of
the ladies were cut lower on one end and
higher on the other than any seen on a
pagan frieze and were considerably more
diaphanous in texture.
The room was of spacious proportions
and elaborately decorated. A broad double
staircase at the back caught and held the
eye. The long banquet table was set with
fountains, and a beautiful girl stood upon
it. She was clad in the airy robes of the
professional dancer, and her steps and
poses were wildly applauded by the crowd
of admiring men and women seated at the
table or scattered about the room. Among
scores of beautiful women the dancer was
the fairest of them all.
"Lola! Bravo! Lola!" I heard the men
shout. This was my first sight of Justine
Johnstone.

A Trip Around the World

To-day, when I dared the dangers of
Hunt's Point and the trip under the East
River to Long Island City and reached the
Famous Players-Lasky studio, the banquet
room of the Thirty Club had suffered the
transitory fate of even the most expensive
movie set and been scrapped. In its place
was the rough logs and rafters of the
primitive dance hall of the Klondyke,
where Dorothy Dalton as the heroine
was the centre of attraction. The room was
packed with a picturesque gathering of
humanity. There was a decided contrast
in dress to the garments of the swell mob
in Justine Johnstone's picture. The
majority of the men were uncounted and
of many tribes and complexions; the women
brazen and dissipated looking. Everyone,
like the fashionable wasters of the East,
was bent upon realizing his or her con-
ception of a hilarious time.
That concrete room on the road to Ast-
oria is a wonderful place; it is possible
to take a trip around the world without
stepping outside of its walls.

Clothes Pins and Egg Beaters

My hunt for the star of "Emergency
House" brought me to a set representing
the waiting room belonging to a popular
and, consequently, prosperous physician.
The room was filled with patients—female
patients. They were mostly young and
good-looking, and when Dr. Bruce Jen-
nings entered his office it was easily seen
they all had a crush on the doctor.
Justine Johnstone was not among the
adoring ladies whose pulse beats rose way
above normal the instant the handsome
physician crossed the threshold. I found
her sitting near Director Jack Dillon's
chair, busily engaged in making notes in
a neat little book with a tidy little pencil.
"May I ask if you are jotting down a
few ideas for the scenario of your next
picture?" was my opening remark.
"Oh! Dear, No!" she exclaimed; "I am
going to move to-morrow and I'm trying
to pack my box down here. I packed away
the family clothes-pins and the egg-beater
and the other priceless articles that are neces-
sary even in a New York flat. I don't like
to mix business with domestic duties, but
one can't live on nothing but moving pic-
ture acting, much as I enjoy it."
"Tell me something about your new pic-
ture."
"The story is by Sidney Morgan and is
called 'Emergency House.' My character
is entirely different from the part I played
in 'Blackbirds,' my first picture. She is a
French dancer named Lola, pleasure lov-
ing and rather reckless, until she meets the
young physician who changes the whole
course of her life."
I glanced over at the
fluttering females in the doctor's waiting-
room and at the object of their adoration.
There was no denying his comeliness of
person and masterful ways.
"What do you do?" I asked. "Feign ill-
ness, as these other good ladies are doing,
and so contrive to have the doctor hold
your hand?"

Justine Johnstone's Viking Ancestors

Miss Johnstone shook her head and
smiled. She has the blond locks of the
old vikings from which her Swedish fore-
 fathers descended, and a pleasingly de-
 manner that is quite as fetching as her
beauty of face.
"But you make a conquest of him, of
course?"
"Yes—as the consequence of a bet."
"How does it happen?"
"Lola is a very frivolous person at the
time she dances at the Thirty Club ban-
quet. She doesn't believe that any man
can withstand the right woman's charms,"-
particularly so, if the woman in the case
is named Lola."
"I'm afraid she is as badly conceited as
that. Dr. Jennings' hobby is a home for
the poor and unfortunate in the lower
East Side of New York. He calls the place
'Emergency House' and spends all of his
spare time there, doing good. Lola cannot
understand a man of this kind and she
makes a bet that she can win him away
from his charitable work and force him
to fall in love with her."
"Does she succeed?"
"Yes: but she doesn't play quite fair.
She goes down to Emergency House and
becomes a nurse, helping the doctor to
take care of some of the most serious cases."
"That should bring him to her feet."
"It does, but it reacts in a way that she
never anticipated."
"Lola falls in love with the doctor?"
"Yes, and they are both happy until Lola
hears remarks that he is neglecting every-
thing, including his beloved mission, for
her. The doctor's devotion has aroused
all that is fine and good in her soul, and
she determines to give him up. To make
sure that he will agree to this, Lola goes

PRETTY JUSTINE JOHNSTONE DOES A LITTLE POSING FOR US
She is playing in "Blackbirds" for Realart release
Selznick's "The Sin That Was His"
Starring William Faversham
Highly Praised at Premier in Washington

T HE world premiere of the Selznick picture, "The Sin That Was His," a Hobart Henley production starring William Faversham, an elevated stage actor, and written by Frank L. Packard, was given November 7 at the Columbia Theatre, Washington, D. C., one of the biggest houses in the city. This production, which is cited as an example of the justification of the silent drama and which scored more than an ordinary triumph at its first showing, will run indefinitely at the Columbia.

The critics of the Washington newspapers are said to have been unanimously positive, but opinion that the production is one of the biggest screen successes, and in their reviews alloted more than the usual amount of space accorded the premiere of a picture play shown in that city, and the pictural patrons applauded vociferously when the last scene brought an unexpected but highly satisfying denouement.

Following this run Marcus Loew will also show it indefinitely at the Star Theatre, Rochester, and the Olmam Theatre, of Cleveland. These showings will be followed by other Loew houses throughout the country. In this picture, which Lewis J. Selznick says is the greatest picture he has ever made, Frank L. Packard, one of the leading writers for the screen, drives home the fact that benignant influences have power to redeem the wicked and turn evil into good.

"The Sin That Was His" is announced as a big story visualized in an exceedingly big way, and like every other notable success is a narrative of primitive emotions, a gripping tale of adventure and clashing conflict.

The production is said to be emboldened with all the essentials of a powerful box office attraction. Director Henley has guided to the screen a story which focuses the attention of observers on the stirring incidents throughout the production. In lavishness of expenditure, in artistic worth, in fidelity to life, in beauty of mounting, its artistic setting, and the score, it is announced as blazing a trail.

Motion picture patrons, who have seen Mr. Faversham in his first Selznick picture, "The Man Who Lost Himself," will be interested in the potent appeal of the story brought to light by the star. Mr. Faversham is seen in the earlier scenes as a sure-shooting gambler, remorseless, whose playground are the frozen wilds of Alaska. He is a man without country, religion or compassion. Toward the close of the story he becomes temporarily a new man who has undergone both a mental and spiritual transformation.

The cast, in addition to Mr. Faversham, includes Lucy Corson, the leading feminine role; Pedro De Cordoba, Miss Sherman, Lule Warrenton, Robert Conville, John Burton and others equally prominent in film circles. Edmund Goulding, the writer and scenarist, adapted the story.

"Truth About Husbands," First National Film, Had Private Showing November 3

T HE Truth About Husbands," directed by Kenneth Webb, supervised by Frank B. White, is intended to be distributed by Associated First National Pictures, Inc., was given a pre-release private screening November 3 to exhibition officials of First National and the heads of staff of the Whitman Studio.

The picture is an adaptation of The Truth About Husbands, a novel by Sidney Howard, which scored a success in London a few years ago. There are seven star parts in all.

The motion picture production emphasizes the advantage which the camera has over the spoken stage, it is said. In place of a great many of the stronger emotional scenes which were in the original play and which could be presented effectively only through strong emotional acting by two or more of the seven international stars who appeared in the London, Mr. Webb subjected action pictures which conveyed the thought more vividly than spoken words could, according to reports.

The action centres about six men whom the author has selected to represent typical husbands. One is openly a libertine, a three picture hero, who is regarded as desirable by social climbers because of a title and plenty of money. The other has his hiccoughs secretly. Both meet their fates with the advice to their respective. This is a fashionable school.

Throughout the production is declared to be notable for its unusual setting, skillfully used, and its convincing and gripping story.

Michigan Members of First National Elect Officers at Meeting in Detroit

M EMBERS of Associated First National Pictures of Michigan, Inc., met in Detroit, Thursday, November 4 to organize and elect officers. Practically every subfranchise member of the association was in attendance and all who were present voted their power in proxies.

Following a luncheon and business session at the Hotel Statler, the exhibitors were the guests of John H. Kunsky, at his new Canadian summer home in Walker-ville.

The business meeting was conducted by George W. Trendle, secretary and treasurer of the First National Film Exchange and consisted of the election of seven directors (who later will elect the officers of the state organization) the reading of the by-laws and an informal discussion of conditions by the members present. The following directors were chosen from twelve placed in nomination: John H. Kunsky, George W. Trendle, Henry Scott, Detroit; H. S. Gallup, Marquette; W. S. Butterfield, Battle Creek; Blair McElroy, Chicago and Herbert L. Weil, Port Huron.

The date of the annual meeting of the organization was set for some time in February, Mr. Kunsky's entertainment of his fel-

Bullets Testify to Realism
"We want realism," cry motion picture audiences and yet when they get it, what happens?

The police of Kansas City, armed with riot guns, descended recently upon a motion picture theatre at 707 Independence avenue in response to a telephoned appeal for help.

"They're shooting up the place," the voice over the phone had said.

The cops entered in battle formation. They found a negro crouched on his knees firing a revolver at the screen, on which the villain had been strangling the heroine. In another part of the theatre three other negroes were firing at the screen. They arrested five young negroes. It must have been "some" picture.
The Missouri Theatre, St. Louis, Opened November 8; Has 4,000 Seating Capacity

THERE Missouri Theatre, one of the finest motion picture palaces in the world, was formally opened in St. Louis, Mo., Monday evening, November 8, on what is said to be the most notable theatrical event that city has ever seen.

"Behold My Wife," George Melford's production, was the opening attraction. Adolph Zukor, President of the Famous Players-Lasky Corporation, presented the theatre to the city of St. Louis in the principal address of the evening. Mr. Zukor's talk made a great hit when he told how his first theatre contained only 185 seats and his audiences slipped down in their seats for fear of being torn in such a house. Then his gesture took in the Missouri Theatre, seating more than 4,000 persons and spilling in to an adjacent fire escape. Mr. Zukor was visibly moved and restrained his emotion with an effort.

Mayor Henry W. Kiel, Festus J. Wade and Richard A. Lewis, St. Louis bankers, lauded the Missouri as an enterprise and as a great progressive step for St. Louis. Sidney Smith, managing director of the Missouri and Ben Comstock, construction superintendent for Famous Players, deserve much credit for the successful opening of the theatre.

The house opened at 7 o'clock in the evening and at 6 o'clock the men were still drilling holes for the chairs. Under Cornwell's leadership, a day and night work over a period of three weeks completed the edifice.

The show went off without a hitch. The setting used consisted of a flight of stairs leading up to the screen, with large columns on either side. The stairs are of glass and are lighted from the bottom. The hollowness of the stage is lighted from inside. With these effects, St. Louis saw the greatest lighting schemes ever worked out in a local house. So did the Missouri.

The Missouri has a forty-piece orchestra under the direction of Antonin Arlani and is equipped with a large Wurlitzer Hope-Jones. The decoration is done after the Adam style and the entire lobby is marble with large panel mirrors. The rear of the house has the rotunda plan.

The stage was very large and when fully equipped will have more lighting effects than any other theatre in the world, with the possible exception of the New York Hippodrome, it is stated.

Internal Revenue Gets Large Tax on Admissions

Collections from the tax on admissions during the month of September amounted to $7,399,476, according to figures which have just been released by the Bureau of Internal Revenue of the Treasury Department at Washington, D. C. This is an increase of $1,905,884 over the collections for the corresponding month of last year, which totaled $5,483,592. Collections for the first three months of the current fiscal year, ending with September, totaled $33,307,922, $28,834,000, or 84.5 per cent, an increase of nearly forty per cent, over the $14,855,513 collected during the corresponding period of last year.

Collection from the seat tax during September amounted to $103,758, a decrease of nearly one-third from the collections of last year, which amounted to $155,017, while films leased and licensed returned $465,448, an increase of $27,534 over the $437,901 reported for September, 1919.

McAvo, Fox Location Manager, Killed by Explosion in Garage

Henry McAvo, thirty-five, a location manager and director for the Fox Film Company, was killed by a mysterious explosion in his garage at Fort Lee, N. J., November 4. McAvo and the garage was blown to pieces and two big automobiles in it were wrecked.

Two sticks of dynamite were found in the ruins and a large quantity of inflammable materials and explosives used in moving picture work, which film people told the police were especially dangerous.

McAvo was a pyrotechnician and had charge of spectacular scenes like blowing up bridges and towns. A few months ago he staked and directed the destruction of an improvised town at Boonton, N. J., as part of a war picture. He had been with the Fox company several years and was considered one of the best men in his line. He lived on Palisade avenue, near Monument Park, with his wife and two children. His house is across the street from the home of his father, former Mayor Daniel McAvo, manager of the Bouker Manufacturing Company, 17 Whitehall street, Manhattan. The garage was on his father's property.

Triangle Brings Suit

The Triangle Film Corporation and the Triangle Distributing Corporation filed an action in the United States District Court on November 8 against the Motion Picture Booking Corporation and Greene Bros., proprietors of the Leader Theatre, 5107 Third avenue, Brooklyn, to enjoin the defendants from distributing and exhibiting "The District" and "The Day." Upon the application of attorneys for the plaintiffs, Judge Mayer issued a writ of seizure, directing the United States marshal to seize the film in the possession of the proprietors of the playhouse. In the suit the Triangle companies demand injunctive relief, to have the alleged infringing films impounded, and damages to be assessed by the court.

Paramount Week Contest, Just Finished, Was Closest Ever Conducted by Company

THAT this year's Paramount Week contest among the Famous Players-Lasky exchanges was the closest ever conducted by the company is evidenced in the announcement just made by Al Lichtman, general manager of distribution, that each of the three prize lists will be divided between two offices. The Washington and Seattle offices were awarded first place, dividing equally the $3,000 first prize. Second place was given Philadelphia and St. Louis offices, each receiving $1,000, and Buffalo and Los Angeles won third place, each receiving $500.

No contest ever conducted by the company was decided with such infinite care, according to Mr. Lichtman. The officials who were appointed to select the prize winners labored for days and figured from every conceivable angle in order to give the first three places to only three exchanges, if possible. But it was so close, says Mr. Lichtman, that it would have been impossible in each case to give one exchange the advantage over the other.

In addition to the prizes given by the company, the Washington, Seattle and Philadelphia and Los Angeles offices received additional money through the box office. Applications opened by district managers W. E. Smith, of Philadelphia, and Herman Wobber, of San Francisco. These additional incentives evidently were sufficient to put the Smith and Wobber men on their toes, so that four of their offices are figured among the first six.

The total gross receipts from film rentals during Paramount Week, September 5-11, were $1,012,252.04. This, it is stated, is by far the biggest single week's business in the history of the company. Already the branch managers are laying their plans for next year's contest and they have announced their determination to make the total for Paramount Week, 1921, nearer two million than one.

Sam E. Morris Is Rapidly Recovering from Illness

Sam E. Morris, vice-president and general manager of Selznick Enterprises, who is now confined to a bed in Mt. Sinai Hospital as the result of an operation, was visited by a member of Moving Picture World staff, who is glad to report that he found Mr. Morris recuperating rapidly. He is in fine spirits and looks well, considering the ordeal through which he has gone, and expects to be able to return to his home within a few days.

Mr. Morris has kept in close touch with Selznick affairs and states that Selznick Enterprises has no intention of making changes in the star system, on the contrary negotiations are under way for additional stars. He also reports Selznick affairs are in fine shape and the prospects for the future are very bright.
The Educational and Non-theatrical Field

History of Women in America and Industrial Needs Shown in Picture

It has taken many years for woman to gain the position, which she now holds in the world of affairs today. That certain conditions are, in many instances, far from faultless, is very apparent. The Young Women’s Christian Association, which has as one of its objects the improving of conditions of the working woman and girl, has made use of the moving picture for propagating messages, in an endeavor to better living conditions and prove that reasonable wages, light and sanitary working surroundings, rest rooms, etc., are not philanthropic sops, but paying propositions from the business end, resulting in increased production.

A film the data for which was compiled by Marie S. Barrell and made by Carlyle Ellis for the Association, graphically depicts, in non-fictional form, the rise of woman and her present needs, and contrasts good and bad conditions in the industrial world. The picture is in three parts and under three titles as follows: "From Whistle to Whistle," "Her Safeguards and Ours" and "Her Wages."

- Work of Women Shown
  The first reel pictures the history of women in America, dating from Colonial times. It is especially interesting as the costumes and working implements used are not reproductions, but genuine antiques. The value of the eight hour working day is also proved. The second reel recalls the days of the World War, when women took the places left vacant by the fighting men and made victory possible for the Allies. The Welfare situation is also covered. The third reel discusses at length the vital questions of "equal pay for equal work" and the "double burden." The sub-titles are apt and to the point in their directness, driving home certain truths.

This picture holds the interest from beginning to end, and should help in the great work for which it was made. Carlyle Ellis has the exclusive printing rights.

Children’s Matinee Association Provides Wholesome Entertainments in Pictures

REALIZING the need of wholesome and constructive amusement, free from all salacious suggestion, and the tremendous influence of moving pictures, The Children’s Matinee Association, Inc., has been formed for the purpose of furnishing such entertainments that will inspire the children with a taste for only good pictures, of exerting every influence possible to turn the most potent form of amusement into proper channels, and choose same for those children whose parents are not prepared to discriminate, or have no time or inclination to accompany them. Pictures selected by the National Board of Review and the Juvenile Motion Picture League will be shown with those of educational value, as well as stories interestingly told to build up character, patriotism and a deeper sense of responsibility. The plan is to arrange two kinds of programs to suit different ages, with the same program for the evening, changed to suit the adults, so that the entire family can attend them and form a neighborhood entertainment.

To Be Self-Supporting

It is the hope of the Association to put the Children’s matinees gradually on a sound, self-supporting basis, which is the only means of securing their stable continuance. Theatres are rented for one day and a reasonable rental paid for pictures. Y.W.C.A. balls and school auditoriums are used only where it is impossible to obtain theatres, as there is no desire to encroach on the business interests.

The matinees will be given at the Lexington Avenue Opera House, New York City, on Fridays and Saturdays. A large number of philanthropic and educational associ-

- Fox News Shows Views of Spectacular Forest Fire
  One of the most difficult news events to "cover" for a news reel is a forest fire. Only close shots are effective, and it is dan-

- Conducted by JESSIE ROBB

Paramount Magazine Has Fun with Hair in "Advice"

The man who discovers a cure for baldness will own half the field in ten years. On this supposition is based the fun and amusement in the Paramount Magazine of November 7. Supplementary to this subject is "Her Crowning Glory," showing the change in personality produced by different styles of dressing the hair. A cartoon by John C. Terry gives the finishing touch.

Some Things Worth Knowing

That the next Chief Executive, Warren G. Harding, and Vice-President-elect, Calvin Coolidge, are shown in Kinograms No. 89A, Gaumont No. 37 and Selznick News No. 63A. These news reels also show the current events.

- That Pictorial Life No. 72 gives away the weather man’s secrets and tells a number of things about the Kewpies, those popular little dolls.

- That Burton Holmes has traveled approximately one thousand miles a week during the past twenty-five years, in making his pictures.

- That "The Little Home Nurse" series of two-reel semi-comedy instructive drama, written by Doctor Showalter, who also writes health articles for the Chicago Daily News, will be distributed through the Reelcraft Exchanges in New York, Chicago, Indianapolis, Milwaukee, Minneapolis and Cleveland.

- That Fox News, Vol. 2, No. 9, has an interesting stunt picture with the largest clock in the world, the Colgate clock in Jersey City, as chief actor. This picture shows men crawling out on the face and swinging the hands, to pull them down, when daylight saving ended in New York City.

- That Mr. and Mrs. William Finley have given another of their nature studies in "Tree-Top Concert Singers," Goldwyn Bray Pictograph, No. 7062. The picture is an intimate study of the home life of species of American song birds. Its object is to demonstrate that wild creatures, both furred and feathered, can be tamed and encouraged to friendliness with human beings.

- That Ford Educational Weekly No. 2224, entitled "Timberland," released through Goldwyn, pictures the work of reforestation by the government.
CURRENT RELEASES

ARE ALL MEN ALIKE?
By Arthur Stringer
Starring MAY ALLISON

THE FATAL HOUR
By Cecil Raleigh  ALL STAR CAST

BODY AND SOUL
By William Hurlbut, featuring ALICE LAKE

WINCHELL SMITH'S
The SAPHEAD
Starring Wm.H.CRANE & Buster KEATON

BLACKMAIL
By Lucia Chamberlain-Starring VIOLA DANA

COMING

JACK LONDON'S
The STAR ROVER
ALL STAR CAST

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring Mr. BERT LYTELL

HEARTS ARE TRUMPS
By Cecil Raleigh  ALL STAR CAST

POLLY WITH A PAST
By George Middleton & Guy Bolton  starring INNA CLAIRE

BUSTER KEATON in
ONE WEEK-CONVICT 13 & THE SCARE CROW

METRO PICTURES CORPORATION
THE KEY TO THE BIG MONEY-VAULTS.

Written & Directed by BUSTER KEATON and EDDIE CLINE

JOSEPH M. SCHENCK offers BUSTER KEATON in The SCARECROW

A laugh grenade that bursts into A MILLION LAUGHS

Funnier even than ONE WEEK or CONVICT 13

Exclusive METRO Distributors
Can't Get Away with a Title or a 'Phone Book, Says Count Kolowrat

By WILLIAM J. REILLY

glass and film companies, and whose ancestral home near Pilsen has the date "1470" right above the "Welcome" on the mat. Such is life in America and the other big cities. You can't get away with a thing. Especially a title or a telephone book.

We have introduced Count Kolowrat to you in this informal fashion because we are sure he'd rather have that style than a ponderous rolling back of literary doors and a stenographer's announcement in Bockingham English.

For the Count, a Czech-Slovakian, was born in New Jersey while his father was in this country on a diplomatic mission, and so he is entitled to these informal guips of American film society.

If we were writing this story for the Sunday Supplement we'd go heavy on the nobility stuff, work up a lot of pictures of the Count's castles (for he hasn't any photographs with him) tell the number of deer bounds he keeps in his 'bennels, and the number of umbrella stands he has in his fourteen palaces.

But that isn't the kind of pie the American film man wants.

And if we were writing this story for any other trade paper but Moving Picture World, we'd call Count Kolowrat "the most unique figure in the annals of the film industry."

Directors and stars there have been with all sorts of unique histories, hobbies, pasts, fancies, futures, philosophies. Off-stage they might do anything from pruning raspberries to drilling Czecho-Slovakian crullers. It all depends on how much money their press agent gets.

But we have yet to hear of a press agent carving out of solid ivory (not his own, of course) a personage who, besides being the owner of a film company, a director, a laboratory expert, was the first film man in his country, the first navigator in his country, who is rated among the best by the Bradstreet of aviation, who has won seventy-two first prizes in automobile races, who speaks fourteen languages and who has a castle for each language, who can imitate an elevator starter's signal or a poker player filling his hand, who owns two automobile concerns, a tractor company, a glass factory, and page a stenographer, this typewriter is stuttering under the strain.

And what say you, is to do? Why is this member of the Famous Folk set tarrying in the movie limits of Times Square?

Remember that we said he owns a film company. It is the Sascha Film Company, the leading Austrian picture organization. Sascha Film is a member of UFA, a consolidation of some nine Austrian and German companies, which exchange their films and supply the market as a unit. Just as if you, Mr. Exhibitor, were to buy all your films from a certain head of a company, and pay, say, ten or a dozen. The pictures are sold on a franchise basis similar to the franchise organizations in this country. "Sascha" is the Russian nickname for the Count's first name, Alexander. His film company is the "Sascha" and one of his makes of cars is the "Sascha."

And to return to the question as to what the Count is doing in the film limits of Times Square. He is here to negotiate the purchase of American films, or the exchange of his Austrian films for American pictures.

That's the big idea—the exchange of merchandise for merchandise. With such a vast difference prevailing in the exchange value of the Austrian kronen and the American dollar, it is almost out of the question to buy American films. Count Kolowrat stated that the average admission charge, twenty-five kronen, would have to be jumped to 225 kronen to make an American film pay, if bought in the market today.

"If the American film man will exchange his films for mine on a basis which we can agree on, he will win Austrian, Hungarian and Czech-Slovakian kronen and Jugo-Slavian dinards which will one day be worth thousands of American dollars to him." Such is Count Kolowrat's proposition.

AND ABOVE THE "WELCOME" ON HIS ANCESTRAL MAT IS THE DATE "1470"

Yes, sir! A real, live count—Alexander, Count of Kolowrat. Owns fourteen castles; speaks a language for each one; has a string of automobile, glass, film and tractor companies; was the first Austrian aviator and film man; and the Thirty Years War was fought all over his front yard. He's here to swap and barter pictures.
AN all-star cast that lives up to its name; a production that eclipses anything ever attempted by a producer; a story that has been told in every tongue; a scenario that is the joint product of an entire staff of famous scenario writers, is what Cecil B. DeMille says about his forthcoming Paramount special production, which will go into production late in November, according to an announcement made from his office at the Lasky studio.

The cast will include Wallace Reid, who will play the principal male role; Gloria Swanson, Elliott Dexter, Wanda Hawley, Bebe Daniels, Agnes Ayres, Theodore Roberts, Theodore Kosloff, Dorothy Cummings and Julia Faye.

Miss Hawley and Miss Daniels will return to the DeMille banner by special arrangement with Reaart Pictures Corporation, for which both are now starring.

*Played by Barrymore*

The story for the film is founded on Arthur Schnitzler's drama, "The Affairs of Anatol," written originally for Viennese presentation, it has since been translated into almost every language and served as a starring vehicle for Wallace Reid in New York eight years ago.

Jeanie MacPherson, Elmer Harris and Beulah Marie Dix are the nucleus of a stellar scenario staff, who will write the composite scenario. Avery Hopwood, whose plays have been scoring in New York, will supervise one episode and it is probable that a fifth writer, as yet unselected, will contribute to the finished manuscript.

Schnitzler's play is divided into five episodes and though several important changes will be made in the basic story this divisional system will be followed. Each of the feminine principals will thus have one entire episode entirely to herself. Wallace Reid, Gloria Swanson and Elliott Dexter form the central trio, who will continue throughout the entire continuity.

*Reid Supported Farrar*

In the Barrymore stage version, which was produced at the Little Theatre, New York, October, 1912, Oswald Yorke was seen as Anatol's friend and the heroine of the various episodes were Marguerite Clark, Gail Kane, Doris Keane, Katherine Emmet and Isabel Lee.

With one exception, every member of this stellar group first achieved fame under Cecil B. DeMille's guidance. It was Wallace Reid's work in support of Geraldine Farrar when paved the way to stardom for this versatile actor. Dorothy Cummings, who will head one of the episodes, is the only newcomer on the roster.

*Fox to Make "Fantomas" Serial in Twenty Episodes Instead of Fifteen as Planned*

ORD has been sent to exhibitors throughout the country that the second William Fox serial, entitled "Fantomas," will be made in twenty episodes instead of fifteen as originally planned. The first Fox serial, "Bride 13," which is having so successful a run wherever it is being shown, was in fifteen episodes. The Fox officials plan to release the first episode of the "Fantomas" serial on the day the fifteenth episode of "Bride 13" goes upon the screen.

This release date was set by Fox Film Corporation at the earnest request of the exhibitors who are running "Bride 13," the reason being that they wish to hold the great interest shown in "Bride 13" by running the first episode of "Fantomas" with the last of "Bride 13."

When Director Edward Sedgwick began making "Fantomas" he had a wealth of material from which to choose. He crowded thrill upon thrill and stunt upon stunt in the early episodes. Even then he found that he would have surplus enough for another serial. Whereupon Mr. Fox ordered him to extend the serial to twenty episodes. Mr. Fox at that time had seen half a dozen episodes of "Fantomas," and realized that the interest and pulling power of the second serial would easily stand extension of five episodes.

Tribune Sues Ziegfeld

Over Miss Florence Reed

Charging the Ziegfeld Cinema Corporation with knowingly appropriating the services of Florence Reed, the actress, the Tribune Productions, Inc., has filed suit in the New York Supreme Court against the Ziegfeld company, seeking an injunction and an accounting.

The complaint sworn to by A. J. Bimberg, secretary of the plaintiff, alleges Miss Reed made a contract with him in August, 1919, which he subsequently assigned to the Tribune company, with her knowledge and consent. This called for her exclusive services as the star in productions for one year with the option of renewal. Miss Reed, the complaint says, was to receive $5,000 for each of her first three pictures and $6,000 for each succeeding one. She appeared in the first three, "Her Game," "Her Code of Honor" and "Eternal Mother." When the contract expired on December 31, 1919, the Tribune people exercised the option of a renewal of the contract.

Alleging that the Ziegfeld company had full knowledge of this, and despite the fact that the plaintiff warned the defendants of their exclusive right to the services of Miss Reed, it is charged that the defendant "maliciously conspired" to acquire the services of Miss Reed for their own productions, and as a result they aver that Miss Reed without provocation abrogated her contract with them. Therefore the plaintiff asks for an injunction restraining defendants from using any of the pictures in which Miss Reed has the leading role, and for an accounting of the money received from the exhibition of the pictures.

Levy May Build Another House

The current visit to New York of Col. Fred Levy, of Louisville, is rumored to have to do with plans for the construction of another theatre in the Kentucky city in conjunction with the Keith interests. Negotiations through J. J. Murdoch of the Keith circuit are said to be already far advanced. The new theatre will house Associated First National attractions, it is said.
Rubbernecking in Filmland

When an invitation came to the Moving Picture World office from Al Christie to go out to his studio and help celebrate the fifth anniversary of the Christie Company's arrival in Hollywood and the Golden Wedding party, at which a prize was to be given to the couple who had married the longest, on October 27, I very promptly accepted the suggestion of the "Rubberneck" that I accompany him to the party.

"We've been married an awfully long time," he said, "we might as well grab that prize."

The Golden Wedding feature of the party was to celebrate the completion of the new Christie feature production, "So Long Letty," soon to be released by Robertson-Cole. The stage production, you will remember, deals with the unique idea of two young wives in exchanging husbands for a time as a sort of try-out.

"Letty" Wasn't Present

Now the Christies, after working for several months on a production with a complication like that, conceived the plan of giving a prize to a couple who had lived a great many years together with never a break in the even tenor of their ways, never a change of mates like the "Letty" characters, This would be a fitting climax to commemorate the completion of the production and would be a novel feature at a birthday party.

So the idea of married couples who had lived fifty years or more together—was invited to the Golden Wedding of Christie's with the announcement that the couple who had been married the longest would be given a prize.

When the "Neck" and I arrived at the studio, the wedding guests had come in such numbers that there was no room left, with the plant was running around hunting chairs and benches and couches and other available seats for the crowd.

Blame the Climate

A dozen couples or so were expected, at the most, but Al Christie did not realize what a wonderful Old Folks Paradise—Filmland is, and was no end surprised when more than a hundred couples responded to his invitation. He began to add a second prize when the twenty-fifth couple appeared, a third prize at the fortieth, and had ten prizes listed when the party began.

We were out on the lot talking to Dorothy De Vore and Earl Rodney, Pat Dowling and Mrs. Pat, J. Scott Darling, all of the Christie studio, and Frank Saunders, husband and business manager of Dorothy Dina, Bennie Zeidman and other guests, when Al Christie and T. Roy Barnes, one of the principals of the "Letty" pictures came along, each with both arms full of a varied assortment of chairs, and told us that the ceremonies were about to begin.

Out of the Running

We made a break for the scene of activities, and Frank Saunders dropped Benneie Zeidman, whom he had been using as a human moving picture camera, and pushed him into a corner, and rushed to the big set where the party was being staged. Bennie very nearly stumbled on his feet and made haste to join us. I found standing room beside an elderly woman who was hoping that she would find a seat.

"There's T. Roy Barnes coming with a load of camp stools," said I, pointing to Mr. Barnes.

"Are you connected with the studio?" she asked. "I've seen you around a lot." I answered.

"Oh! You don't stand a mite of a chance," she said. "Look at all the old people here. We've been married fifty-six years myself, and I've just talked to a couple that's been married nigh onto sixty-two years." (Mrs. Rubberneck)

"Nine Years Ago Today"

Then some one, I think it was Fred Porter, treasurer of Christie's, brought her a chair, and giving up all hope of winning a prize I went over and talked to Mrs. Pat Dowling, who is a bride of about a year, I felt more in her class.

The party began. A Christie player, whose name I could not learn, sang "The Golden Wedding" in a very good voice, and then Al Christie made a short address.

"Ten years ago today," he began, "Al and I landed in Los Angeles with a company of thirty-one people, two box cars full of properties and the intention of making pictures in Southern California. We didn't know where we were going to locate, but we finally found an old roadhouse right here on this corner, which we rented for a studio.

"We had to cut down a lot of orange and lemon trees before we could set up a stage, for it was many days before we were all at work on our first comedy to be made in Hollywood.

"Out of the thirty-one people who came with us nine years ago, only one is now working in this studio, Mrs. Eugenie Forde. I want to present her to you." And Mrs. Forde bowed and acknowledged the greetings of the guests.

"In memory of that day nine years ago," continued Mr. Christie, "and to celebrate the completion of our first five-reel feature, "So Long Letty, we have invited you here today to participate with us. In accordance with our announcement in the paper we are going to give a prize to the couple who has been married the longest, now living in Hollywood. If anybody among you has been married fifty years or more, please step forward."

The company rose to its feet as one man and woman.

"Great party," said Christie.

"Make it fifty-five," suggested J. Roy Barnes.

Sixty-Seven Plus Wins

A few couples sat down when fifty-five became the limit, but only one couple was left standing when sixty-five was reached, Mr. and Mrs. Francis Fryne, who won a little better than the sixty-five mark by an endurance record of sixty-seven years and nine months.

A prize presented by Al Christie, was a handsome overstuffed chair, which he declared on his word of honor had never been used as a prop in a picture, but had been purchased specially for the occasion. A second prize was given to a couple who had suffered each other for sixty-four years, and a third for a wedded record of sixty-two years.

Mr. and Mrs. D. B. Wylie, who play characters in Mack Sennett comedies, won the prize for being the oldest married team in pictures, a silver loving cup from the Christie studio personnel. Mrs. Wylie wore the identical dress she was married in more than fifty-three years before, and she carried a little infant's cap, the one she had christened in eightytwo years ago.

Memories

"Where were you born?" Mr. Christie asked her, after she had told him these facts and he had repeated them to the guests.

"In Scotland," she replied.

"In Scotland?" he repeated in a husky voice. "God bless you." And he stooped and kissed the little cap reverently.

"She takes better care of her clothes than I ever did," said a prim little old lady on the running, sitting near where I was standing.

Then a prize was given to the couple having the most children. Two couples, each with thirteen children, tied for this prize, but it was awarded to the one with the most grandchildren. Mr. and Mrs. Sam Wilmot, with thirteen children, seventeen grandchildren and three great-grandchildren.

Mr. and Mrs. George French, of the Christie company, won a valuable oil painting given by the Hollywood Bank, for being the movie married couple at the party who had lived longest in Hollywood.

"Best Little Mother in the World."

Moving pictures were then made of all the prize winners, Mr. Christie supervising the action with the able assistance of William Beaudine and of T. Roy Barnes.

"Next on the program," announced Mr. Christie, after the pictures had been made, "is the announcement for refreshments which you will find just beyond the arch back of you—but before you go I want to introduce you to one more person, my mother, the best little mother in the world."

And the little mother, whose resemblance to her son was remarkable, bowed and smiled and hurried back to her seat, looking exactly like the best little mother in the world should look.

Emily Stevens Leaves Hospital

Emily Stevens, who suffered a nervous breakdown in Baltimore a few week's ago and took a rest cure at St. Agnes Hospital in that city, left the institution on Sunday, October 31, to return to her home in New York.
Mack Sennett with "Heartbalm" to Make Debut as Creator of Romantic Pictures

Will Not Abandon Field of Fun-Making in Which He Has Established Unique Reputation, But in Filming Serious Dramas Sees Fulfillment of a Long-Cheerished Desire

MACK SENNETT is about to meet himself as the creator of romantic productions. Not that he proposes to abandon his characteristic field of making comedies, but he has long cherished the wish to invade the province of serious drama, presenting plots of sentiment and legitimate appeal, and this wish is about to be realized.

Already the Sennett studios are busy with a new production, the working title of which is "Heartbalm," and Richard Jones has been brought from the East to direct the picture under the supervision of Mack Sennett. For the leading feminine role, Ethel Grey Terry has been engaged.

Those who have been in the confidence of Mr. Sennett—and they are not many—have long known that Mack Sennett has cherished this design and that its fulfillment at this time is the logical result of years of experience and preparation. In casting his play, in picturing it and in giving it the best scenario and editorial attention no pains nor money will be spared, it is stated.

It is pointed out that Mr. Sennett's five reel activities of the past two years have been gradually in the direction of emancipation from noisy or hilarious comedy, the value of which Mr. Sennett does not underestimate—that value being attested recently in First National's straw vote, ballotting being in favor of hilarious, or as it was called "slap-stick comedy." Nobody knows better than Mack Sennett how thoroughly the public approves good, wholesome, hearty comedy of boisterous, genial humor; but his success in this line does not satisfy him.

Whether the public will immediately accept a renowned humorist in the role of a serious exploiter of art in its more decorous aspects is a question that is not new. That it can be done is exhibited in the career of Mark Twain, who wrote "Personal Recollections of Joan of Arc," which stands as one of the finest pieces of eulogistic fiction in the English language.

"Why," asks Mr. Sennett, "shouldn't a successful creator in comedy make a success of a serious drama provided he brings the same principles to bear in the one line as he did in the other, for the principles of appeal are no different in their inner significances. Play is just the humanization of serious life; he, on the contrary, very alert to it, that's what makes him a humorist. His good humored moral is that he is considering this tragedy mortal's fate. Shakespearian James Whitcomb Riley, Eugene Field and others were equally fine whether their material was smiles or tears. These artistes are referred to not in a conceited mood as of one who counts himself a member of their band, but as examples to prove that it is within the power of the creator of humorous art to work with equal success in more serious lines of endeavor."

Motion picture patrons have remarked in Mack Sennett's recent presentations his tendency toward the legitimizing of his plots, and the adding of story values wherever to carry on his hilarious fun. "Love, Honor and Behave," following Sennett's "Married Life," exhibited it when compared with Sennett's popular five reel comedy, "Down on the Farm." No diminution in the box office success of these works has been noted, but on the contrary each has made a hit. In "Love, Honor and Behave," soon to be released by First National, the plot value is enhanced by a romance told with sincerity, gravity and fine sentiment.

The culmination of this direction on the part of Sennett's genius is to be reached, it is claimed when "Heartbalm" reaches the silver screen.

Jones Coming to America to Supervise Production for Paramount Pictures

THE British dramatist, Henry Arthur Jones, sailed from Southampton Saturday, November 6, on the Imperator for New York, one object of his visit being to arrange for the original production in America for a new four-act play of strong dramatic interest. The Famous Players-Lasky Corporation have the theatrical rights of this play for the United States and also the film rights. Whether it will be produced first in a theatre or first in the film remains to be seen. Mr. Jones also brings with him a scenario of a new film play which he has just finished, and which he states will be a big production, requiring much supervision.

Henry Arthur Jones is author of some fifty successful plays. Through all his seventy years of sound, hard work he has labored to uphold the highest dramatic ideals. He has been an incessant fighter in the cause of honesty in dramatic expression, and for a clean, strong drama; and Americans—who think less of the past than of the promise of the future will appreciate not only the distinguished dramatist's vitality but also the almost youthful enthusiasm and adaptability which he has shown in realizing the opportunities for dramatic expression and for public influence which the films present, it is stated.

Mr. Jones has the perennial youth of the true artist, the innate force and courage of the true Briton; and in the readiness with which he has held out his hand to greet "the younger generation knocking at the door," he is a fine example for young and old in America and Britain, Paramount says.
Brewster Magazines Announce Winners of “The Fame and Fortune Contest”

What might be called a National Beauty Show, or even an International Beauty Show, has just closed and is announced as having resulted in the discovery of beauty hitherto unknown to the American public. It was the “Fame and Fortune Contest,” conducted by three prominent moving picture magazines and sponsored by such prominent producers as those of Mary Pickford, Olga Petrova, Howard Chandler Christy, Thomas Ince, J. Stuart Blackton, Maurice Tourneur, Samuel Lumière, Carl Laemmle, Jesse Lasky, David Belasco, Blanche Bates and Eugene V. Brewster to act as judges of the contest.

These publications agreed to make stars out of the winners and the participants were requested to send in one or more of their photographs. Over fifty thousand photographs were received and these were carefully classified. Those who were elected to class A were invited to send in additional photographs, and these were again classified. All those who were elected to class AA were sent for to appear personally before the judges and nearly a thousand appeared in New York from all parts of the continent.

Invited to Estate

Nearly all of these girls were invited to the Brewster estate at Roslyn, Long Island, to have motion picture tests made of them and, out of some seven hundred, there were only about thirty who were found to have promising screen possibilities. Of these thirty, two winners were elected as follows: Corliss Palmer of Macon, Georgia, who was pronounced to be the handsomest girl in America, and Allene Ray of San Antonio, Texas, who is a picturesque and typical movie beauty with curly, yellow hair.

Four gold medals were awarded to Lucille Lanhanke, formerly of the West but now of 419 West 115th street, New York City; Helen DeWitt of Queens, L. I.; Bert Logan of Bronxville, N. Y., and Erminie Gagnon of 244 West 109th street, New York City.

There was a final honor roll selected which included those mentioned above, and the following: Jean McIntyre, Menfor Ontario, Canada; Bye Madden, 1667 Grove St., New York; Helen Trigg, Valliant, Okla; Evelyn Pouch, Hotel Avery Washington; Claudine Fitzpatrick, 23 Ostego Road, Vernon, N. J.; Winnie Rowley, 427 Dean St., Brooklyn; Howard Green, 17 Crescent Pl., Passaic, N. J.; Beryl Williams, 5 N. Sacramento Ave., Ventnor, N. J.; Sonja Swanson, 330 St. Paul Pl., Bronx; Marion Thomas, 3289 Decatur Av., Bronx; Ruth Higgins 20 Liberty St., Morrisontown, N. J.; Bertha Keating, 278 Wilbraham Rd., Springfield, Mass.; Elma McKinney, 114 West 58th St., New York; Marianne Hale, 29 Elston St., West Sommerville, Mass.; Marguerite Maxwell, 22 East 48th St., New York; Flanore Dell, 3d and Montauk Sts., Bay- side, L. I.;

Elise Schafer, 73 West 68th St., New York; Alva Alsen, 217 Pennsylvania, N. W., Washington, Thomas Wood, 152 Monitor St., Brooklyn; Bobbie Darling, 4018 5th Av., Brook’lyn; Rita Crane, 907 St. John’s Pl., Brooklyn; Peggy Pershing, Kansas City; Kathryn Leonard, 150 West 84th St., New York; Mary Jane Sanderson, 523 Locust St., Johnstown, Pa.; Betty Pomroy Hanson Rugby, N. D.; Virginia Lee Nicholson, 2620 Clark St., North, Baltimore; Eileen Elliott, 1797 Rimer St., Philad-Phila: Yvonne Bailey, 50 McDonough St., Brook- lyn; Roy Fernandez, Fairfiled, Conn.; Ma- gie Hurley, F. O. Box 58 Station N, New York; Adela Gordon, 108 West 84th St., New York; Agnes Zetterstrand, 331 N. Main St., Waterbury, Conn.; Miss Marshall, 1215 Flatbush Av., Brooklyn; Marguerite Dodd, 120 Hudson St., New York; Carmen Arsenio, 427 Fort Washing- ton Av., New York; Hazel Donnelly, 1228 Morris Av., New York; Evelyn Donnelly, 1238 Morris Av., New York; Betty Sinclair, 322 West 113th St. and Manhattan Av., New York, and Andy Remo, 61 East 53d St., New York.

The three publications conducting this contest were the Motion Picture Magazine, Shadowland and the Motion Picture Classic, with a combined circulation of nearly a million copies a month. These publications have already started a similar contest for 1921.

Several Already Signed

Several of these beauties have already been signed by the film producers. Lucille Langhanke, who will hereafter be known as Mary Astor, has signed a five year contract with the Famous-Players Lasky Company. Corliss Palmer is playing opposite Orville Caldwell, of the “Mecca” Company, in a production called “Ramon, the Sailor.” Allene Ray has signed with Bert

Lubin and Tex O’Reilly to do six five reel features, in which she will be starred. Helen DeWitt has been engaged by the Metro Company to play in the Bert Lytell productions. Several of the others have been doing minor parts in important productions.

Civil Service Examination

The United States Civil Service Commission announces an open competitive examination in laboratory aid, motion picture laboratory, on December 15, at representative cities in each state. This examination will be to fill vacancies in the division of publications, department of agriculture, Washington, D. C., at $900 a year; a vacancy in the reclamation service, Washington, D. C., at $1,200 a year, and other departments of the government.

Applicants must have had at least six months’ experience in a producing motion picture laboratory in the assembling, splicing and repairing of films or in the printing of positive films. They must be between 17 and 45 years of age. Lack of space prevents Moving Picture World from printing the cities in which examinations will be held, but this publication will gladly give that information if it is requested by letter.

Winsome Allene Ray

Another winner in the “Fame and Fortune Contest”


**MOVING PICTURE WORLD**

**November 20, 1920**

**Strand Theatre Aiding Exploitation of Robertson-Cole’s Production “Kismet”**

The publicity organization of the Strand Theatre, New York City, is bending every effort to make the Strand the Broadway opening of “Kismet” the supreme Robertson-Cole effort, which stars Otis Skinner, the biggest white actor played by a picture to date. The date of the Strand booking is the week of November 14.

The contract with the theatre followed a day after the trade premier of “Kismet” at the Hotel Astor ball room on the evening of Monday, October 25. Coming so swiftly after the first public appearance of the picture, it is looked upon as the most flattering endorsement of the production by one of the country’s most representative exhibitors.

The exploitation and advertising campaign with which the theatre will help to surround the showing will prove to exhibitors the tremendous possibilities of the picture from a publicity angle, it is stated.

**Great Prologue**

To begin with, the Strand will put on one of the greatest prologues of the many which it has presented. In many of the leading windows of Broadway the Strand has projected the best of oil paintings of Otis Skinner in “Kismet” which it has had made for shipment to all parts of the United States.

As early as two weeks before the showing is scheduled to start, the theatre ordered 30,000 of the new Robertson-Cole program-earmarks, which are exceptionally favored by exhibitors, for advance distribution.

During the entire period until the showing the theatre plans to pass out attractive souvenirs, advertising the picture. Meanwhile there will be out-of-door stunts.

Careful attention is to be paid to the exploitation of the picture, which will be decorated to resemble the Bagdad of old, in which the plot of the story telling of the great day in the life of “Hajj,” the beggar, is unfolded. The picture will be modeled on that which Robertson-Cole arranged in the entrance leading to the ballroom at the Hotel Astor on the occasion of the trade showing there.

**Exploitation Angle Is Necessary Element in Making Motion Pictures, Says Vignola**

The question of exploitation which has come to mean so much to the exhibitor has so thoroughly proven its value and necessity that it has become a most important factor in the making of motion pictures. Today the keen producer and director, alive to his responsibilities and possibilities, gives as much consideration to the exploitation values of the production he is about to make as he does to the technical perfection of the picture. A. G. Vignola, producer and director of Vignola Special Productions for Cosmopolitan-Paramount.

“There was a time when the director had no interest in his product beyond the actual making,” said Mr. Vignola. “Before he began a production he made sure as he could that the elements of drama, comedy, love, intrigue, conflict, mystery, suspense, etc., were properly proportioned, that the cast was as well balanced as could be and that the sets were airy and beautifully made. When he finished a production he turned it over to the sales department and let it go at that. He had little if any interest in the sales departments as they affected the exhibitor and the public.

"But today a different situation faces the director. No matter how fine a production he makes, the problem of selling it to the public is as troublesome as if he had made a poor picture. In other words, the public must see the picture before it is a success. In the past this phase was left entirely to the sales and publicity departments and made the prints.

Today the director takes a hand. He can make a picture an ‘easy seller’ or he cannot. If he knows the science of exploitation and in a word inject such elements of appeal into the picture, aside from the well-known heart interest stuff, etc., that the exhibitor has no trouble in his job, he is the man he is contemplating. If it hasn’t any worth, exploitation angle he should develop and inject one.

Exploitation is such a necessary factor in the selling of pictures, and the director can be of such great aid to the exhibitor, that it seems to me every director ought to make it his business to acquaint himself with the problems that affect the average exhibitor. One thing I am sure of, and that is that no director can afford to ignore the exploitation possibilities of his production.

“As far as I am personally concerned I consider exploitation values just as important, and I pay just as much attention to that element as I do to any other in my productions. Now I have found that it affects the artistic balance. On the contrary, I have found that a picture’s exploitation angle adds materially to the picture’s interest and value, both artistically and commercially.”

**Rothacker’s Employees Attend Showing of Holyland Films**

One hundred and fifty Rothacker workers took a Sunday afternoon trip, via the film magic carpet, to the Holyland. They were the guests of E. M. Newman, traveler and lecturer, who opened the season in Orchestra Hall.

Mr. Newman recently returned with film material for five lectures—Jerusalem and the Holyland, “Damascus and Syria,” “Constantinople and Turkey,” “Spain” and “Ireland.” Rothacker Laboratories developed the pictures and delivered the prints.

The pictures screened in Orchestra Hall Sunday showed in detail present conditions in the Holyland. Films made before the war exposed the story of the Jews living in Jerusalem under the Turk’s and under present British protection. The British have built bridges and roads, given the Jews the right to build homes, and to live in peace and safety. The modern world’s system now brings water from a distance of nearly two hundred miles to where formerly Jeru-salem obtained its water from unsanitary wells and reservoirs.

The Rothacker’s employees said they enjoyed the lecture by Mr. Newman that accompanied the pictures equally as well as the films.
Proctor Talks Interesantly of English Productions While on Visit to Chicago

RALPH PROCTOR, buoyant over his newly formed connection with Stoll Film Corporation of America, of which he is general manager, paid a significant trip. He visited made pictures while in Chicago, November 5.

"The difference between the settings of British pictures and American is the difference between nature and art," he said. "They hold the camera up to nature, and we, on the other hand, the traditional mirror. They travel leaguers to shoot a particular scene or object, we spend hundreds of thousands to make an imitation. Since entering upon my new duties I have seen and studied these features more by Stoll Pictures Productions, Ltd. of England, which are among those to be released in the United States, and I found one of their most striking qualities to be this authenticity in the matter of locale.

"Take 'Duke's Son,' for instance, which is one of the most typical of the Stoll pictures in this trend. It opens in a beautiful country home, which is actually the residence of an English nobleman. There is more about it. The course of the drama takes the characters to London, honest-to-goodness old London with its Ficadilly, Russell Square, etc., thence to Paris, while hundreds of its famous streets and districts will be seen. Their next destination was Rome, and instead of inventing a Rome, the director demanded the real thing. The company has used the ancient city's classic beauty to the best advantage, including a reproduction of the Pantheon which is most picturesque. Another feature is a visit to the Monte Carlo. A trip to St. Petersberg followed, and thence the characters gravitated back to their starting point, the duke's country home.

"It offers a really refreshing, panoramic glimpse of the world and the reality of the setting not help but add color and life to the drama.

"Another virtue of Stoll productions. The British have never been star worshipers as have the Americans. They are a literature-loving country, they have a zest for the novel and the drama. First of all they demand that the story, not the actors, be interesting. And producers, aware of this, utilize their energy and most of their funds in giving their feature high dramatic value. The difference in salaries paid to English stars and American stars is almost unbelievable. It is safe to say that their Pickfords and Talmoades receive about 75 per cent. less than do ours. For that reason American producers need not fear that British producers can tempt our stars."

"Here are some of the Stoll features on which Mr. Proctor based his praise: "Duke's Chance," "The Hundredth Chance," "The Call of the Blood," "The Swindler," "The Pimpernel," and "Mr. Wix." The last mentioned picture is an emotional drama, in which the title role is played by Matheson Lang, the leading feminine role by Lilah McCarthy. The direction is by Maurice Elvey."

Stoll Film Appoints Beadell Chicago Manager

While in Chicago, Ralph O. Proctor, general manager of the Stoll Film Corporation of America, announced that Ben Beadell has been appointed Stoll's Chicago office, to take effect next week.

Mr. Beadell resigned from his present position as manager of Select's Chicago office, November 3, after having served in that capacity for the past year, following the resignation of Fred C. Atken, his predecessor, who accepted the management of Vitagraph's Chicago office at that time.

Mr. Beadell's past record for energetic and successful management is well known in the Chicago field and the Stoll Film Corporation is to be congratulated in securing his services.

Robertson-Cole Moves to More Spacious Offices

District Manager Hansen and Chicago Manager Lucas, of Robertson-Cole's Chicago office, recently returned from a trip to New York. The company has spent in conference with officials of the New York office.

"The trip is proving very successful and is meeting with the hearty approval of exhibitors throughout the Central West," said Mr. Hansen to the writer, during a call week. "This is shown by the volume of business, which has even exceeded our expectations.

"Take, for example, 'The Wonderman,' which shows Georges Carpentier since his victory over Levinsky. We have 150 prints now in constant use in the Central West, yet each week brings new calls from our branch offices for prints. The 'Stealers,' the first William Christie Cabine production, with an all-star cast, is far exceeding the record of 'The Wonderman,' although the latter is growing in favor by leaps and bounds since the Levinsky victory and the signing up of the contract for the Jack Dempsey light show."

Mr. Hansen announces that the Chicago office forces will move from the Consumers building into the new quarters at 908 South Wabash avenue, Sunday, November 7. These quarters have been remodelled from the one-story building formerly occupying the site, which has a frontage of 56 feet on Wabash avenue with a depth of 165 feet.

The new offices have been fitted with all the improvements of a modern film exchange.
Company Is Formed to Supply Moving Picture Houses with Appropriate Music

A NEW company known as the Synchronized Scenario Music Company has been organized in Chicago to arrange and distribute synchronized music for all features released by the leading film concerns.

The company is working on the plan of distributing its music scores in every city of the United States where the film exchanges are located and operating from these territorial divisions. A foreign market is to be opened later.

It is said the Synchronized Service eliminates all worries of following "music cues" and purchasing large amounts of sheet music, by giving a complete music scenario with every feature, especially arranged by Carl Edouards, director of music, Strand Theatre, New York City; James C. Bradford, formerly writer of music synopses for Famous Players and now doing similar work for the First National Exhibitors' Circuit, and C. J. Breil, composer of the music score of "The Birth of a Nation."

The music scenarios are so arranged that they may be used by piano or organ alone or by a ten-piece orchestra and used in accordance with any speed of projection.

This service is leased on a very reasonable rental fee, its sponsors state.

Their Mutual Child" to Be a "Flying A" Special

American has engaged a strong cast, it is said, for its next special, "Their Mutual Child," by P. G. Wodehouse. Margarita Fisher has been selected to carry the leading role. Included in the cast chosen to support Miss Fisher is Nigel Barrie. Mr. Barrie has shared the honors with Marguerite Clark's, Clara Kimball Young and Beasley Barriescale in some of their biggest pictures. He also played with Marguerita Sylva in the American production, "The Honey Bee."

Clark began his career as treasurer of the Holly Street Theatre in Boston when the urge of the footlights got him, and he as'ed the late Henry B. Harris to give him a start.

Two weeks later Harris wired him to come to New York. Instead of being assigned one of these "the-carriage-awaits-without-m'lord" parts, he was cast for an important role in "Bobby Burnt." He recently appeared in "The Week End," "The Dangerous Talent" and other "Flying A" Specials.

Exploitation Men Discuss "Movie Week" for Chicago

The publicity and exploitation men of Chicago held their second meeting at DeJongh's Hotel recently and adopted the name, "Motion Picture Press Club."

Richard Robertson, of the Independent Film Association, was appointed chairman, and George E. De Kruif, of the Capital Film Company and Metro, vice-chairman.

Mr. Robertson issued the following statement:

"The Motion Picture Press Club is something more than a name. Among its members are represented, without exception, every trade publication of importance in the national field, and every film producing or distributing organization that has an office in Chicago. In addition, the club's membership comprises the exploitation and publicity men of a great number of theatres and accessory houses.

"Every branch of the film business is thus powerfully represented in the press club by trained advertising, exploitation and publicity men. From these facts can be formed a fairly accurate idea of the tremendous power which the club can exert through the combined efforts of its members."

"The effort during the coming busy season will be to broaden the scope of the club's activities and augment its usefulness."

One of the things discussed was a "movie week" for Chicago to include a big ball and an exhibition at the Coliseum.

A. Steinberg, Irving Mae's, Harry Rice, Bernard Ziv, Roy Swan, Richard Robertson and George E. De Kruif were among those present.
In the Independent Field

George H. Davis Pleased With Enthusiasm Shown by Independent Field in His First Production

Much interest has been aroused in the state rights field in the recent production of "Isabel; or, the Trail's End," adapted for the screen from James Oliver Curwood's successful novel of the same name, by George H. Davis. This production, staged and directed by Edwin Carewe with a cast headed by House Peters and Jane Novak, is said to be one of the really big productions of the year, and the fact that the independent field is appreciative of its being offered in that market is attested by the numerous inquiries Mr. Davis has received from all parts of the country.

Some very remarkable tinting has been provided for the Northland settings of this production, which, in the main, was photographed upon the actual territory described in Curwood's book. Every feature of Northland life—of life under the gentle glow of the Aurora Borealis—has been retained in the photographic version of the story, it is announced.

Mr. Davis, who continues to make his New York headquarters in the offices of Joe Brandt, president of the C. B. C. Film Sales Corporation, 160 Broadway, has been solicited with applications for territory.

Mr. Davis is highly gratified at the enthusiastic way in which this production has been received on the independent market. Edwin Carewe, under whose direction "Isabel" was screened, studied at length the powerful love theme in Curwood's story, and has retained the strength and vigor of the romance between the Canadian police officer and the wife of the murderer he is seeking.

"Good Bad Man" Changed to "Broken Promises"

"Bro'en Promises" is the new title of the western feature previously called "A Good Bad Man," and offered state rights buyers by the C. B. C. Film Sales Corporation.

This picture was made by Yellowstone Productions, Inc., from the novel "Ilen Warman," by Charles E. Winter, and directed by Charles E. Bartlett from a screen version by Hal Hoadley.

Filmin De Remer Picture

Final scenes of the Ruby De Remer picture, which is being made for the Arrow Film Corporation, were shot in the studio on Saturday November 6th. This picture is a mystery drama.
In the Independent Field

Capital Film Reports Excellent Business With Lester Cuneo and Fritzi Ridgeway Productions

CAPITAL Film Company reports that Lester Cuneo in "Lone Hand Wilson" is making an instant appeal to the state rights field, wires and special delivery letter lash numbers being received from all over the country.

Up to the present time, ninety-five per cent. of the state rights buyers have been heard from. A campaign directed to the exhibitors is also bringing wonderful results, inquiries being received from all over the country, while Chicago exhibitors have in a number of instances called personally at the Capital offices to get information regarding "Lone Hand Wilson."

Capital also reports that the Fritzi Ridgeway two-reel western "Miss Ridgeway" which was released in October, are being very favorably received by audiences and trade reports are showing according to reports from state rights buyers who state that Miss Ridgeway is living up to the slogan The Girl with a Thousand Personalities." One fan magazine recently called her "The Western Girl of Today."

W. D. Russel of the Capital Film Company is very optimistic regarding the future of the company because of the success Mr. Cuneo and Miss Ridgeway are making.

Dana Visits Boston

P. B. Dana, sales manager of the Arrow Film Corporation, visited Boston on November 9th and

Ascher Productions, Inc., Appoint Mack D. Weinberger Sales Manager

Concurrent with the release of "Below the Deadline" is the announcement by Ascher Productions, Inc., of the appointment of Mack D. Weinberger as sales manager. Mr. Weinberger, who will have charge of this and other productions which the company will release, again enters the independent field after a short absence from the New York D. W. Griffith Film Exchange office from which he resigned.

He has been in the industry for ten years, and now, instigating Ascher Productions a system which he believes will benefit state rights buyers. This production, directed by J. P. McGowen from Henry Arthur Gooden's story of adventure in the underworld, will find a strong appeal all over the country, as it possesses all the requisite characteristics of modern production. Mr. Fox believes it will be a sure-fire hit," says Mr. Weinberger.

Making Last Episode of "Son of Tarzan" Serial

Harry Revier, director, Roy Somerville, photodramatist, and a company of over twenty players have just returned from San Francisco where they spent a few days filming the initial scenes of the fifteenth and final episode of the "Son of Tarzan" serial, which Mr. Revier is producing as a big special serial for the National Film Corporation.

David G. Fischer Announces First of Series of Big Specials Is "In the Shadow of the Dome"

DAVID G. FISCHER, director and vice-president of Fischer Masterplayers, Inc., announces the half way mark has been passed in the production of his eight-reel special, "In the Shadow of the Dome," featuring Dixie Lee. A week has just been spent at the Blackston studio filming what is also the "Hall of Joy," which will be one of the many big scenes in the production. A studio in Fort Lee will be used for the other large scenes, including a reproduction of the House of Representatives.

Six weeks were spent in the photographic and exterior shots and five states were visited. Scenes were taken of the Capital and White House in Washington, the Corcoran Art Gallery and Rolling Aviation field just a few days before it was destroyed by fire. Southern "atmosphere" was obtained at a hamlet in the Blue Ridge Mountains.

Arrow Names Titles of Four Sport Pictorials

W. E. Shallenberger, president of the Arrow Film Corporation, is in receipt of a letter from Jack Eaton, president of the Town and Country Films producers of the Sport Pictorials, advising that the next four releases are under way and will be titled as follows: Number three, "The Happy Duffer," a picture dealing with golf; Number four "Girls Will Be Boys," showing a girls' camp subject that is highly original. Number five "Athletics In the Ma'ing," a subject made at West Point, showing the cadets drilling, fencing, cavalry work, mass boxing. Number six "How Do You Get Your Exercise," a human interest series, injection of the idea that everybody wants exercise.

"Hired and Fired" Is Next Halroom Comedy

The negative of "Hired and Fired," the first release of the new series of the Halroom Boys comedy series has been received by C. B. C. Film Sales Corporation and is being cut and titled for release November 9th.

"These comedies, two of which will be released a month, are the cleverest, cleanest, comedies we have ever produced," states Jack Cohn. "They are snappy, funny and full of pep and punch. The comedies were selected after a study of the wants of the independent exchanges and exhibitors.

Farrar and Farnum Face Camera for "Snapshots"

Geraldine Farrar, her husband, Lou Tellegen, and Director Reginald Barker, depart from their usual line of work and present a comedy scene in "Screen Snapshots" No. 13, which was specially staged and posed for this "News Reel of Movieland," produced by Jack Cohn and Louis Lewyn.
McGovern Reports "Woman Untamed" Going Big in New York Theatres

"The Woman Untamed," Elmer J. McGovern's state rights production, which is being handled by the Signet Films, Inc., for Greater New York and Northern New Jersey is being rapidly booked and the house records have been broken.

Mr. L. Goldberg, manager of the Majestic Theatre, New York, states "Give me just fifteen productions of the same caliber of "The Woman Untamed" during the year and I will be perfectly satisfied with that year's business regardless of the rest of the year's program."

The Chatham Theatre of New York City played the picture for two days and the receipts were the greatest the theatre has had in twelve years, according to a statement from Mr. Sam Katinsky, the owner, Mr. Harry Hatam, of the Marcy Theatre, one of the largest theatres in Brooklyn, sends in a report that he did the biggest business of his career with the picture. The New Atlantic Gardens and the Apollo theatre of New York City, broke this year's attendance records.

Six Buyers of Equity Film Meet and Discuss Matters of Interest

Equity Picture offices were the scene of a meeting this week of six buyers of the Equity production, "Whispering Devils," featuring Conway Tearle and Rosemary Thoby; Aaron M. Gollos, of Chicago; Ben Amsterdam, of Philadelphia; Peter Lynch, of Baltimore; Sam Grand, of Boston; Joe Stivoll, of Pittsburgh; Sam Zieler, of New York.

The purpose of the gathering was to compare notes on the progress of "Whispering Devils," and to exchange ideas concerning the best methods of exploiting the production. Mr. Zieler reported success among his exhibitors. The Commonwealth Corporation was the first to release this picture. Several hundred exhibitors have contracted for its showing. Mr. Zieler stated that buyers should be prepared for very successful business with "Whispering Devils."

Mr. Amsterdam verified the bright prospects met with by the previous buyers, and the others some valuable suggestions as to advertising, explaining his Chicago "teaser." J. J. Schnitzer, president of Equity, spoke relative to exploitation and mail campaigns calculated to interest the exhibitors.

"Daredevil Kate" Announced by Victor Kremer as First of Series of Texas Guinan Features

VICTOR KREMER, president of Victor Kremer Feature Films, Inc., announces the title of the initial Western production in which he will star Texas" Guinan in "Daredevil Kate," written by a well-known author. Miss Guinan is about to leave for the Coast and will begin production on the first of the series of eight five-reel Westerns.

"Daredevil Kate" deals with an attractive girl of the western plains, a role that should present Miss Guinan at her best. Miss Guinan is well known as a Western star, and she has also been characterized as the "female William S. Hart." She is an expert horsewoman and will probably be her own mount in the picture.

Mr. Kremer states he will furnish her with a series of the best Western stories obtainable, and make productions whose box office value will not be found wanting. He has engaged a cast of capable and well known Western players to support Miss Guinan. A director of international prominence will also be signed before the expiration of the current week, says Mr. Kremer.

"It Might Happen to You" Has Well-known Star and Director

Smiling Billy Mason, who plays the stellar role in "It Might Happen to You," is a well-known figure on the motion picture screen. For several years he figured in Essanay comedy productions, and more recently has been seen in the leading roles of many Christy films. At the present time he is one of the stars of the famous "The Ziegfeld Midnight Frolic," presented at the Amsterdam Theatre roof in New York. In addition to starring in among movie patrons, he is known to vaudeville devotees who have witnessed his act in the leading big time vaudeville houses.

In "It Might Happen to You," Mr. Mason is provided with a light comedy role which will fit his personality and style of acting to perfection. There are several thrilling scenes in which he appears with Jimmie, the famous lion actor. It is said that these scenes were photographed without the use of any trick camera work, the results being startling.

Mr. Santell, responsible for the story and direction of "It Might Happen to You," is known as a comedy producer. For several years he was associated with Mack Sennett, and more recently director general of short comedy subjects for the Universal Film Manufacturing Company. At the present time, Mr. Santell is engaged in the making of Hank Mann comedy specials.

Plymouth Syndicate Using Extensive National Campaign on Series on "Top Notch" Comedies

In addition to the trade paper advertising campaign which is being carried on in connection with "Top Notch" comedies, Plymouth Producing & Distributing Syndicate of Cleveland is also carrying on an extensive campaign in fiction magazines and newspapers with the purport of reaching moving picture patrons direct so as to create a demand for these comedies. Plymouth states that public interest in "Top Notch" is high, and that the campaign is causing patrons of theatres to watch theatre announcements to ascertain where and when "Top Notch" comedies can be seen, and in this way causing the theatres to book the series. This method had been adopted instead of leaving it entirely up to the exchanges to sell the exhibitor.

Twelve Additional Short Subjects Completed for Reelcraft Program

Production units of the Reelcraft Pictures Corporation have established a record for themselves by producing twelve more pictures completed.

The Bill Franey single reel comedy unit, working under the direction of Thomas LaRose, has completed six entitled: "The Landlady," "The Moccher," "The Bull Fighter," "The Bath Dumb," "The Cameraman," and "The Thief." Bill Franey is stirred in the series and is assisted by Charles Hafeli and Charley Post, the principal supporting comedians.

For the Royal Comedy series two pictures have been delivered in which O. H. W. Birrnan, of comedy fame, is featured. The titles are "Welcome Home" and "I'll Say Father." In the "Romance of Youth" series, the fourth picture has been completed, the title is "Sunshine," and it is planned to release ready for up to and including January first. Matty Roubert, "Fatty" Davis and Thelma Wiltminder are the juveniles featured in this series.

The first two releases of the new "Reelcraft Scenic" series have been received and while they have not been titled as yet, they are the market item. Ten other series released uncut and unedited have been received, and will be prepared for release immediately.

Farnum Five-Reel Films Sold for Entire South

Territories on Canyon's list of six Franklyn Farnum series are going rapidly. Last week saw Louisiana and Mississippi, the last two states of the Southern section of the country sold to Enterprise distribution Corporation of Atlanta.

This concern, which recently purchased these productions for Georgia, South Carolina and Florida, have been showing "The Galloping Devil," the first release, to exhibitors in Atlanta. Favorable comment and the demand from exhibitors for these productions convinced the Enterprise people that the additional states of Louisiana and Mississippi would be a gilt edge investment.
In the Independent Field

Joan Feature "She Played and Paid" Plays to Big Business at Bandbox Theatre in Chicago

FANNY WARD in "She Played and Paid" was the attraction during the week of November 1 at the Bandbox Theatre in Chicago, one of the city's foremost houses located in the Loop district. Joan Film Sales Company, distributing this feature film, reports that it established a box office record for that house, despite many handicaps.

Inclement weather, including the first snowfall of the season, caused a falling off at both picture and legitimate theatres during the early part of the week, but the success of this feature production was such that it was considered a success in the legitimate houses of the city.

Joan feels that it was particularly fortunate in getting an opening in a Chicago first-run house, in fact of the fact that many of the latest screen successes were available, but this state rights picture was accepted.

Another fact in connection with the successful showing of this picture was the fact that no particularly sensational stunts were employed to attract patronage. The advertising on "She Played and Paid" was comparatively small and lasted for the week of the showing. No teaser campaign was employed, but the picture drew the crowds.  

Weintraub of Fantanelle Company Buys Rights to "Vanishing Trails"

Canyon Pictures Corporation reports that M. Weintraub, of the Fantanelle Feature Film Company of Omaha, after seeing one of the company's advertisements appearing in this publication wired to New York making an appointment. He then made a flying trip to New York and took back with him the first episodes of "Vanishing Trails" serial together with a full line of advert singing accessories, having secured the rights to this serial for his territory. It is Mr. Weintraub's intention to give this serial an intensive exploitation campaign in his territory. In speaking of sales conditions in Iowa and Nebraska, he said that the exhibitors want uniform quality.

To Publish Popular Editions of Novel With Harry Raver Feature

"Sophy," Anthony Hope's book, from which "The Virgin of Paris" was adapted for motion pictures by Harry R. Raver, it is announced will probably be republished in a popular-priced edition with illustrations from the picture. Negotiations are now under way with publishers to put out a large edition of this novel with the idea of a co-operative advertising and selling campaign in conjunction with the motion picture. The consummation of this deal will mean a broad line of exploitation that will greatly benefit the picture in every locality. Requests will be made on book-sellers to lead the widest kind of co-operation to the exhibitor in the way of window displays and joint advertising. It is the plan to use much of the advertising gotten out on the picture in exploiting the book which in itself will tie both together more definitely.

Sam Grand Praises C. B. C. Special Attraction Featuring R. T. Haines

"Following the announcement that I had secured the distributing rights for the New England territory of 'The Victim,' numerous inquiries for bookings have been pouring into my offices," states Sam Grand, of the Boston Federated Exchange.

"I think the release of this production marks a distinct advance for the independent exchanges.

Robert D. Haines has the leading part in this picture. He has also just completed an important role in "The Foreigner," a forthcoming First National release. The cast also includes Joyce Fair, harry Benham and a list of capable players. The feature was adapted from the popular novel of the same name and made by the Goebel Productions.

EXECUTIVES OF THE GOLLOS ENTERPRISES, INC.

At the left is A. K. Gollos, vice-president, and at the right is A. M. Gollos, president of the organization. This Chicago company is launching a vigorous campaign on Equity pictures.
Selling the Picture to the Public

By EPES WINTHROP SARGENT

“Madame X” Sees the Circus Down in Virginia Centre

She was on the road to God knows where, but she landed up on the hippodrome track of the Ringling Bros.-Barnum and Bailey circus. Even so strenuous a lady as “Madame X” is entitled to a day off occasionally, and she took it in Norfolk, where she was playing in opposition to the greatest on earth, Billy Sunday and big local opposition.

Goldwyn sent down a headquarters man to help put things over and H. C. Fourton, manager of the Granby, and Otto Wells, joyously helped him do his best to offset the circus.

All of Norfolk and most of the people in a hundred mile radius were lined on the sidewalks waiting for the parade to come along. And the first thing in the line of march was a file of eight boys carrying white cards on which were lettered the title of the play.

Everyone saw it. The boys kept so far ahead of the actual parade that the circus people could not land them a kick where it would do the most good, and they covered the entire route.

In the evening they were given seats to the circus and had a perfectly joyous time parading the hippodrome track, for they smuggled the letters in under their coats. That got them a three column cut in the Tribune with a 24-point top line.

The same kids also served as a body guard to a woman dressed as Pauline Frederick in the play. She went to all the opposition houses to present a letter of introduction, and also called at the newspaper offices.

For the lobby a huge revolving X was used, electrically lighted, and this was donated to a local church at the conclusion of the run. It belonged to Goldwyn, but the church asked for it, and Manager Fourton figured that the advertising would be worth all the sign cost.

Good results were had from the automobile summons and door knobs were also largely used. Taken by and large Fourton and Wells will tell you that W. R. Ferguson is an exploitation man who knows his game, and if you look doubtful they will show you the box office records. They tell the story.

Cards for Clune’s Offered Reader “Food for Scandal”

Frank L. Brown, of Clune’s Broadway, Los Angeles, decided to try cards for the initial break on a Realart production, and he had thousands of cards printed reading:

ARE YOU HUNGRY?
For something different try
“FOOD FOR SCANDAL.”
Served by Wanda Hawley.

The house and date line completed the card. These were distributed by hand and were printed on both sides so that in case the card was dropped, it would fall face up and attract those who had not received the cards and act as repetition cards for those who already had them.

This is capital publicity where the city ordinances permit distributed matter, but look up the ordinance or consult the police authorities first.

-Moving Picture World

November 20, 1920

Hyman’s Musical Program

For the week of November 15, Manager Edward L. Hyman, of the Mark Strand, Brookyln, will present a novelty in the shape of the first orchestral overture presented in concert fashion in six weeks. This will be the Comedy Overture of Keller-Bella. This will be played with nothing more than the usual lighting effect from the floods in amber, red and blue. This is partly to be different and in part to lead the audience to realize that the scenic overture is not a fixture.

The first vocal number will be “Kathleen Mavourneen” as a tenor solo, sung off stage while the screen is occupied by the scenic “The Emerald Isle,” from which all stage titles have been removed and the film cut so that the last scene fades as the song ends. A lantern will throw a frame of green light about the screen picture.

For the comedy, Grantland Rice’s “How’ll You Have Your Bath?” a prologue, will be used showing a woodland setting with a tenor singing “The Barefoot Trail” in a country boy costume with bare feet, the picture fading into the first scene of the screened picture closely resembling the stage set. Amber lights will be used throughout.

The musical novelty will be “A Trip to New York’s Musical Comedies.” This offers instrumental selections from the current New York hits introduced by film titles and illustrated with drawings. “Left Alone Again Blues” from “The Night Boat” will be accompanied by the picture of a girl sitting alone on a sofa, and “The Music Box” from “What’s in a Name?” will show two China dolls stop an old-fashioned music box, dancing to the tune it plays. This number is all film, but the exhibitor who cannot get film can do almost as well with slides made from original drawings or from existing prints. For light selections the caricature style is the better, but the idea has infinite possibilities. Enough selections are used to run about twelve minutes.

The musical program is not as heavy as usual, since “Twin Beds” will be the feature and Mr. Hyman has found that with a comedy the musical selections do not need to be as elaborate as with a more serious subject.
Selling the Picture to the Public

Ghostly Street Car Used to Get a Laugh and Jazz

Some years ago Billings, Mont., had a fleet of eight storage battery street cars, but the jitneys soon put them out of business and they went into the graveyard of lost hopes.

The other day people rubbed their eyes as one of the old veterans toddled along the tracks at a speed that would never interest a traffic cop. Then they laughed, for on the sides were signs which read:

We may not be able to finish this trip, but the buses will take you to see "The Notorious Miss Lisle."

The fact that the film was playing three days at the Babock told the rest of the story.

Not many towns have replaced cars with jitneys to the exclusion of the former service, but the idea will work just as well with a decrepit Ford or broken down carryall. It will get a laugh and the ad with the smile always sells.

Builds Float Perambulator That Does Not Hurt the Car

H. J. Updegraff, of the Princess, Sioux Falls, invented a new type of float for the showing of "While New York Sleeps." It can be worked on any type of car without damage to the finish, but is here shown on a car of the coupe type.

The frame is of light wood over which muslin is stretched. The supports to the roof of the car are masked in with cut paper fringe, which can be ordered of any stationer, and by painting over, the same float can be used repeatedly.

It should not be used so often as to become common, but it can be kept in the garage, swung to the roof and brought out for the big attractions and made to do good work for an entire season.

Access is had to the body of the car by simply lifting up the frame work, which is light enough to be easily handled. The lightness of construction is the big essential, for a heavy frame will swing and chafe the body.

A float of this type can be run all over town in the course of a morning and can be parked in front of the house at showing times.

Taking a Big Chance, But This Airplane Stunt Won

Several times an airplane delivery has helped an exhibitor out of a hole by getting film to him in time to save a show, but Jerry Hines, of the Gem Theatre, Pipestone, Minn., created his own emergency.

It was taking a long chance, but he got away with it, so it was a good stunt. The cost of a plane from Minneapolis to Pipestone was comparatively small, so Hines arranged for an aerial delivery. He had "Go and Get It," scheduled for the Saturday afternoon show and he had the town all worked up about it. Then, Saturday, he stripped the stands with the announcement that he was afraid there would be no show as the film had not arrived.

Later he came out with a smash announcement that the film had been started from Minneapolis and would be landed in the ball park at half past two.

Pipestone is small enough to let information spread quickly, so most of the town was at the ball park when the film arrived, and a packed matinee more than paid the cost of the exploitation and left the extra night business clear velvet.

It was taking a long chance, and the stunt would not work in larger towns, but it worked well for Hines and the effect will run beyond the showing of this First National attraction. It puts him on the local map as a hustler.

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TAKE NOTICE OF THE AUTOMOBILE HOOP SKIRT

This light structure can ride on the most highly polished car without spoiling the finish. It was designed by H. J. Updegraff, of the Princess, Sioux Falls, and is made from light wood strips and painted muslin.

MOVING PICTURE WORLD

- costs
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FILL OUT THE COUPON ON PAGE 362
Selling the Picture to the Public

Walter P. Lindlar Coins a New Word: Meet the “Exploiter”, He’s the Man

By WALTER P. LINDLAR
Assistant Director of Exploitation, Famous Players-Lasky Corporation

THE “exploiter” is a comparatively new figure on the picture horizon, for to. It is the latest word that emerged from the university of tough experience with a degree in a new course. The term “exploitering” itself is a newly coined word, yet I venture to state that it will soon constitute a part of the technical equipment of films as much as a projection machine, ushers or a box office window.

Here are a few functions that the modern exploiter will fulfill: with St. Georgian faith, he will launch forth with his sword to slay the dragon of vicious and malicious criticism; he will reap every boxoffice possibility of every picture he exhibits and harness the one, inevitable antidote to the profiteer.

Old Days Gone

The old days when a picture could be advertised in a hit-or-miss fashion by a few disorganized signs in front of the theatres, are gone. Formerly an exhibitor who had to be boxoffice manager, operator, usher and everything else had to paste his own posters; and very often the posting failed to catch the attention desired. As a result it sometimes happened that patrons who entered to see a sweet dream of home life, fashioned on the best type of New England school, were greeted by a bevy of bare legs, swimming girls and furniture jumbled together in an indiscriminate riot of slapstick comedy.

The progressive exhibitor refuses to be satisfied with letting the public come to him. He goes out like a town crier of old. As an exploiter, he holds a virile influence to combat bigoted, narrow-minded prejudice. Knowing his community better than anyone else and knowing his pictures, he can intelligently prosecute a campaign against unreasonable attacks upon his business. He has the figures at his disposal—or he can obtain them from any producing company—enabling him to study the ads, posters, etc. and the results. He has the numbers to whom it gives employment, the quantities of material it employs and the service it renders in disseminating information in public health and hygiene, to say nothing of its influence upon the development of art, literature and histrionic endeavor.

100 Per Cent. Effective

By keen, intensive advertising the modern exploiter can be certain that every iota of pulling power that his productions possess will be utilized. Certainly, he should not lose receipts at the box office “by default.” It is a matter of record that during the past year the motion picture theatres have attracted more new patrons—patrons who never before thought of visiting the “movies”—than at any previous time in history. This must, in large measure, be credited to the energy and intelligence of the exploiter who has taken unusual means to proclaim his wares to the public and arouse their interest.

The exploiter alone can anticipate the profiteer. Even as the huge sums spent in national advertising by such organizations as Ivory Soap, Wrigley Gum, Gillette

Safety Razor and similar manufacturing organizations have justified themselves by increasing sales and reducing the individual manufacturing, selling and distributing cost of each item, so has “exploitering” justified itself before the public at large.

The reason why admission to motion picture theatres in countless cases, have remained as low as they are, has been because intensive exploitering has increased the number of patrons and reduced the actual presentation cost of each individual production. Many exhibitors took up exploitering because they early saw its fecund possibilities. Many became exploiters because they did not relish the alternative of becoming profiteers. Only by getting every possible bit of patronage out of the intelligent exploitering each picture, have exhibitors been able to offer the public such super pictures as “Humoresque,” “The Miracle Man,” “The Prince Chap” or “Behold My Wife” at prevailing prices of admission.

It is because the small town exhibitor, who caters to every function around his theatre, has not the time to exploiter inensively, that Famous Players-Lasky Corporation has built up an exploitation staff of 29 men, one in each exchange territory. It is the ultimate promise of the industry—the intensive exploitering assistance which will aid the exhibitors to book pictures of merit by reducing the “excess baggage”—the number of empty seats.

Goldwyn Issues Several Posters on Single Sheet

Goldwyn publicity is sending out a mailing sheet for each attraction which is more than ordinarily useful. It is supposed to be a poster to be hung in the lobby with selling talk on the back, but often the back folds present the material for several smaller announcements, greatly increasing the usefulness of the paper, which can be used for a broadside for a few days and then converted into smaller signs, or the latter can be adapted to hand painted cards.

There is a mass of advertising matter pouring into managerial offices, and much of it goes unread, but if you have been slipping these into the basket without looking them over, you are losing a good bet if you play Goldwyn films. It is all good advertising.

Added Electric Lights to His Lobby Cutouts

Leimotto Smith, of the New Columbia, Alliance, Ohio, was one of the many who used the center of the 24 sheet for “While New York Sleeps.” But he added electric lights to the peacock spread of Dolores’ gown and made it twice as effective.

Now if you want to beat Smith, substitute translucent paper for the skirts, painting with transparent paints or using tissues, light from behind. It’s about the only thing left and it will make a wonderful stunt.

But follow Smith on the platform: idea. It gives a finish to the display no straight cutout can hope to obtain.

Make a scrap book of the Human features. You may not need them now, but you will in time; start in right.

HERE IS THE NEWEST STYLE IN TAMP DRESSES

Leimotto Smith, of Alliance, made a cutout from the twenty-four-sheet for “While New York Sleeps” and then dotted it up with colored lights instead of spangles.

Think what you could get with Christmas Tree lights and a flasher.
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"Half an Hour" Tied Up to Merchant's Half-Hour Sales

Leslie Whelan, of the Detroit Paramount Exchange, worked a good stunt for the Mecca Palace, Saginaw, when "Half an Hour" played that house.

For years the "half hour" sales have been popular with the big stores; a special price during a stated hour for stock or job lots. Whelan got twelve pages of a special section tied up to the half hour sale. Prizes were offered, nominally by the paper, for misspelled words in this section, and even the bank hooked in with the suggestion that half an hour's wages saved every day would amount to something if put into a savings account.

Of course the paper gave an extra lot of publicity to an attraction which brought in so much advertising and that helped.

Army Can Hook in with Bill Hart in "The Cradle"

As W. F. Eberhardt, of Paramount, points out, "The Army and Navy forever" has taken on a new meaning since the exploitation men discovered what help they can get from the recruiting services.

The latest comes from Albert S. Nathan, of the Paramount Buffalo office, who seems to specialize in this branch of publicity. The recruiting station always gets a spot in the heart of the city and in Binghamton they have a hut on the public square and on the busiest corner of the square.

Nathan got them to advertise that "The Cradle of Courage is the U. S. Army." Then the Symphony paid back by dwelling upon the army angle of the story in its own posters. It will be recalled that Hart joins the army and makes a man of himself in this story, and it works in particularly well for the recruiting sergeants.

Get a recruiting sergeant in your town when you play the story. You can borrow one from the nearest station.

Seattle Witches Seated Liberty Pumpkin Patrons

Charles B. Branham figured that his usherettes usually were bewitching, so on Halloween week he dressed them as real witches and let them seat the patrons decked in the garb shown in the cut.

It made a hit with the patrons and the lobby and house interior were dressed to match, giving an air to the place that made the attraction seem better than usual.

The opening night the University of Washington had a big parade announcing a football game the following day. It brought the crowd downtown and, after the parade broke, the students and the spectators headed for the theatres, and the Liberty, with its timely decorations, had first call on the crush. The standout was one of the largest on record, while the house was packed until closing time.

It pays, both in money and reputation, to mark the festivals, even where the college boys do not supply a free ballyhoo parade.

Had Private Fox Week

C. A. Pratt, who runs the Fox theatre in Washington, Iowa, which is not one of the William Fox theatres, decided to have a "Fox" week at his house, playing "Drag Harlan," "Tiger's Cub," "Firebrand Trevi-son" and "The Texan." He put the idea over with a handsome blue and grey special program with a paster program of Tom Mix. And he got the same people for all four attractions, which seems to be proof that he had the right idea.

Getting It Later

The Man with the largest cash receipts for the big film is not always the man who profits most. Spend more money to get them in and it will help to sell other attractions.
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Made an Intensive Campaign for Ray in "Peaceful Valley" in Milwaukee

MAKING an intensive campaign for Charles Ray in his second First National release, E. J. Weisfeldt, of the Saxe Alhambra, Milwaukee, exceeded even his own record for "The Idol Dancer" and other First National attractions.

The fact that it was around Hallowe'en gave the change for some extra touches, including a prologue with dancing pumpkins and corn shocks, but the greater portion of the exploitation had nothing to do with the season.

Dressed the Lobby

The long, narrow lobby of the Alhambra was dressed with paintings on both sides, representing the local of the story. In front of these were autumn foliage and corn shocks behind picket fences.

At the far end were some tableau, including a well curb. All along the fence were signs in imitation of the signs you will see along any truly rural road. A girl and a man "rubed" the lobby and helped give atmosphere to things.

Out in the Street

The entire previous week Mr. Weisfeldt kept out a hay rack with a lot of boys and girls, and a country fiddler, and this was attended by animated jack-o'-lanterns, which later were used in the staged prologue. The fiddler supplied the music for country airs of the sort they sing on straw rides and the turnout commanded no end of attention.

On the stage a prologue was put on in which a short length of film showing a mother putting her little child to bed was followed by the child's dream of halloween with the pumpkins and a scarecrow and black cats and all the other ingredients of a first class nightmare, including a real witch. It was one of the best displays ever gotten out by the Alhambra, and the Alhambra has a long list of past triumphs to its credit.

All of suggestions are useful for others. It may not be possible to work the idea on the same scale, but if you have the fences you used for "In Old Kentucky" you can work the lobby idea, and the kitchen can be set in some store window if you lack lobby room.

Study Your Program Effect

Too many managers slavishly adhere to the rule that you must always send the patron out laughing, and they follow even the strongest plays with a comedy. This may be a good general rule, but if you have a story with a climax more impressive than usual, run your comedy first and send them out with that striking climax their last memory.

Even the Criterion, in New York, follows "Something to Think About" with a "Judge Rummy" cartoon, which is good in itself, but which painfully detracts from the impression the De Mille production leaves. Know when to break a rule.

Those Hyman hints help programs a lot. Save them!

SOME OF THE HIGHLIGHTS FROM THE ALHAMBRA, MILWAUKEE, FOR "PEACEFUL VALLEY"
The top left shows the hay rack and its load of farm men and girls used for the street work the week preceding the showing of the First National production. The right shows the farm kitchen used in the inner lobby. Below are the long lobby, dressed with rural settings, and a detail of one of the several tableau used. The man and girl are alive and rubed the lobby.
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Working in With the Public Library
Put Over a First National to Profit

HOOK up with the library" is a line which has appeared so often in exploitation suggestions that exhibitors regard the advice with smile instead of acting upon it and making money.

Aaron Schusterman, of New Brunswick, N. J., can tell them different, for he tried it and wants to do it some more. He had Mary Pickford in "The Heart of the Hills" booked for early release and in looking around for exploitation material, he asked the public library for aid. The librarian supplied the desired information as to books to look over and asked what he wanted it for.

Had a Special Shelf

He explained that the library had a special shelf of reference works which was changed weekly. He thought that a lot of people might be interested in the Kentucky Hills some week.

Schusterman told him that if he would make "Kentucky Hills Week" that preceding the picture, he would see to it that the entire list of the library as well as his own mailing list was circulated. They made it a deal and Schusterman prepared a neat circular, telling of the general purpose of the information shelf, adding that the following week it would offer reading on the Kentucky mountain district and that, to add to the interest, he would offer Miss Pickford in a story in that locale the following week.

This circular was sent to every card holder and interested them not alone in this one week, but the idea in general, and it made Schusterman work hard counting additional receipts.

Practically all libraries are interested in getting the readers to work on the reference library. A good librarian sells his library as industriously as a manager sells his shows. He wants to keep the books working. He wants to make a record of good work done. Sometimes his job or a raise in salary is dependent upon the showing he makes.

Even where this is not the case, professional interest will lead him to work with any medium through which the library may be popularized. All you have to do is to show how you can help him if he helps you.

In this instance Mr. Shusterman got hold of a mailing list with many names not on his own. He came to those names with the cachet of the library. They were interested from the start.

Always Possible

Don't tell yourself that you cannot work with the library. Don't say that there is no use trying to hook in the booksellers. It's good publicity; it is cheap publicity and it is lasting work if you handle it properly.

Look for chances to work in with others and make it a double-header. Help the other fellow and let him help you and you both will profit. The really good manager will even work in with an opposition house if he can get his share of the advertisement.

Only the lazy man says it cannot be done.

Shusterman showed a new angle in handling this First National attraction. Now everyone can do it.

Will Use Advance Showings for "Earthbound" in Denver

Appreciating that "Earthbound" is peculiarly a play to be advertised by word of mouth, arrangements were made by the America, Denver, to give a pre-showing five weeks in advance of the opening, November 28, and as the political situation (he the attention then, a second showing has been planned. Almost any feature profits by a pre-view if it is done the average way "Earthbound" is peculiarly a play to be promoted in this manner. It makes talk and the talk brings business from persons who could not be reached through the usual publicity channels.

A list was prepared of the leaders of the different new thought movements and they were asked to be the guests of the management, R. P. Allison, of the Denver Goldwyn exchange handling the affair.

Perhaps the best evidence of interest is found in the fact that many of the guests later supplied him with the names and addresses of those who would be interested in the picture, and some of these lists were by no means short.

A second showing will be given city officials and others who were busy with the campaign at the time of the first showing.

Gave Houston Newspapers "Something to Think About"

Houston, Texas, is considering a $2,500-600 bond issue to increase its harbor facilities.

And the Queen theatre was considering getting them in to see "Something to Think About."

J. Frank Shea, manager of the house, got John Stewart, the artist-advertising man of Southern Enterprises, to draw a cartoon showing Gloria Swanson-Houston looking out over a harbor all dolled up with doc's.

It required a little talking to persuade the Houston papers that this was pure news and not an advertisement for "Something to Think About," even though that was the title of the cartoon, but the drawing was good and timely and the papers ran it in the news pages.

A two-page hook-up, with window displays to match, and the indorsement of the churches also helped to put the picture over.

This is the second time this title has been injected into a novel betttermore move because of the aptness of the title.

Larry Semon Could Sue On That Red Light Nose

Judging from the signs in the windows Larry Semon went upstairs to save the $10 you are supposed to win by walking up one flight. At any rate he tops the display of the Kinema Theatre, Salt Lake City, and they have illuminated his hat brim and given him a red electric light nose that should entitle him to sue in these prohibition days.

Adding the electric lights greatly increases the display value of the cutout and gives him a chance to dominate the entire display, though the cabin effect for another attraction is supposed to be the main feature. A couple of blinking eyes would have helped along, particularly if the eyes and nose were made to flash alternately.
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Perambulating Sleep Cots Help Advertise "Twin Beds"

Edward J. Weisfeldt, of the Alhambra, Milwaukee, put on a prologue to "Twin Beds," in which the beds danced about the stage with their occupant. The X-ray cut shows how the effect was worked. This is a fine scheme for a prologue, but the big idea is to get them in, and the stunt will work even better for the street.

Boomed "Civilian Clothes" at His Second Run House

Samuel Steifel, of the Poplar, Philadelphia, did so well with "Humoresque" that he was convinced that it pays to advertise. When "Civilian Clothes" came along for a two-day run, he took an encore. He loaded four men in dress-suits aboard a car with five banners and sent them through the district. They raised their shiny lids every half block to the passers by and attracted so much attention that the second day of the run was as big as the first and the first was all the house could hold. Mr. Steifel is ready to listen to anything Eli M. Orowitz can tell him now, and Orowitz can tell him a lot.

Success of the Feature Delayed Press Contest

The Rialto, Atlanta, arranged with the Georgian to run a contest for the best written advertisement for "The Furnace" and a lot of good stuff came in. The press agent was congratulating himself that he had put over something big when in came word that owing to the success of the story it had been held over in another house for two weeks.

24-Sheet as Backing for Six-Sheet Cutout

The Tudor Theatre, Atlanta, which gives a lot of thought to its lobby displays, offers something new in the use of a 24-sheet as backing for the six-sheet cutout. The Tudor has a V-shaped lobby and this gives a cyclorama effect to the larger sheet, but it can also be used as a straight back or a curved frame can be built for the display if it is to be used for more than one picture, and it will be used frequently when the results are realized. This was first done for the Pathé release, "The House of the Tolling Bell," produced by Commodore Blackton, but it can be used where any prominent six-sheet is also supplied and will give a novel effect. The same idea can be used for window displays where large windows are to be had.

GAPE A FREE RIDE TO FOUR TOP HATS

Samuel Steifel dressed four chaps in evening clothes for "Civilian Clothes" and let them ride all over Philadelphia. Had it not been for the half-dozen banners you might have mistaken them for the younger social set.

THE WALKING BEDS

The foot and head boards can be made of beaver board or even stiffened corrugated board, properly painted. A light frame work connects the head and foot boards, and is covered with a spread large enough to act as a valance and conceal the feet of the occupant. A dummy framework is constructed to give the suggestion of the lower part of the body, to show the occupant apparently sitting up in bed. The head and foot boards should be properly lettered for street work and the beds should be sent out in pairs to live up to the title. These are easy to make and form most effective perambulators. Try it if you have this first De Haven-First National attraction. It will make money for you.

SOMETHING NEW IN CUTOUT STUNTS FOR LOBBIES

The Tudor, Atlanta, backed the six-sheet cutout with a 24-sheet and got a striking effect. A crowbar, a mallet and a small boy hidden away somewhere will still further add to the effect for this Blackton production.

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Style Show in Lexington
Gets the Town Excited

There are two excuses for a fashion show. Either the play title fits the idea—or it doesn't. Both excuses are good. The Ben Ali, Lexington, Ky., had Metro's "Clothes," which brings it into the first class. They tied up eleven of the leading merchants and put in a solid week advertising the three-day attraction.

Of course all of the stores plugged for the attraction and hooked up with window displays, and the papers talked about the wonderful gowns worn by Olive Tell.

A new feature was a lobby display of fashions, supplementing the display on the stage, and in the windows of stores which were in on the stunt.

The stunt was worked by S. B. Sparks, the exploitation manager for the circuit which includes the Ben Ali.

Side Car Aeroplane Did Well for "Go and Get It"

Some time ago we showed an automobile dressed as an airplane, which was used for a perambulator in Omaha. Now J. D. Kessler, of the Strand, Canton, Ohio, has devised the side car airplane, which looks even more like the real thing.

The cut shows the general idea of the structure, though the lettering does not come out strongly in the photograph, apparently in blue. The text runs:

"A Picture That Will Startle the World
Marshall Neilan's
'Go and Get It'
Strand"

The wing spread is small, to permit the car to be used on the downtown streets where traffic is heavy, and the width is not much in excess of that of the average automobile, so there was no objection from the police and no danger of accidents.

The propeller was geared to the front wheel, much the same as a speedometer, and its whirring contributed a realistic sound effect to the outfit.

With so many airplanes sensations in current films, this stunt is of general value. Any carpenter can build the frame and cover it with cloth and the effect is decidedly good.

Got Press Notices for Novel Log Cabin Lobby

Harold Larned, who manages the Victoria, Tamaqua, Pa., for the Chamberlain Amusement Enterprises, used a log cabin box office and got good notices in both of the daily papers.

Usually the box office dress-up is purely a lobby ballyhoo, but this novel log cabin effect was good enough to win nearly six inches of reading notice.

The cabin is made of slabs and is constructed so that it can be taken down and used over and over again. The fire is done with red and yellow crepe paper over red lights and masked in with the logs. Chiffon will work even better where a fan is used. If salmon-colored fabric cannot be purchased, it is possible to dye the white.

Real pines and evergreens were used to dress the lobby with cotton snow dusted with pounded mica.

The display is simple to make and it brings in returns all out of proportion to the investment. Better still, the success of each picture will help the next when the same stunt is again displayed, and "The Law of the Yukon" got it off to a good start.

Fifty-Fifty

All you need for exploitation is the nerve and the idea.

You supply the nerve and you can get the ideas from this department. You have hundreds of helpers contributing regularly, and you pay them only $3 a year.

Ever look at a subscription in that light?
It's not an expense; it's a saving, direct and positive.
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The printer has not gone crazy in setting the head. It is just a sample of a mystery contest worked by the New Grand, Montreal, for Charles Ray in "45 Minutes from Broadway." The house hooked up the Herald with ticket prizes for the most speedy solution of this cryptogram:

Xszh. 1zh
Rm
Nrmvgv
Uln
M YILZWDZB
Rb Gsv Huxhsmr Srg
La Gsv HYZHLM

In the announcement a hint was given that it was one of the simplest and most widely known codes. This was merely the reversal of the alphabet, Z standing for A, Y for B and so on. Once the trick was caught, the rest was vzhb, but it took a little studying. Some further hint was given in the references to Charles Ray and the title, these being underscored and Charles written in its abbreviated form to match the display.

It's good small town stuff. Try it some time. Once your alphabet is made the rest of the job is hmrkv.

Gets Big Lobby Effects With Cabin and Cutouts

Two fine lobby pictures are sent in from the Strand, Denver, neither of which involves expense proportionate with the returns.

The first is a night photograph showing the log cabin effect for "God's Country and the Woman," a Vitagraph Curwood. Here the box office is set into a log hut and the effect is carried over to the entrance and exit doors, which stand close to the ticket booth, and then made to include the still frames, as well, getting a straight across effect.

This is something new, for as a rule the box office is the only portion enclosed, but the larger sweep has more than double the value in display.

The effect of the circular ornament atop the box office is only slightly indicated in the cut; but the colored lights playing on the mica sprinkled snow on the roof is a distinct asset.

The other display is also for a Vitagraph, Alice Joyce in "The Prey." Here the figures from the striking three sheet are mounted on stiff paper backing and attached to the cords of a web which fills the entire lobby opening, bringing the display almost down to the sidewalk.

It would be better to vignette the man's figure by tearing off the bottom to a ragged edge, and the idea would be still better carried out by supplying him with a spider's body, but the display as it stands is strong and selling.

Has "What's Your Hurry?" Stickers for Dry Goods

Harry Swift, the Albany Paramount exploitation man, seems to be out for a record. His latest is stickers for dry goods packages.

He was putting out the Wallace Reid release over in Schenectady and he had a lot of gummed stickers made up to read only the title in a neat border.

When he hit the town he went into the dry goods and department stores and made several small purchases at different counters asking to have the parcels wrapped. After he received them he changed his mind and asked to have them sent. The bundles went down to the delivery department, each with its sticker two inches square.

Sold Delivery Room

That sold the delivery room on the idea and he found it easy to cut in and sell the store managers.

As a result the stickers were affixed to all bundles from ten stores and went into many homes where the pictures were little known. No date or house was shown. The general advertising was trusted to get the connection.

Contest Made a Hit Which Brought Second Engagement

Dick Emig put over "What Women Love" so strongly that he had to bring back the Kellerman feature in three weeks to keep from getting himself disliked, and he did it mostly with a contest and a hook-up page.

He runs the Regent out in Lima, Ohio, and he knows beans. A week before the showing the News, an afternoon paper, came out with a contest on "What Lima Women Love." It ran for a week and prizes were offered for the best essays on the subject.

The News recognized that this would make a good circulation feature, but they did not exactly kick Emig out of the business office when he added that he was planning to wind up the campaign with a double page hook-up.

Fought To Get In

The contest closed Saturday, but there were so many letters that the decision as to the prizes dragged over to the second day of the engagement, and by that time they were literally fighting to get into the house. It was booked for four days and Emig promptly put out a sign "Don't shove. If you don't see it tonight you can see it three weeks from now when we bring it back." It didn't stop the shoving—Emig knew it wouldn't, but it was a powerful console to those who didn't push hard enough to get in.

And practically every store in town except the undertaker had a window display of what women love. Even the banks suggested that women love a nice fat bank book.

The First National doesn't send film salesmen to see Emig. They book him through the exploitation man in the district.

Some Arithmetic

Three dollars a year for 52 copies is less than six cents each. Just one six-cent idea may mean many times three dollars. Can you afford to miss these pages? Think it over!

THE STRAND, DENVER, BELIEVES IN BIG LOBBY DISPLAYS DAY AND NIGHT

That on the right is for "The Web," with Alice Joyce, utilizing the cutout from the twenty-four-sheet in a web of cord. On the left is the log cabin lobby for "God's Country and the Woman," a Vitagraph Curwood story. The latter shows something new in that the log effect is carried past the box office and over to the side frames for stills.
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Used Tin Can Matinee to Help Crusade and a Serial Handicapped by Weather

Wolfe City, Texas, is not a very large place and the Hippodrome is not a very large theatre, but F. M. Ferguson, its manager, looks large as a hustler. We have mentioned some of Mr. Ferguson's stunts before, but his latest is a clever tagging of the old tin can matinee to a local crusade to help recover lost ground on a serial.

The serial was all right, but the first two episodes had been shown on rainy days to poor business. It looked as though Mr. Ferguson was due for thirteen weeks of bad business, and he didn't like the idea.

Saw His Opportunity

Then the Chamber of Commerce agitated a clean-up day to try and improve the look of the town, and the Mayor issued a proclamation for a general clean-up.

Mr. Ferguson belongs to the Chamber of Commerce as a matter of course. That sort of a manager always does. He bobbed out of his seat and remarked that to help along he would give a free admission to every child who brought ten tin cans to the house on Thursday.

That looked good to the promoters and they approved the idea. Then Mr. Ferguson called up the Superintendent of Schools and told him of the scheme and asked that announcement be made to all the classes.

at 1 o'clock there were 74 youngsters and 740 tin cans in front of the house. Mr. Ferguson gave them a banner and organized a parade main street. There was no band. The rattle of 740 cans over a concrete pavement would have drowned out Sousa. By the time they got back to the homes there were 164 young citizens and 1,640 tin cans.

And Mr. Ferguson insisted upon counting the cans on each string and was not a bit careful about not making a noise. Every time ten cans went onto the pile and a kid shot into the house with a whoop, the whole town heard and a man with a headache in the outlying district was able to check up Ferguson's count.

The Results

And Mr. Ferguson got a letter of thanks from the Civic League.
One from the Chamber of Commerce.
Newspaper approval.
Public approval.
Business for the serial.
Some new patrons.
Tie a can to your bad business.

Tried a Kidding Stunt and Got Their Interest

Harry Swift, of the Albany Paramount exchange, worked an old one to good advantage lately. He has "What's Your Hurry?" at Proctor's Grand, and he wanted to get some attention for it.

He borrowed a bookstore window and filled it with Halloween favors, pumpkins and things and in the centre he set a sort of telescope arrangement. Above was a sign reading, "Look in here and see the best looking person in Albany—Then See 'Wallace Reid in 'What's Your Hurry?' at Proctor's Grand."

Yes, you guessed it. There was a mirror at the business end of the device and the investigator saw his own face as that of the best looking person.

It's an old stunt, but it seems to work as well as ever, and it can be worked for almost any picture, though it does best with light comedies and jazz melodrama. It will not work down the serious plays, though it will work for anything.

Devises New Design for His Hook-Up Double Pages

John Goring has found something new for a hook-up double deck. In place of the usual center panel, with surrounding panels for the hook-ins, he got a layout in the Wichita Eagle for the Regent on "Something to Think About," which looks a lot better.

A cut ran clear across the double page diagonally from the lower left-hand corner to the upper right. Above this was the display of columns, both left and right, and below displayed for a laundry and a fur and fashion store.

There were no cut-off rules and the entire layout presented a singleness of aspect which gave it added value.

We have been using the old-fashioned style for some time now and it remained for this Kansas City Paramount Exploiter to get something new into the scheme. Usually six to twelve houses hook in, and it will require only slight rearrangement to get these in where desired.

 Handy Combination Sign Uses Painting and Paper

Here is another permanent sign, this time from A. H. Blank, the Associated First National franchise holder for the Omaha territory. As can be seen from the cut, this is largely a painted sign with only a single panel needing to be changed when it is time to keep the announcement up to date.

This gives a 24-sheet effect and becomes a permanent trade mark with very little painting to be done.

The change panel can be on oilcloth, on beaver board, which can be repeatedly painted or any other medium that will stand the weather, and it gives a big display for a very little weekly work.

Where a more decided change is desired, the space may be proportioned to let in a six-sheet with a neatly painted frame to surround it.

Goldwyn's "Edgar" Is Host to 20,000 Peter Rabbits

H. S. Lorch, Goldwyn exploitation man in Chicago put up a real stunt when he gave a Halloween party to 20,000 children in a single afternoon of three hours. Sounds like it could not be done, but Lorch did it.

He wanted to get the Chicago public better acquainted with the "Edgar" comedies. There are not comedies for children; they are comedies for the entire family. So for the kiddies laugh at the action and the grownups get the child psychology behind the action, as well. Lorch figures that he could get the parents through the kiddies, so he went after the kiddies.

Worked with American

The Chicago American has a "Peter Rabbit" club, and the club has something in excess of 20,000 members. The Ascher Brothers have seventeen picture houses in Chicago. Lorch hooked the two of them up to the scheme. The American gave the party in the Ascher houses.

It was all very simple. The kiddies had their membership cards. They used these instead of tickets at the next Ascher houses between 2 and 5 o'clock Halloween afternoon.

The American ran stories for nine days preceding the party and gave away one of a four column head. All of its readers heard of Edgar Pomeroy and learned that the Ascher theatres had them. Twenty thousand kiddies told their parents what the "Edgar" pictures were great. What do you suppose those parents did? Right! The head of the class for yours. They went, too.
GEORGE B. SEITZ
IN
"VELVET FINGERS"
WITH
MARGUERITE COURTOT
Story by Bertram Millhauser
Produced and directed by
GEORGE B. SEITZ

We have spoken often during the past twelve months of the young Mr. Seitz. We have with pride directed attention to his work as a star in his own serials.

Six years back we had occasion to commend his work as the author of really excellent serials.

Four years ago we pointed with enthusiasm to his work as a director of his own serial stories.

And a few months ago we welcomed him as a producer as well as a director.

Author, director, producer, star; master of serials, unique in his field, now he appears in "Velvet Fingers," a supreme serial attraction directed by Mr. Seitz himself. Again we say it—keep your eye on Mr. Seitz!
The 10th Anniversary of

PATHE

I am Achievement
I am Glory
I am Sacrifice
I am Success
I am the Spirit of the Pathe News

I fired the hearts and the minds of men when the industry was 'aborning. I saw them nobly give their lives,
I saw seven of my Knights of The Camera fall under the guns of Port Arthur. But their film belongs to History:
Just ten years ago I crossed the Atlantic and in the Cradle of Liberty instituted the Freedom of Knowledge.
I saw a Pathe News man waiting with camera set on the deck of the mighty Titanic as she plunged into the deep. He died at his post.
I saw another hero leap from the window of a burning hotel and turn his camera on the flames that destroyed St. Augustine.
I saw one carried down in the Dayton flood, clinging to telegraph wires as he got his pictures.
Just ten years ago I gave to the United States these new heroes of Peace and Progress. Well have they served the Nation.
I was with one on the deck of the Russian flagship in the mighty battle of the Black Sea.
I crossed the Panama Canal with the first man in an airplane. I saw the Atlantic kiss the Pacific.
I saw Europe joined to the United States in flight through the air. Twenty cameras recorded every step.
Just ten years ago I gave life to a toy. I made a dim flicker of laughter into a flaming Torch of Knowledge and Truth.
NEWS

I saw the wheat fields of a Continent erupt into volcanoes of Hell and grow crimson with sacrifice. A man was mad:
I saw my spirit in men of the Marne, of Flanders, of Verdun. I saw them in Italy, Russia, Turkey and Austria.
I saw the fury and the flame, I saw the desolation of the aged and the women, I caught the silence of the dead.
Just ten years ago I began to prepare for the biggest task in History. For the eyes of the ages I have preserved the story.
I saw multitudes crowd into theatres to see my achievements. I saw a world awakened to the horror of war.
I saw men fight to see The News from week to week. Men who had never been in a theatre.
I added the word Success to the Sacrifice, the Glory, the Achievement of the men who breathe my spirit.
Just ten years have elapsed since I became the greatest ally of the motion picture exhibitor of America.
I see my spirit today radiating from the United States to every country in the world. I know my men:
I burn in the breasts of the men of the tripod and camera. I warm them in the frozen North and cool them in the tropics.
I am the Vital Spark of Enthusiasm working for the public and the exhibitor. I am the reason why I am First.
Just Ten Years have I lived, Ten Years have I been First, Ten Years Have I served.

I Am Old Reliable
First and Foremost
The Pathe News

Twice a Week   Every Week
A colorful story of the religion of gold, gay with the glitter of Fifth Avenue, drab with the evil of the slums, toned with the glamour of the opium dens of vice.
What would you do if a ravishing beauty you had never seen before and in whose house you were a guest, announced that you were her husband?

What would you do if she kissed you and caressed you and boasted to others of her affection for you?

What would you think if, after you had fought for her and suffered for her, you should see her in the arms of another?

Wouldn't you say to yourself "What in the world is the answer, anyway?"

Your audiences will look eagerly for the answer.
Huge Photo Enlargements

Work Well for Publicity

Those twenty-foot photographic enlargements which have lately come into use in the west form capital advertising stunts. They are something new and as such can be used for press work as well as direct publicity and they will attract attention wherever they are shown. They are awkward to pages, running across the margin, getting virtually a double page spread without the cost of the entire space and also gaining the advantage of being on a page with some news matter which will look better than a full advertising page. As it was printed on a web press, two plates had to be cast and the joining is not altogether perfect, but the city and the public will assuredly put the announcement over strong. That Mr. and Mrs. Fairbank's stunt is more costly than the Mr. and Mrs. Chaplin, because there are no retouched one-shots to be had, but the joint use of the stars is apparently increasing, for the idea is bobbing up in all parts of the country.

P. T. A.

Hook-up Page Again Appears

Six months ago the hook-up page was almost epidemic. The lack of paper shortage helped to nut the idea down and out. Now comes the Queen Theatre, Houston, with a double page for "What's Your Hurry." It was put over by A. B. Hill, the resident manager, who took the top four inches and sold the rest of the page to local people from banks to self-serve groceries. For a time this stunt was overdone, but it should not be forgotten, for it is always good for an occasional revival.

Big Space Launches Ascher

Newest Theatre in Chicago

Ascher's new theatre in Chicago, the Commercial, is launched with a four tens in the Chicago papers, which is pretty much like a full page in a smaller town. We do not like the name, which is taken from the avenue on which the house is built, and we think that the compositors have done his

THE LLOYD ENLARGEMENT

ship, because of their size, and for this reason they probably will not come into general use, but where they can be handled they are always good for newspaper comment which will bring added attention to the open display. This enlargement of Harold Lloyd on the front of the Alhambra Theatre, Alhambra, Cal., will give some idea of the size. They were first used for pictures of Ben Turpin in "Married Life" and eventually they will probably come into a limited general use. At present they command far more attention than the 24-sheet. Just imagine a front built up of six or eight of these.

P. T. A.

Ran Across Two Pages to Get Enough Space for Mary and Doug

The Rialto and Colonial, Tacoma, Jensen and Von Herberg houses, ran Mary Pickford and Douglas Fairbanks lately, and to get enough room for the join ad, the papers had to break over. This display is 225 inches wide and is set on the inside of two

A MESSAGE of cordial regard is sent to the friends of the ASCHER BROTHERS, whose new theatre, the ASCHER'S COMMERCIAL, is dedicated Saturday, April 27. COMMERCIAL THEATRE

28th St. and Commercial Ave.

OPEN AND IN ALL THE RUSH OF THE BIZARRE CONTINUOUS 12 NOON UNTIL MIDNIGHT

GIVING PROGRAM

DUSTIN FARMU

"Big Happiness"

SHAKESPEAREAN CAMPUS OF PROFESSIONAL MUSICAL ART. Bowd, Studio

"NOR THE ENTHUSIASM OF THE COMMERCIAL THEATRE CO-INVESTORS AND DIRECTORS."

THE COMMERCIAL is the most democratic of theatres. There is no admission or subscription. The Commercial Theatre co-investors and directors desire to express their appreciation of the patrons and patrons of the Commercial Theatre.

EVERY DAY CONTINUOUS FROM 11 A.M. TO 1 P.M.

A CURTAILED DOUBLE DECK

A four tens in Chicago

best to spoil the display. It looks more like the throwaway in a small town than an advertisement in a Chicago paper, but it gets over because of its plain appearance, and that, after all, is the chief test of an advertising space. It opened with Dustin Farnum in Robertson-Cole's "Big Happiness," giving that the center space, but wisely taking most of the display for an introductory talk. We think the display could have been made more sightly without detracting from the selling value of the advertisement and it probably would have helped to attract attention.

Stars the Kiddie Programs

Making a special appeal to mothers, the Elks Theatre, Prescott, Ariz., marks with stars the programs especially suitable to children and makes a special effort to have a particularly good attraction for them on Saturdays. Mothers will appreciate this precaution and will be guided by the management when managers are particular to keep faith. Incidentally the three stars which mark the approved programs, supply the children with a powerful argument when they want to go to the theatre. Some years ago a Detroit theatre manager adopted the scheme of indicating the class of his attraction by the color of his three and one sheets. White meant to come and bring the children. Green meant that you might bring your wife. When the printing was on yellow paper, you brought your affinity. Something along these lines might be used here.

P. T. A.

Shea Buffalo Advertising

Is Now Linked Together

Now that Mike Shea has a third house in Buffalo, the three of them are connected. Until the Criterion opened, the vaudeville house and the Hippodrome ran separately, but with the third house, the trio has been collected into one space and now dominates the amusement page with displays about nine inches deep across four columns. The Franklin style is used for the picture theatres, but the vaudeville is set in type be-

THE THREE SHEA DISPLAYS

cause of the need for more text. Getting the three in line gives each greater importance than any single space would possess. This is one of the advantages of the chain house. Each house in the chain derives some benefit from the others and as a whole they can take the advantage of the single houses, none of which can approximate the space that two or more can use.

P. T. A.

Offered $5 for an Advertisement

A. L. Middleton, of the Grand Theatre, De Queen, Ark., recently offered $5 for the best advertisement in it and makes the Grand Theatre grand, to be used for a newspaper advertisement. There was only one prize, but two winners, for the theatre profited more than the man who won the five-spot. Several hundred people spent a lot of time figuring on the advantages of the Grand. Probably each contestant showed his effort
Selling the Picture to the Public

to several others, so that the influence of the contest was widespread.
Mr. Middleton wrote another good idea lately. He showed "Everywoman" some time ago and the lights failed him. He booked it back as soon as possible and advertised that all who were in the house the night the lights went out were invited to come. He announces: "No tickets needed. Just say 'I was here when the lights went out' December 2nd and walk in." Probably he was surprised at the number of persons who claimed to have been present, but he can afford to admit the others free for the sake of the advertisement.

P. T. A.
The Los Angeles, California, Should Use More Type Faces

While the California Theatre, Los Angeles, is showing a decided improvement in its Saturday-Sunday spaces, it sti's to the all hand lettering, and loses some of the effect. The art layouts are decidedly good, but the text should be set in type and only the main title lettered. The result would be a clearer and more legible display, and it would reach more of the non-literate public. It is a little more trouble to fight the printer for a good display, but it pays in the results obtained. Lettering the main title and the star will often give a better line than the job faces in the average new paper office will yield, but the smaller announcements may be more advantageously displayed in type and they will be more widely read, and after all the chief aim of an advertiser is to get his announcement read; not merely looked at. Mr. Robinson, the artist, makes an effort to get his lettering clear, but it does not equal type in its legibility, and it would pay to turn from all pen work and study the type specimen books to get the faces which will work best with the pen work of the more important lines. He should be content to do the art layout and let the printer do his printing.

P. T. A.
Gardner Uses Dog Stories

H. E. Gardner, of the Rialto, Pueblo, is educating his newspaper editors to use the "dog" story. The dog story is the term for a more or less faked story which gets mention for the house or the star or both, and is offered as pure reading as distinguished from press notices. If you can write this sort of stuff—and it is easy once you learn the trick—you can get a lot of mention which will keep your house in the public mind and do a deal of indirect good. As a sample, the present story tells of how a herd of cows invaded the main street and came to a halt in front of the Rialto to contemplate the picture of Tom Allen and his driven down the street by a couple of policemen, who managed to get them all tangled up with the traffic before they were impounded. A couple of tickets to the cops, another pair to the poundmaster and the loan of a herd of cows, won nearly half a column with a two-columned head, and was read by many who would pass over paltry house stories.

P. T. A.
Simply Planned Layout Is Pleasing Because It's Simple

There is nothing particularly good about this four sevens from Ascher's Merrill Theatre, Milwaukee, other than it is goo. It has no one great point of merit, but it is simply laid out, is easy to read, has a good attractor and it is not too crowded. It's an excellent example of good general work with no one special point to comment it other than its general excellence. There is very little all-capital stuff, and this is large and therefore reasonably easy to read. The smaller lines are in upper and lower. The cut is not a wonder, but it will catch the eye and while none of the type faces are pretty—they are substantial and legible. Sometimes an advertisement goes over because it has one big point of merit. This has no particular point, but it is a good thing to show your printer for general style.

P. T. A.
Ever Let Your Automobile?

Sometime when you want to make a big smash, try lettering the sides of your auto. If these pages help you why not send for a copy of PICTURE THEATRE ADVERTISING

Which gives you the foundation information about layout, lines, the lay out press work and all of the little points you need to know. It costs only $2 the copy, postpaid, and anyone of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 West avenue, New York City; Garrison building, Chicago, Ill., or Wright & Callender building, Los Angeles, Cal.

BENSON'S CARD PROGRAM

it on a card only 3 by 5 1/2 inches. He does it by carefully selecting his faces and making the titles a tribe larger than the other lines. He uses several styles of program, but his card type is, perhaps the best of the lot, for it covers a lot of ground in small compass and gives good results. There are few good small programs coming to this country, but this is the second time in two years that Benson has licked the printer, for he seems to be used on the Black circuit to sort of circulate around.
Ask "Tom" Branon

—of the ELTABRAN FILM CO., of Charlotte, N. C., why he bought the serial "THE INVISIBLE RAY." Ask him to tell you how he spent weeks of time and almost gave up hope until he saw "THE INVISIBLE RAY."

He knew that in his territory (one of the toughest in the country) he simply had to have a serial that would meet all comers. He realized that unless he had a genuine, dyed-in-the-wool winner he was up against it. And the very minute he saw the opening reel and the next ten reels he knew, as a showman, that with this superb thriller was a chance to smash competition and make a clean-up. And when he saw the screaming posters, lobby photos, heralds and advertising matter he planked down his coin immediately. That's—

Why he bought
"The Invisible Ray"

—and Mr. Tom Branon knows in his heart that if his exhibitors will use plenty of paper and follow the ready prepared advertising and exploitation as laid out completely in the smashing Advertising and Publicity campaign book they will clean up, for here is a book unlike anything ever issued for serials that guarantees exhibitors capacity for 15 weeks if they will only take advantage of what cost a fortune in money and weeks of time to prepare for them. NOW—

TO EXHIBITORS IN

N. Carolina, S. Carolina and Georgia

You can book "The Invisible Ray" Serial
Through the ELTABRAN FILM CO., Charlotte, N. C.

—and you can SEE the serial, the posters, the ready prepared ads, the exploitation, the original stunts and business-getting ideas before you book so that you will know exactly what kind of goods you're getting. You never had a greater serial ever offered to you. They don't make them any better. Ask Sam Zeirler or Bob Lynch or a dozen other Independents and they'll tell you the same thing. Don't waste time hunting for serials. Take our tip and wire your booking to the ELTABRAN FILM CO., and prepare for 15 weeks of capacity business.

Mr. Tom Branon
General Manager
Eltabran Film Co.
Charlotte, N. C.
George Beban Has Achieved His Ambition with Filming of "One Man in a Million"

Thanks God for George Beban" was the editorial greeting with which a San Diego, Cal., paper commented on a plea for better pictures made recently by a famous delineator of Italian characterizations of the stage and screen.

For many moons George Beban has exhibited the motion picture fraternity and the public in general to make, on the one hand, and to demand, on the other—better pictures.

Now Beban has made a picture. He was the author of the story, the director in the making, the star of the play and general supervisor of the make-up job, so that in the final analysis he will not pass the buck. The picture has been named "One Man in a Million."

Accompanied by his co-producer, Sol Lesser, and their personal representative, Maurice Meyers, Beban left Los Angeles recently for a stage tour of New York and the big city in general. In New York his objective, one of the strong influences that induced him to make the trip being the numerous invitations he received from all parts of the country to make his plea for better pictures. The majority of these invitations were sponsored by the Federation of Picture Circuits and the Women's Federated Clubs of America. Maurice Meyers has already arrived on Broadway and will handle the publicity campaign on behalf of "One Man in a Million."

On the trip from Los Angeles Lesser and Beban visited San Francisco, where they were the guests of Turner and Dahknen, First National franchise holders, and Beban attended a large -dinner at one of the famous roadhouses. At Seattle the tourists were entertained by the local franchise holders, and Beban left with an old-fashioned Italian dinner in the suburbs.

In these large centers Beban had in mind the possibilities of first releasing his picture through the medium of a road show with which he would travel and appear personally to bask in the glow of the opening and assist with the marketing and merchandising of the picture which would bring him onto the stage immediately following the close of the picture, attired as in his picture characterization. This was arranged this month that upon arrival in New York he will have signed contracts more than justifying his initiative.

Achieved Ambition

Discussing his production Beban claims he has "created a picture which will please the masses, the classes, the old and young. It is a photodrama which bears a message of hope, so woven in the fabric of the appealing story that one has absorbed the philosophy between smiles."

George Beban started work on "One Man in a Million" one year ago this month. "I have not rested a day in the years time consumed," he said. "I spent weeks in search of desirable locations and days were consumed in an endeavor to perfect interior settings. I am a firm believer in realism. Consequently it took much longer in many instances to make certain scenes because they were not faked. I rented an entire downtown building and its many employees for several scenes. Often I was obliged to leave the city for days at a time in search of authentic data for scenes. I spent many hours a week in the attempt to make the various characters life-like and to eliminate all suggestiveness of acting, and I found that in doing all these things three hundred and sixty-five days were not too much in which to film 'One Man in a Million.'"

Large Number of Circuit Films Shown in Omaha During "Movie Week"

More than thirty First National attractions were played at twelve theatres in Omaha, Neb., and adjacent territory during "Movie Week," November 7 to 14.

As soon as plans for a movie week were formulated General Manager C. E. Holah of the A. H. Blank Enterprises and of Associated First National Omaha Exchange conceived the idea of making a special First National week of the opportunity the projected movie festival would afford.

Further Mr. Holah devised the scheme of arranging for the publication of special suburban sections of the Omaha newspapers as a means of securing wide attention to the slogan "Go to Movies" and these supplements carried advertisements of all suburban houses during the movie week.

As a result the following theatres played First National attractions, namely: Rialto Theatre, Strand Theatre, Alhambra Theatre, Grand Theatre, Suburban Theatre, Robiff Theatre, Boulevard Theatre, Comfort Theatre, Maryland Theatre, Benalto Theatre and Strand Theatre of Council Bluffs, Ia.

Petition In Bankruptcy

An involuntary petition in bankruptcy has been filed in the United States District Court, New York City, against the Yankee Photoplay Corporation by David W. Kalin, representing "Babe" Ruth. He claims $35,000 due. Biograph is also a petitioner with a claim of $1,162 for studio rent.
Otis Skinner, in "Kismet" Good Subject for Keen and Dignified Exploitation

By EPES H. SARGENT

son beneath the waters of the pool in his own harem with the same infantile pleasure that a child finds in poking a goldfish around a bowl with a stick.

He Is a Fatalist

"Haji" is neither immoral nor immoral. He is a fatalist. What is written in the preserved tablets of the highest heaven, wherever has been written since the creation every minor act of the countless millions, that will come to pass.

Allah has willed that his ancient enemy shall come into his hands, and those hands close upon the skinny neck of the ancient Shiek. It is written in the Koran that blood shall alone for blood. His son has been killed. He slays without compunction the son of the Shiek.

This is the character you must sell to your patrons along with the tickets. You must bring them into the house knowing what they will see, or there is likely to be a sense of disappointment because the play is so unusual.

Sell them the idea first, and leave them free to enjoy the delicious deliciousness of the hero. "Haji" cannot be judged by Western standards. He is the very soul of the East.

Let it be your task to sell the idea fully, either in your press work, on your screen or in your house program. It would be a splendid thing to get someone who knows the story to give a five-minute talk along these lines at each performance the week preceding the play.

Do this and you will have sold something beside the beauty and magnificence of the production, but you must win your patrons to "Haji" before they come to see the pro-
duction if you would sell to the most last-
ing advantage.

Make a long campaign of this. A month before you show, get out a mounted 24-sheet in the lobby, if you have room, or in the auditorium. Have special reflectors to light the paper if you can. Frame in bunting or greens if you cannot afford molding, but molding will not cost much and can be used for other displays. Do not geld the frame. Paint it a dull finish in some neutral color.

About the same time announce through the paper and on the screen that you have booked the attraction. You will find it easy to sell your editor on extra stories for this, for he knows the star and his position on the speaking stage.

Don't tell yet just when you will show. If asked, say that the precise date has not been fixed.

Plenty of Press Work

Then start in to do press work on the lines indicated. Read the story and Mr. Weitzel's criticism. Read until you are enthused. If at all possible, see the play before you start in. You can then speak with greater conviction and enthusiasm. You will know for yourself what an unusual production it is.

About two weeks before the opening, put out a few 24-sheets on the boards and use others for cutouts. Get some smaller sheets and make cutouts of these as well. Get them into every window possible. Use only the head of "Haji." Center on the heads with the idea of making the char-
acter familiar and building up on the role.

Letter the base of these cutouts with such
lined as "Haji, the most engaging rogue in the world." "Haji, the beggar of Bag-
dad." "Haji, the man who killed with a laugh."

If anyone questions the spelling of the name, admit that it can also be spelled "Hajy." "Haggy" and "Hadji." All of these spellings are correct, just as there are half a hundred ways of spelling the name of Muhammad.

If you can get a tattered Arabic dress, send out a street beggar to solicit alms, with the phrase "Alms in the name of Allah" or "Come, buy a sheet of music." It will be a good scheme to or-
ganize some local drive, if possible, in conjunction with the papers, and announce that all collections will be turned over to the cause.

Otherwise announce that the collections will be turned over to local charities.

Let this beggar haunt your lobby at show-
(Continued on page 382)
WHAT YOU’LL SEE
in
"KISMET"
STARRING
OTIS SKINNER

The greatest actor of the American stage in his most popular and celebrated stage success.

One of the most noteworthy supporting casts ever assembled including Hamilton Revelle, Rosemary Theby, Herschell Mayall, Elinor Fair and Leon Bary.

A harem interior that has never been equaled on stage or screen and copied from the plans used in building a harem for a very wealthy Arab in Cairo.

Weird Oriental dances, sensuously alluring.

How the Caliph Abdullah, the youthful ruler of a big city, stole away from his palace and retainers, and found the girl of his choice in the poorest quarters of the city.

A series of bathing scenes in the harem in which Yvonne Gardelle and other world famous models, all noted for their symmetrical figures, contribute many interesting moments.

How a beggar in one day arose from poverty and rags to wealth and position only to have them dramatically swept away before sundown.

How the favorite wife of the Wazir of Bagdad fell in love with a beggar.

"Kismet"—the tale of Hajj the beggar, who dwelt in Bagdad in the first year of the reign of the Caliph Abdullah and begged upon the stone by the door of the Mosque of Carpenters, clad in filthy rags. It is a tale, wild, improbable, barbaric, romantic, full of childish simplicity and adult passions.

The Street of the Tailors, portraying the ancient method of selling goods of all sorts.

Hundreds of gorgeous robes and gowns designed especially for the production by a large staff of artists and designers assembled from different parts of the world.

The famous pool scene in the harem where Hajj, the beggar, finds his ancient enemy and fights and drowns him.

The interior of the Caliph’s palace—pronounced by critics the finest set of its kind ever built. This set is over 200 feet long and thousands of dollars were spent on the gorgeous decorations used in it.

A story brim full of color, drama, comedy, adventures, intrigue, fights, love-making, bewilderment and suspense.

A beggar who in a single day becomes a man of wealth and importance only to be dashed back again to his rags and begging.

A gorgeous royal wedding as they did it in Bagdad a thousand years ago.

A spectacular wedding procession at night through the picturesque winding streets of Bagdad.

A facsimile of ancient Bagdad covering many acres of ground built especially for this picture.
Scenes From "KISMET" Starring OTIS SKINNER
PATHE'S "THE RIDDLE: WOMAN" GETS ENTIRE PAGE IN NINETY-EIGHT SUNDAY NEWSPAPERS

GERALDINE FARRAR has supplied fresh proof of her marvelous versatility with results calculated to turn even the most expert and industrious of publicity men green with envy, according to Pathe, which relates that when the editor of the Newspaper Feature Service applied for material for a Sunday magazine page, the secretary promptly responded with something of which few live Sunday editors could afford to deprive themselves.

Then, it is further stated, the famous grand opera prima donna started off on her annual concert tour and, apparently, forgot all about it.

However, her secretary, who was left behind in charge of other affairs, suddenly found herself in the midst of a deluge of newspaper pages forwarded by a press clipping bureau. They were from Sunday newspapers published in different cities of the United States and Canada, all containing identical the same page: twenty-two pages of pictures and articles about Farrar and "The Riddle: Woman," and they kept coming.

Inquiry at the editorial rooms of the newspaper organization discovered that this Geraldine Farrar, "Riddle: Woman" page had been accepted for publication in a total of ninety-eight Sunday newspapers circulating throughout the United States and Canada. Without counting such big eastern cities as New York, Boston and Philadelphia, this means that the Farrar feature has been, or will be, taken by newspapers of at least 30,000 families. This is not an exaggerated estimate, it is said, because Sunday magazine sections seldom are issued by daily newspapers having a circulation of less than 25,000.

Compared with such results as this, even the most expert and best engineered "exploitation" of a star is money thrown away for the reason that "exploitation" bears the interested stamp of "exploiter," while a newspaper feature printed for its face value is recognized by every reader as disinterested and therefore 100 per cent influential. Besides, a well written and well edited page of the "Farrar" picture contains valuable informative matter, according to reports, for which it is preserved for future reference. The film is an Associated Exhibitors production.

Tie-up for "THE BLUE MOON"; SHOWMEN ARE PROFITING FROM SYNDICATING OF STORY

"No book," declares C. A. Stimson, general sales manager of the American Film Company, "has had such widespread publicity and popularity as "The Blue Moon," written by David Anderson. It is now running in syndicated serial form in about seven hundred newspapers scattered all over the country, being supplied in ready print or plate form by the Western Newspaper Union.

"Some conception of the ground covered, data from which exhibitors may draw their own conclusions, may be gathered from the following items taken at random from the lists of contracts with newspapers: twenty-one newspapers in and around the Cincinnati territory are running "The Blue Moon" in serial form; thirty in and around Des Moines; ninety-five in the Chicago territory; twenty in the Minneapolis district; eleven in the Philadelphia territory; five near Boston, Mass.; eleven in or near Oklahoma City; eleven in or near Kansas City; twenty-eight in the Wichita, Kansas, territory; twenty-nine in the Indianapolis territory; twenty-two in the Salt Lake, Utah, territory, twenty-four in and around Little Rock, Arkansas, etc., etc.

It is great aid to showmen.

"What this means is that the name of "The Blue Moon" has been well advertised and is familiar in ninety-five of these large cities as well as in the smaller towns surrounding them; and it may be taken for granted that everyone who reads this story in the papers will see it on the silver sheet. There is no question at all about this. Now all the exhibitors will have to do, if his theatre is in any district where the story is run, and if he is wise he will write in to the Pathe offices and get the facts on this — is to buy enough display space in the newspaper for the name of his theatre and the running dates.

"In addition to the newspaper story a large number of towns, from the Atlantic to the Pacific, are being acquainted with both the book and the author, as Mr. David Anderson is well-known as a lecturer and reader, and many of his readings are from "Blue Moon." This book, only a year on the market, has gone through several editions, being first published by Bobbs-Merrill, and now a popular American edition is being brought out simultaneously with the photonovel, and illustrated by stills from the play. Grosset & Dunlap are taking advantage of the opportunity for a screen tie-up in this last edition."

RAYE DEAN IS LEADING WOMAN FOR BERT LYTELL

Raye Dean has been engaged by Metro to play the principal feminine role in "A Message from Mars," the first Maxwell Karger production starring Bert Lytell, to be made any distributed by Metro. Miss Dean will play opposite Mr. Lytell in this picturization of the stage play by Richard Ganthoney that will be directed by Mr. Karger.

Miss Dean, who will portray the part of an English society girl, has had a screen career of only short duration. Like many other players in the same position, she comes to the screen by the way of the stage, for it was first as an actress in the legitimate and later as a featured dancer in the Coconut Grove and Century Theatre, that she scored the decided successes that led to her advent in pictures.

RED CROSS OFFICIAL PRAISES ROTHACKER'S WORK ON ITS FILM

Red Cross officials are counting largely on motion picture theatres to help make a success of the annual Roll Call, November 11 to 25.

A one-reel picture, "The Spirit of Progress," will play an important part in the campaign for funds with which to continue the Red Cross work. This film emphasizes that Red Cross work means when peace is signed. The picture will be distributed free from the Red Cross divisional headquarters.

W. C. Wardell, director of Red Cross motion picture activities, liked the Rothacker printing on this picture so well that the following resulted:

"We desire to express our appreciation of the efficient manner in which you have handled the printing of our Roll Call picture, 'The Spirit of Service.' We realized that only an organization such as yours could produce so large a number of prints with any assurance of uniform and prompt delivery. Please accept our thanks for the service rendered."

SCHABLE TO PLAY LEAD

Robert Schable, well known stage director for Ethel Barrymore, John Drew, Frohman, and others, and an actor of highest ability, has been engaged to play the heavy lead in George D. Baker's first independent production, entitled "Temple Dust."

Schable's most recent Broadway appearance was in George Fitzmaurice's "On with the Dance," his individual work winning the approval of the critics, who heretofore had known this versatile artist chiefly as a director and for his work in "The Firing Line" with Irene Castle, "The Stolen Kiss" with Constance Binney, "On with the Dance," a George Fitzmaurice production, and others. His latest picture is "The Romantic Adventures" with Dorothy Dalton, shortly to be released.

BURNS FORMS COMPANY

Sammy Burns, comedian, has been formed in New York with a capitalization of $100,000. Sammy Burns, president of the company, announces he is in no way associated with the Motion Picture Producing Company of America or Johnson & Hopkins Company.

The new organization will manufacture two-reel comedies only.
Mayflower's Booking Scheme Works  
Out Well, Exhibitors Paying Well for Films Given Them "In Trust"

When the announcement was made to the trade a few weeks ago, that the Mayflower Booking Corporation intended to allow exhibitors to play its special productions released through Realart and then pay for their pictures afterward, on the basis of what they thought the pictures were worth, a great guffaw went up from a few of the "wise ones" and many made that Mayflower would "lose its shirt."

"The project was hailed by many as the most radical and foolhardily ever attempted," ex-John W. McKay, general manager of Mayflower, "because it was pointed out that we were placing ourselves entirely at the mercy of the exhibitor who would take every possible advantage of us, and to use the trade expression, 'gyp us to a fare-you-well.'"

But past experience with exhibitors, Mr. McKay explained, had convinced him that the blanket statement, used all too frequently, that picture theatre owners and managers could not be expected to play fair, was the basest sort of libel. Therefore, backed with a knowledge that gave him faith, he sanctioned the "pay and then play plan," and is now convinced that his company would get a square deal.

Stimulant to Bookings

The plan has now been in effect long enough to see how it is working, and both Mayflower and Realart officials state that it has been a greater success than any of them had anticipated.

"During the first week," said Mr. McKay, "this project stimulated our bookings through the entire circuit; and the second week the booking indicator registered 200 per cent. higher than under the old established method of booking. Although third and fourth weeks are not yet available, there is every reason to believe that the trend will be upward."

"Of course results from the first of the play date were not promising. Could fair play be expected from the exhibitors? Would they, after getting the picture for nothing or almost nothing, as is being done, pay the profit they reaped? The answer came in the form of letters to Realart enclosing fat rental checks, proving conclusively that the proverbial 'gypus to a fare-you-well' is the most successful marketing methods ever devised."

The most striking feature of the whole plan, says Mr. McKay, is the fact that it proves exhibitors are men of honor and integrity that they have the best interests of the film industry at heart.

Never at Disadvantage

The point in the whole plan that appeals most to an exhibitor is the fact that he is never at a disadvantage. In taking pictures on a flat rental basis the theatre owner must pay the fixed price regardless of the amount earned. If it rains for a week, or if the circus comes to town, or a new skating rink opens, or any of a thousand other things happen to cut into the attendance, he is expected to pay his rental cost regardless. But under the "pay after you play plan" the producer and distributor are gambling right along with the exhibitor. The flatness of this spirit, according to both Mayflower and Realart officials, has aroused an equally magnanimous feeling on the part of picture owners.

Realizing, too, that the profits are going to be entirely what they make them, the exhibitor is more inclined to advertise his show, hoping to make extra money, thus running up the total of ticket sales.

The lively interest shown in this proposition by exhibitors has resulted in bookings on a much wider scale than may have been thought possible. In fact, Mayflower had ever before heard of—houses in towns of, say, 350 population. All of which means that the purpose of the campaign is being fulfilled, and that it will be good for Realart and Mayflower and open for their productions a much wider field.

Must Take All of Series

The policy of fairness adopted by the exhibitors, according to Mr. McKay, that they see in this new booking plan a possibility for establishing an entirely new system of marketing pictures—one that will be more advantageous to them than any method yet suggested. Theatre owners, therefore, are as anxious for the "pay after you play plan" to succeed as are the distributor and the producer.

The pictures that are available under this arrangement are Allan Dwan's "Soldiers of Fortune" and "The Luck of the Irish," Emile Chautard's "Mystery of the Yellow Room," R. T. Dwan's "Mammy," and Charles Miller's "The Law of the Yukon." The only stipulation in connection with the booking of the pictures is that if one is booked, all of them or any combination of them, must be taken. No advance is asked and no settlement made until the close of the showing. Then the exhibitor pays whatever rental he considers fair, based on his box office receipts.

"Behold My Wife" and "Sins of Rosanne" Were Released by Paramount November 7


One of the most conspicuous features of "Behold My Wife," which was commented upon strongly by the critics during the picture's successive pre-release engagements at the Rivoli and Rialto theatres, is the excellence of its cast. Heading the list of players is Milton Sills. Playing opposite him is Mabel Juleene Scott. In a role almost equally important is Elliott Dexter, former leading man in the productions of Cecil B. DeMille. Then there is Ann Forrest, Winter Hall, Maude Wayne, Helen Dunbar, Fred Huntley, Jane Wolfe, Mark Fenton and F. Templar-Powell.

Marries Indian Girl

Frank Condon scenarized the story, the center of which is an Indian girl and an aristocratic young Englishman who marries her after his fiancée in England has "thrown him over," largely through the efforts of his father. In order to humiliate them, he sends them his redskin bride. Then he proceeds to go to the devil in his own way. However, dramatic events bring about a transformation of the girl into a beautiful, cultured woman and they are finally brought together again.

In "Sins of Rosanne," Ethel Clayton is presented in a highly dramatic role. The scenario was written by Mary H. O'Connor.

Honolulu Pines for Wines and Harding, Vote Shows

There comes from Honolulu in the form of a letter from J. C. Cohen, president of the Consolidate Amusement Company, Ltd., an interesting addendum to results already announced in American's recent motion picture theatres straw ballot. Though arriving too late to be included in the final figures, Mr. Cohen's letter throws an interesting light on enthusiasm with which the chain of theatres of which he is president, carried the project through in Hawaii.

Mostly Honolulu pines for the cup that cheers and plus. It has voted 13,406 to 3,991 in favor of light wines and 12,208 for Harding versus 4,635 Cox. Female suffrage is approved by 14,927 to 1,886, while the League of Nations wins out 11,208 to 4,003.

"This is some Republican town," annotates Mr. Cohen, and "you will observe from the figures that the voters are thoroughly rational."

The Consolidate Amusement Company operates Ye Liberty, Bijou, Empire, Hawaii and New Palama theatres and is affiliated with theatres in Australia, Japan, China and the Philippines.

New Company Takes Beverly

Though retaining the name of the Beverly Amusement Company, the Beverly Theatre, 115 Church street, Brooklyn, has changed hands. The corporation are Jacob Beer, president, and Samuel Pensak, treasurer. Associated with them are Mestra, Elias Beer and Harry Pensak. J. K. Kramer retains his office as secretary, and the managerial and house staff will remain intact.

The house is undergoing extensive alterations.

"The BROADWAY BUBBLE---
Vitagraph"

HERE'S Corinne Griffith again—this time in a dual role. Both of her are very beautiful, naive, and historically competent. Her story? A good one; with opportunities to show Broadway in its various moods, a bit of theatrical life, and a slice of dramatic drama that is absorbing and real. Corinne and her daughter both have the month's best optical moment. There is nothing more enchanting, more new, more charming and more modest than Miss Griffith—a sort of young Edith Head of the folded century. There's some double-exposure to make the bow-does-the-bow thing up and look like a masterpiece; good acting by Joe King, and a gown designed of flowers that is absorbing and real. Another scene is undoubtedly is George Surgen's direction is sensible and at times inspired. He uses the Great White Way itself for his chief "location." Most women will want to see it; and they may safely bring their husbands with them.

December, 1920

Photoplay Magazine

November 20, 1920
MOVING PICTURE WORLD

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New York Alderman Tells Advertisers
Films Can Be Used to Purge Politics

A t the weekly luncheon of the Associated Motion Picture Advertisers, held at the Cafe Boulevard, New York, November 4, F. H. La Guardia, president of the board of aldermen of New York and formerly a congressional representative, was the honored guest and featured speaker.

Mr. La Guardia stripped politics of all its false pretenses and held each one up for inspection before the assembled A. M. P. A. members, that they might become familiar with the municipal problems of public concern. He said the fault of our government lay not with the system of government, but with the voters themselves, because they did not concern themselves with it. The solution of it all is to put business men into politics and thus eliminate professional politicians and incompetent office holders, of which there are many. In other words, let voters show a little concern and make themselves felt in the government.

Films Can Purge Politics

He expressed the belief that motion pictures can be used as the greatest medium of purging politics.

"For example," he said, "one motion picture in two weeks would eliminate any possibility of a repeal of the direct primary law by pointing out the evils of boss controlled conventions, framed slates, back-room caucuses and boss manipulations."

The necessity of the publication of budgets could be clearly shown and the people could be made familiar with the need of established bulletins and public record of expenditures for systems of various sorts and the benefits to be derived, such as New York's wonderful water system, sewers and many other improvements.

One of the A. M. P. A. members asked Mr. La Guardia if he would consent to tell the National Association of the Motion Picture Industry about the power of the screen in civic and national affairs and Mr. La Guardia said he would be happy to do so.

An appeal was made to the A. M. P. A. members on behalf of the National Disabled Soldiers' League by Arthur T. Schmidt, secretary of that organization. A benefit will be given by the league for the benefit of its disabled members at the Schubert Theatre in New York on Sunday evening, November 14. By a unanimous vote the following members were added to the A. M. P. A. roster: Tamara Lane, Selznick; Howard Dietz, Goldwyn, and Harmon Yaffa, Artcraft Service.

Capitol Theatre Had a Special Program
Prepared to Commemorate Armistice Week

S. L. ROTHAPEL prepared a special program to mark the celebration of Armistice Week at the Capitol Theatre. In the program announced by Managing Director Rober, Mr. Rotherapd had arranged a section which included special musical numbers composed and arranged for the occasion, and a special selection of appropriate film offerings prepared and arranged for the celebration and receiving their first showing.

There were excerpts from the "Pageant of Victory" which was London's great welcome to the heroes who fought and won July 19, 1919. There also was a beautiful presentation of "Rhyme" the shattered and immortal run. Another scene depicted "Where Poppies Bloom," which showed the last resting place of the heroes.

The latest Goldwyn production, "The Branding Iron," the story dramatized from the novel by Kathryn Newlin Burt, was the feature which marked the second section of the program. Under the direction of Reginald Barker the excellent cast which includes Barbara Castleton, James Kirkwood, Sydney Ainsworth, John Carver, Richard Thayer and Albert Roscoe gave to the love theme and dramatic situations a thrilling realism, it is said.

Joan Carver, a young girl imprisoned in a lonely cabin in the mountains of Wyoming by a hooligan crazed father finds her opportunity to make a dash for freedom when her father leaves the only door to the cabin unlocked.

What happened to the girl was unfolded with skill and a telling dramatic effect, it is stated. Swiftly swirling snowstorms, hard hits and troubled hearts all played a part in the story, which ends with the triumph of honest, simple love.

The Prizma Comedy Review which is a film novelty in cartoon work was an amusing and clever interpolation, according to reports.

An edition of the Capitol News selected from a standpoint of interest and enter-
Announcement of Pathe News Anniversary
Brings Avalanche of Congratulations

Exhibitors from All Parts of the Country Write Home Office and Tell Enthusiastically of Their Ten-Year Association with Company, and Their Faith in Its Future

THAT the consistent effort of the Pathé News, to give its subscribers the “real news first” through the ten years of its existence has been thoroughly appreciated by its readers, is evidenced by the avalanche of congratulations following the announcement of the tenth anniversary of this news reel.

From all parts of the country have come these spontaneous acknowledgments. The most gratifying expressions of faith have come from exhibitors who for five years or longer, have been steadfast users of this subject.

Typical of these statements is one from S. L. Rothenariel, of the Capitol, New York, who writes: "For many years I have used the Pathé Weekly, and the Pathé News, and its reliability, authenticity, and general good taste make it a most desirable and interesting publication. I could not think of running any presentation without subscribing to this most worthy screen periodical."

Noted with Delight

Jules E. Mastbaum, president of the Stanley Company, Philadelphia, is another exhibitor of the Pathé News, and he says: "I have watched the growth of 'Pathé News' with real interest and I have noted with delight that the instinct for news, and the interest in the front foot of the film you present in this up to the minute assembly of most important happenings.

Since the first issue of the Pathé News, it has been an integral part of the theatres owned by Carr and Schad in Reading, Pa. In commenting upon this fact, A. J. Schad, manager of the organization, wrote: "Ten Years ago when the first Pathé Weekly was produced, we realized that it would be a big feature. We booked it, and have shown it on our screen ever since then. It proved to be a big feature and it has continued to this day, in such succeeding numbers."

A Veteran User

Another veteran user of Pathe News is Montgomery. 7 Moses, manager of the Taylor Opera House and Trenton, Trenton, N. J., and here is what he says about it: "It affords me great pleasure to state that Pathe News without a doubt has increased my business, in my opinion, the best news service on the screen today. I would not substitute any other for it and I have been using the same for the past six or seven years."

George M. Fenberg, manager of the Auditorium and Alhambra theatres in Newark, Ohio, says that "I have been using Pathe News for five years and have run the two issues weekly since the News became a bi-weekly publication, and can truthfully say, I think that it will be the best news weekly in the market."

J. W. Brandon, of Brandon and Bradbury, who operate the Lyric theatre, one of the largest of the city, which includes the Bunny, Majestic, Olympia, Olympic, Morris Garden, and Van Kelton Stadium, states: "We have been a patron of Pathe News for a long time and hope to be until you celebrate another tenth anniversary. Our program would be incomplete without Pathe News. Our patrons share our opinion."

High Standard

J. G. Meyer of the Excel Amusement Company, operating theatres in Williamsport, Milton, Jersey Shore and Canton, Pa., has used the Pathe News, and this is what he says about it: "We are more than pleased to state that we have been a constant user of Pathe News for seven years. We have also used every other news weekly, which was issued in this time and on the occasion of your tenth anniversary we are pleased to note that no news ever reached the high standard of Pathe."

George Freeman of the Orpheum, Jersey City, wired his congratulations, saying: "Congratulations on the Tenth Anniversary of Pathé News. It has been a feature in my house for five years. This special volume is always a pleasure to do business with."

A more note is struck by E. G. Bookless, of the Valentine Playhouse, Canton, Ohio, who tells of his experience with Pathe News thus: "We have shown your news always. Other news service has been offered to us for a great deal less money than we are paying you, but your news and your fair treatment has won a home for Pathe in the Valentine Playhouse."

The small town exhibitor, as represented by O. W. Simonds, of the Star, North Redwood, Minn., says this of Pathe News: "There is only one real news and that's Pathe News. Can only say that I cannot get along without it; and I hope that I may be able to assist you celebrate your tenth anniversary."

"Over the Hill," Fox Film, Moved to Lyric Theatre

While moving in its appeal to the human heart, "Over the Hill," the William Fox special production which has played to constantly crowded houses since its premiere at the Astor Theatre in New York on September 17, has been moving also in another way—in its search for a permanent location among the Broadway playhouses. The move took place on November 7, from the Central Theatre to the Lyric Theatre—where, according to the Fox officials, the lease assures a long and uninterrupted run.

"Over the Hill" has had an extraordinarily successful career since making its bid for Broadway patronage. But it has been kept constantly hunting new quarters. Following its hearty welcome by press, pulp and public at the Astor Theatre, it was served notice that another attraction, holding a prior lease, must move in. The Fox production, therefore, moved out to the Nora Bayes Theatre. After the Nora Bayes Theatre, it packed up and hied to the Central Theatre—also in the heart of the Broadway Triangle. And the last week it was again compelled to move, but convinced that it had scarcely begun its life of Broadway prosperity, Mr. Fox quickly fixed the problem by securing a lease at the Lyric.

"Babe" Ruth Appeals

The Appellate Division of the New York Supreme Court has heard argument on the appeal of "Babe" Ruth from an order of Justice Charles L. Guy refusing Ruth's application for an injunction restraining the Educational Films Corporation, B. S. Moss Theatrical Enterprises, Inc., and others from exhibiting "Babe" Ruth. How He Knocks His Home Runs, "Babe" Ruth is also suing the defendants for $10,000 damages.
Bryant Washburn Returns from London; “Bobbies” Helped Him Get Atmosphere

Mr. and Mrs. Bryant Washburn of Hollywood, who have been in London for five months, returned to New York on Wednesday, November 3, and stopped at the Hotel Astor for a week prior to returning to California.

While in London Mr. Washburn made his first independent picture for the Screenplay Pictures Corporation, "The Road to London," which he hopes will be released by the first of the new year. This playphoto includes many of the most famous scenes in and near London, Westminster Abbey, Windsor Castle, Maiden Head, River Thames, Rotten Row, Strand and Piccadilly.

Mr. Washburn in an interview here said that he was given every assistance by the English police; at times they would hold up traffic again and again when they knew he wanted to take a street scene. His company was made up entirely of English people, he himself being the only American in the picture. Miss Joan Morgan, who plays opposite Mr. Washburn, is a very handsome English girl 16 years of age, whose family is prominent in business and social affairs in London. Miss Morgan was offered every inducement to come to America to continue with the Washburn pictures, but her father insisted upon her completing her education in England before taking up the screen permanently.

Mr. Washburn says that out of 100 pictures presented in English theatres, 99 are American productions. Lee Ochs, president of the Screenplay Productions; Gene Nuliv, who directed "The Road to London," and others of the producing staff, returned to America with him. Mr. and Mrs. Washburn left for Chicago on Saturday, November 6, where they will visit relatives for a day or two and then hasten to their Hollywood home and their two children awaiting them.

“The Road of Ambition,” Selznick Film Will Follow “The Chicken in the Case”

Exhibitors who book “The Road of Ambition,” Selznick Picture starring Conway Tearle, will have the opportunity to show their patrons genuine Grecian dancing, according to an announcement which also carries the information that Mary Wells, Florence Kraemer, Jean Dorray and Marcia Joy, exponents of the Grecian dance in vaudeville, have been engaged for several important scenes of the production.

One of the scenes in which the Grecian dancers appear is a ball room, the set of which occupied the whole of one of the big Fort Lee stages. An idea of the magnitude of the ball may be gained from the fact that more than 100 extras were used as the “mob” while the cameras were grinding away. The rehearsals of this scene alone took up the period of several days. One of the Grecian dancers remarked that she had danced as many miles during rehearsals as she had during her entire career upon the vaudeville stage. William P. S. Earle is director.

Story by Elaine Sterne

The production was prepared for the screen by Lewis Allen Browne from a story by Elaine Sterne. It presents Conway Tearle as foreman of a steel manufacturing concern. Through the invention of a process that makes for a better grade of steel he becomes a wealthy man, and coincidently climbs the social ladder. However, his wealth stands between him and the girl of his heart.

How all this is worked out to a happy solution forms the keynote of what is declared to be one of the strongest stories Tearle has had.

Florence Dixon, whose face appears on Coca-Cola posters, is leading woman. This is her first appearance in a Selznick production. Florence Billings is another member of the cast who has a prominent part. Other members of the cast include Gladden James, Tom Brooks, Tom McGuire and Adolf Milar.

Many of the exterior “shots” of the picture were secured at Smithtown, L. I., a fashionable suburban town. In striking contrast are the steel mill scenes. These were “shot” in a Pennsylvania mill working full blast.

“The Road of Ambition,” will be released after January 1, 1921. It follows “The Chicken in the Case.”

Baker Favors Paying Royalties to Authors

George D. Baker is one of the few directors who do not believe there is a shortage of good screen stories. Speaking of this phase of the motion picture industry, Mr. Baker declares: “Since my entry into the picture field twelve years ago I have had it impressed upon me by my fellow directors and managers that the hardest thing to supply was good scenario material. Personally I have never found that such a condition existed. It is my experience that there are as many good stories unproduced as those few masterpieces that have found their way to the silver screen.

“I believe that the main reason for this so-called shortage is caused by a deplorable lack of men who know a good screen story when they read it. The weakest link in the industry is the inexpert ability of the alleged scenario editors who are empowered to select plots for motion picture use. The legitimate stage producers have no trouble in getting good plays and if the picture producers are hard up for the better grade of story material why don’t they announce that they will pay the authors a definite royalty on each story accepted.

“Such an arrangement would be a decided step forward as much as when an author knows that his remuneration depends solely upon the worth of his story, he will not attempt to write anything but the best and will not content himself with submitting mediocre material such as is done at the present time. As an indication of the fact that excellent stories are available, before starting the present George G. Baker Production it took exactly a week’s time to find "Temple Dusk" by Calvin Johnston which in my opinion is one of the greatest stories that I have ever produced in motion picture form. The fact that Mr. Johnston was an unknown author did not stand in the way of selling his story. We were not interested in buying a name, but were interested in acquiring a splendid story.
Robertson-Cole Issues Press Book for

Robertson-Cole's publicity department have been very successful, it is said, with the press and campaign book for "A Slave of Vanity," starring Pauline Frederick. This attraction is the first of Miss Frederick's pictures for this distributing company, and one of its big attractions of the year. Every aid to the exhibitor is given in the press book, which is well made, as well as practical, numbers of Robertson-Cole's series.

With it at hand the exhibitor has only to follow the directions, and the picture's publicity becomes an easy matter, it is stated.

The front cover can be made part of a novel lobby display. It has a beautiful color scheme of black, green and faint tan with a design showing peacocks as a light background. A picture of Miss Frederick in evening dress occupies a panel the length of the page.

Insert of Star

Inside is an insert of the star which can be detached and used for another lobby display. Beneath this is a table of contents denoting the position of the new Robertson-Cole accessories. On page three there is a selling talk by A. S. Kirkpatrick, vice-president and general manager of the organization. Lobby displays and a complete list of accessories with this picture occupy the next page. Following that is a page called "What You'll See," sketching in carefully chosen words the "high points" of the story. The following page is devoted to Pauline Frederick, and sketches her career.

Miss Frederick's picture cast are pictured on the following page. The support includes Nigel Barrie, Willard Louis, Daisy Robinson, Ruth Handforth, Howard Gaye, Marion Briggs and Austin Hoyt. Program aids are found on the next page where also are given various catch lines and short teaser stories. A musical setting by James C. Bradford occupies the following page.

Show Impressive Scenes

The center two pages of the book show the most impressive ones of the picture. The following three pages are devoted to display advertisement of various sorts and sizes, combining art material, which is furnished by Robertson-Cole, with type. "Catch Lines" is another page offering in sharp, brief fashion, the best points of "A Slave of Vanity" for use in advertisements. Following this, is an exploitation department of three pages covering teaser advertisements, a contest in which an exhibitor can interest amateur and professional artists, a discussion of the proper use of accessories, a commercial tie-up campaign, an elaborate prologue plan and many other means of attracting attention.

Tipped in at the back of the book is an eight page publicity section containing many stories of various sizes prepared with the needs of newspaper men and various sizes in view. Beneath this are illustrations of the Robertson-Cole program heralds, a new accessory idea and the exhibitor. On the back of the press book are pictured the various posters for use in out-door and lobby advertisements.

13 New Firms Incorporated in New York to Enter the Motion Picture Business

Thirteen companies have incorporated in New York during the last week or ten days to enter the motion picture business. They are: Sunshine Pictures Corporation, New York, $100,000, Winfield F. Kelly, Nat Dorr; Julian Pictures Corporation, New York, $50,000, Charles M. Jawitz, Harry Levine, S. E. Ginsburg; the Friars Photoplay Company, New York, Miss Fenisc E. Elia, Julius Kender, Hazel Palmer; H. H. Wentworth, Inc, New York, $2,000, Harry H. Wentworth, Leopold Friedman, Matie Hammerstein; Parrot Films, Inc., New York, $10,500, Henry Huber, J. J. McNevin, William Lewin; Fulton Films, Inc., New York, $4,000, Hugo Malenbath, Nathan and Frank Goodman.

Marguerite Clark Productions, New York, $20,000, Cora Clark, Mary Lane, William L. Payne; Ferguson-Murray Amusement Co., New York, $1,000, David Ferguson, Lester W. Murray, Monroe M. Goldstein; Mt. Morris Theatre, New York, $75,000, A. J. Halpin, Rose Blumstein, Sam Adler; Yonkers Orpheum Theatre Corporation, New York, $30,000, David G. Griffin, Irving Jacobson, C. I. Johnson; Corles Film Corporation, New York, $2,000, Marie Lewis, Aaron Corn, William G. Smith; Coscadar Film Productions, Syracuse, $1,000,000, W. Henry Allen, J. S. Stryn, Syracuse, Benjamin J. Bishop, New York; Sammy Burns Comedies, New York, $100,000, Sammy Burns, Benjamin Berk, Morris Merlise.

The Press Agent Wins

The press agent whose unceasing search for publicity makes him more of an Anawis than Sapphira was—and aren't women generally awarded the platinum ear trumpet?—will weep over lost opportunities when he reads this stranger than fiction tale.

It was in Los Angeles, home of film folk and profiteers, that an unnamed special deputy sheriff witnessed the single reel comedy of the Reelcraft Pictures Corporation titled "The Water Plug," starring Billy Irancy. He got from it an idea of how to make some easy money and being short of cash he approached an automobile standing by a fire plug on South Broadway, flashed his deputy's star and snapped out: "Can't park by this fire plug. You're fined $10. Pay it now or I'll have to lock you up until time for court!"

That was all according to the screen comedy but—
A hand reached out of the auto and yanked the special deputy aboard.
Three minutes later he was landed before Sheriff Sweeney. There was considerable said and the deputy went away without his star. Sweeney says the deputy's eyes must have been weak, "because the guys he tried to touch were police detectives."

It's all true, and yet how much chance would a press agent have of putting over the story? Well, now, come to think of it, while it did get in the Los Angeles Examiner of September 12 without mention of Reelcraft, here it is—"with. Beats all!"

Higher Prices Paid for American's "The Gamesters"

Exhibitors in all parts of the country are quoted as enthusiastic in their endorsement of "The Gamesters" in which Margarita Fisher is the featured artist. The realism and vivid action in this photoplay surpasses any of her previous productions, and she makes the most of excellent opportunities for strong, dramatic action and for appearing in some beautiful gowns. It is said that Margarita Fisher reaches the pinnacle of her screen career in this late American release. A well-balanced cast, which includes Howard Mack and L. C. Shumway supports Miss Fisher in this dramatic story.

Exhibitors are paying higher prices for this picture than for any previous production, and reports received by the company show that they are playing to stand-up houses.

Among the bookings just received are the Jap Gardens of New York City, the York Theatre of Chattanooga, Tenn., the Elite Theatre, Kalamazoo, Mich., and the Strand of Rochester, N. Y.

Syracuse Inspires New England

The New England States are about to follow a plan which has worked out most successfully in Syracuse, N. Y. In presenting motion pictures that will not bring about any criticism on the part of an audience. Walter W. Nicholson, commissioner of public safety in that city, recently spoke in New England at a conference of city officials and at that time outlined the plan which has been working out most favorably in his city and which has now been adopted throughout the New England States.

Pictures which might be criticised are first shown to Commissioner Nicholson and those which do not meet his approval are not shown.

Godfrey Building, New York

The World's Largest Film Building—17 Stories

High—160,000 Sq. Feet—is EXCLUSIVELY

SIMPLEX!!
Selznick Takes Over Peerless Studio; Work on Plans for Long Island Plant

A NOTHER unit was added recently to the Selznick Fort Lee production activities when Myron Selznick, president of Selznick Pictures Corporation, took over the Peerless studio on a long term lease. The studio will in the future be known as the Selznick-Peerless studio and will be operated in conjunction with two other Selznick production units at Fort Lee, the Selznick-Universal and the Selznick-Paragon studios.

The acquisition of the Peerless studio adds a third more stage room to the working space of the Selznick organization. Three companies can work comfortably on the stages of the Peerless studios, three more are comfortably accommodated by the Paragon studio. Thus nine or ten companies can work simultaneously on Selznick productions.

Although Mr. Selznick recently signed the lease for the Peerless studio, it will not be possible for the Selznick companies to work there until after December 1. The present lease, which expires at that time, is held by the Ziegfeld Productions Company, which is producing pictures under the direction of Emile Chautard.

Four Selznick's companies are now working at the Selznick-Universal and Selznick-Paragon studios. William P. S. Earle is directing Elaine Hammerstein in "Poor Dear Margaret Kirby," a Kathleen Norris story, at the Selznick-Universal, and Hobart Hen-ley is directing Conway Tearle in a picture as yet unnamed. The stages at the Selznick-Paragon studios are occupied with sets for a forthcoming Owen Moore picture under the direction of Victor Heerman, "The Chicken in the Case," and a Eugene O'Brien production under the working title of "Regret," being directed by Alan Crosland.

Owing to the fact that Zena Keefe will shortly begin a new production, and Ralph Ince will soon start work on a Ralph Ince special for Selznick, Mr. Selznick deemed it advisable to procure more studio space. In addition to these productions arrangements are being made to film several other special productions. It is expected that within a month eight or nine companies will be in full swing at the Selznick Fort Lee studios.

Meanwhile work is progressing on the plans for the new Selznick studio in Long Island City. While no definite date has been set, it is believed the excavation for the Long Island City studios will be started early next spring.

Marcus Loew Again Declares Himself an Exhibitor, First, Last and Always

MARCUS LOEW, on a tour of inspection of the studios of Metro Pictures Corporation in Hollywood, again made the specific assertion that he is an exhibitor first, last and all the time. This is the capacity in which Mr. Loew wishes to be identified. His heavy interest in Metro, he maintains, has not converted him into a producer nor weaned him away from his own chosen field as a purveyor of entertainment.

Although Mr. Loew spent a week familiarizing himself with the big productions now being filmed at Metro's Pacific Coast studios, he viewed them solely from the standpoint of the exhibitor. Mr. Loew reiterated his position as an exhibitor at the beginning of his tour of the studios. At the conclusion of his week's visit to the big Metro establishment, he planned to return to New York, stopping en route at San Francisco, Denver, Chicago and other cities in which he has interests. Although Mr. Loew has twenty-seven new theatres, either in operation now or about to be opened, they are situated in the big centers only and in no instance has any one of them been opened in competition with a small exhibitor, he said.

Must Have Quality Pictures

"I am an exhibitor myself and look at the amusement business through the eyes of the exhibitor," he said. "Wherever I have opened houses it has been to offer a new class of entertainment, or because the ownership of houses by producing organizations has handicapped the distribution of Metro features.

"My sole desire, so far as Metro pictures are concerned, is to turn out the highest quality of pictures that can be made. I must have quality pictures for my own houses and other exhibitors want the same kind of attractions. I am co-operating with other theatre owners in every move that promises to improve the quality of productions placed on the market."

"Right now I am interested in developing the production of musical scores to accompany all of our pictures, There is no denying that this feature of picture-making has not been studied as carefully as it should have been.

Wants Musical Library

"I have already established a musical library for the use of the exhibitor and plans are under way through which we hope to acquire the services of some of the greatest composers of music in America. There is no reason why we shouldn't have the best talent in the world for our scores. If exhibitors will co-operate in the use of this service, the cost will be little or nothing as compared to the tremendous value to be derived in return."

"At present I am so enthusiastic about the biggest picture I ever have seen that I can talk of nothing else. Of course I mean 'The Four Horsemen of the Apocalypse.' I am not without knowledge of picture making, but I am astounded to learn how big a thing is being done here. Just to know that Vicente Blasco Ibánez, the celebrated novelist, who wrote this sensational book has approved of all the early scenes he has seen, is an evidence of the care with which the picture is being made."
Vitagraph Purchases Rights to Popular
David Belasco Play “Heart of Maryland”

T HE HEART OF MARYLAND,” the famous play by David Belasco in which Mrs. Leslie Carter and an all-star supporting company made a big success nearly twenty-five years ago, has been acquired by Vitagraph and already work has been begun in the production with Catherine Calvert in the title role. Announcement of the acquisition of the play was made by Albert E. Smith, president of Vitagraph with the statement that no cost or time would be spared to make the screen version of the play as notable on the screen as it was on the stage. It will be directed by Tom Terriss and presented as a Tom Terriss Production.

Famous Stage Play
The strength of “The Heart of Maryland,” and the confidence of the author and producer in its success is evidenced by the cast that appeared in the original production at the Herald Square Theatre nearly twenty-five years ago.

It was the day before the so-called “all star cast,” but might well have been so designed. In addition to Mrs. Carter in the title role the cast included several of the foremost players of the day and others who have since won fame on the stage. Among others, Mrs. Carter’s supporting cast included the late Maurice Barrymore, who played opposite the star, and who was succeeded near the end of the long run by the late Herbert Kecey; John E. Kellere, Frank Mordaunt, Cyritt Scott, succeeded later by Grant Stewart, Edward J. Morgan, succeeded later by Norval Crossberry and E. O. Heggan; Wilber Weaver, Jr. Odell Williams, Georgia Busby, Helen Tracy and Angela McCaul.

Catherine Calvert in Title Role
Quite as notable is the cast engaged for Vitagraph’s screen production of “The Heart of Maryland.” Catherine Calvert will be seen in the title role made famous by Mrs. Carter, which, by coincidence is Maryland Calvert. Crane Wilbur will play opposite Miss Calvert as Alan Kendrick, the role originated by Maurice Barrymore and among others in the well-balanced cast are Felix Kremsb, William Collier, Jr., Ben Lyon, Bernard Siegel, Henry Hallam, Warner Richmond, Arthur Earl, Victoria White, Marguerite Sanchez and Jane Jennings.

William B. Courtney made the screen version of the play from the original script.

Splendid Opportunities
“The Heart of Maryland” presents splendid opportunities for massive sets and spectacular outdoor scenes, of which Mr. Terriss will take every advantage. Every costume and every bit of scenery will be made faithful to the period. The heart of Maryland was the heart of the woman, Marion Calvert, not that of the state, but the action takes place in Maryland and to insure proper atmosphere and accurate scenery and settings most of the production will be filmed in the Southern state. Mr. Terriss, with his staff and the entire company, are already are in the South.

Karger Makes Opening Scene of New Lytell Picture “A Message from Mars” in Big Set

CAMERA work on “A Message from Mars,” the Maxwell Karger screen production of the successful stage play by Richard Garnhoney, starring Bert Lytell, has been started at Metro’s New York studios on West Sixty-first street. The opening scenes of the picture, the first of the series to be personally directed by Mr. Karger, are laid in the Astronomers’ Club in London, and the settings as such are a marvel of handsome interiors.

Jacobean in character, the walls of the club’s luxurious interior are wainscoted to the raftered ceilings, and massive fire-places occupy corners of the rooms where the members of the Astronomers’ Club are seen engaged in scientific discussion. It is to this atmosphere and place, in the story of “A Message from Mars,” that Horace Parker, the principal character, goes at the opening of the picture to indulge in his favorable hobby, that of astronomy.

Start Foundation for Addition to Fox Studio

The story thereafter in detail concerns the unflinching loyalty of Parker’s intimate domestic life which disclosed him as a young, unrelieved self-centeredness, to whom in a dream a messenger from the planet Mars is sent bent upon the mission of curing Parker of his self-centered purposes and aims.

It is in the effort of the messenger from Mars to redeem Parker from his egoism that the motivation of the play is provided, for the story carries the messenger and Parker throughout the heart of London in the dead of night, showing the latter the error of his ways.

In the cast supporting Bert Lytell as Horace Parker are Raye Dean, Alphonse Ethier, Reba Calvert, Frank Currier and George Spink. The screen adaptation was made by Arthur Zellner and Arthur Maude. M. F. Spaulding, art director, designed and will execute the interior settings for the picture.

Director Royce Replies to Marwood Company Suit

The answer of Edward Royce to the suit brought against him by the Marwood Pro-duction Corporation of New York, for non-completion of negotiations for the purchase of which interfered with the plans of William Fox to cover Tenth avenue from Fifty-fifth to Fifty-sixth streets when his plant was erected last year — has disappeared and stoneworkers have started laying a new foundation for Fox’s plant.

Owing to the rapid progress of the construction crew on the job, it is expected that the new corner of the Fox building will join the original structure to its roof level within the next three weeks.

Work on this addition is under the personal supervision of William Fried, the architect who superintended the erection of the big administration and studio buildings completed last February. According to the blue prints, it will give an increase in floor space of approximately 6,300 square feet.

Several of the larger departments which require more room will then be spread out, and the stage floor will benefit by about 2,100 square feet additional space.

WORLD'S LARGEST FILM BUILDING IS 100% SIMPLEX!!

SCENE TAKEN FROM “A SLAVE OF FANTASY” WITH PAULINE FREUNDLICH

AND ISSUED BY ROBERTSON-COLE

November 20, 1920 MOVING PICTURE WORLD 361
Olive Tell Has Been Engaged to Play in
a Selznick Picture with Eugene O'Brien

O LIVE TELL, whose screen career has covered a series of pictures in which she appeared as star in her own right, has been engaged for a forthcoming Selznick production, opposite Eugene O'Brien, in a Selznick picture which the latter star is now making at the Fort Lee studios of the organization. A screen title, originally intended for the picture has not been chosen, but it is known under the temporary name of "Regret." Miss Tell is one of the best known of the actresses in motion pictures. She has starred in productions for several of the larger companies, and it is said these subjects always have been successful. Members of the industry, knowing Miss Tell's star qualities and her large following throughout the country, have predicted that she will ascend to star heights in the Selznick organization.

Made Debut in Stock

Olive Tell was born in New York City and was educated in France and America. Before taking up a stage career she delved into the technique of the spoken drama through the Sargent School of Acting in New York. Equipped with natural ability and acquired knowledge she made her debut in stock, succeeding in such popular productions as "Under Pressure," "The Intruder," and "Cousin Lucy." Following this she graduated to the screen, and in turn presented, in pictures by Empire, All-Star Mutual, Metro, Universal and Jans Productions. For all these organizations she was starred.

Several other players of prominence will appear in the picture. Among them are Florence Billings, Arthur Houseman, Warren Cost, Bigelow Cooper and Louise Prussing. Alan Crossland is director. The story is by John Lynch.

The O'Brien production, "Broadway and Home," which was completed just before the star began work in "Regret," is now in the cutting room, but is not scheduled to reach the screen until the first week in December. In the meantime, "The Wonderer Chance," is booking solidly throughout the country, it is said.

Douglas Fairbanks Goes to Every Extreme to Make “Mark of Zorro” His Best Picture

It is most unusual to what extremes Douglas Fairbanks, regardless of the expense involved in order to gratify his wishes in providing spectacles for his productions. This is particularly true in the case of "The Mark of Zorro," his next United Artists production, to be released December 5, in which he has constructed an unusual set built to provide the perfect in their most minute details, for the carrying out of the scenes in the story which are laid in Southern California in the days when the grizzles ruled the land.

It will be remembered that when Mr. Fairbanks filmed "When the Clouds Roll By," the story called for a small town and when one was not found suitable enough, "Doug" demanded that one be built. So a town fully two miles square was constructed along the side of a hill, on the top of which a reservoir was constructed and into which more than a million gallons of water were pumped. When this great task was completed, "Doug" announced that the dam be burst and the town destroyed.

Again in "The Mollycoddle," the scenario demanded an exact reproduction of Monte Carlo and its famous Casino. For weeks a search for the desired site was carried on and finally when it was discovered, a replica of the great Hotel of the Goddess of Chance was constructed.

In his next production, "The Mark of Zorro," "Doug" has spared no expense in erecting a replica of the City of Los Angeles during the time of early California when its destinies were guided by the Spaniards. The San Fernando Valley, said to resemble the place about Los Angeles during that period, was carefully selected for the purpose of duplicating the old city. The necessary data for the erection of the city required many weeks of work.

With the little valley into what was once Los Angeles during the Spanish regime, required hundreds of skilled workmen and an exact reproduction of that portion of Los Angeles forms the central setting for the next big four pictures. Much careful and painstaking efforts on the part of the technical staff of Mr. Fairbanks' organization, made this possible.

Pathe Serial to Release

Last Chapter December 5

"Ruth of the Rockies," Ruth Roland's seventh Pathe serial, finishes its first run with the release on December 5 of the fifteenth chapter. This serial is an adaptation of Johnston McCulley's novel, "Broadway Bab.

At present Miss Roland is at work at the Bronson studio filming "The Avenging Arrow," which will present in fifteen chapters a film version of a novel by Arthur Pepper. Hamilton. It will be her third picture since making "The Romance of a County Judge" during which she consulted withshown regard to the type and kind of picture the public liked best.

Selznick Sends Actors to Virginia for Hunt Scenes

To acquire a realistic fox hunting scene for the forthcoming Selznick picture temporarily entitled, "Regret," starring Eugene O'Brien, Myron Selznick, production head of Selznick Pictures Corporation, recently dispatched the entire cast of principals in the production with Director Alan Crossland to Warrenton, Va. The headquarters of the players is at the Warren Green Hotel in the foothills of the Blue Ridge mountains. This hotel is said to be the popular rendezvous of fox hunting devotees from all over the South.

It is expected that Director Crossland will return to the Fort Lee studios with a number of unusual scenes of fox hunting parties. People accustomed to following the hounds will participate in the O'Brien picture.

In addition to Mr. O'Brien and director Crossland, the other members of the party include Olive Tell, Bigelow Cooper, Florence Billings, Arthur Houseman, Louise Prussing and Warren Cost. The story was written by John Lynch.

Freda Rubenstein Engaged

Freda Rubenstein, who has been associated with Sol Lesser ever since he began his motion picture activities, announced her engagement to Jules Wolf, formally sales manager of Associated First National Pictures in Los Angeles and who has just been appointed manager of the Western Educational Film Exchange.

The date for the wedding has not been set, but Miss Rubenstein, blushingly admitted it would take place very shortly.
Much Interest Is Shown in "Passion," First National’s European Super Drama

UNHERALDED, with no definite release date announced and with no public presentation as yet given to it with the exception of a "try out" in a comparative number of foreign theatres, "Passion," the First National’s super-drama with the continental star, Pola Negri, to be distributed by Associated First National, is said to have already created a keen demand from exhibitors and public alike and to stand out as one of the most talked of pictures in the United States today.

Had the present standing of "Passion" been the result of a carefully planned publicity campaign, from the viewpoint of results obtained, that campaign would have been considered remarkable for its efficiency. On the contrary, however, Associated First National Pictures, Inc., has not thus far advertised the situation and has abstained from present publicity for the feature. "Passion," it is true, has been reviewed and praised by certain critics in New York.

Shown Only in Paterson

Notable too, is the manner in which the public learned of the attraction. It was recently announced, N. J., some days and while it is credited with capacity business in that engagement, the number of people who crowded into the theatre they stated, was started the wave of interest that is conceded to have spread over the United States. Fan letters are the indication of the popularity on the part of a star, but even before she had made her debut Pola Negri is said to be receiving more than her share of such epistles.

Exhibitors in various parts of the country have come in contact with this interest on the part of the public. Much inquiry as to whether they intended to show "Passion" and as to the dates of the showing has been made of theatre owners and managers, according to letters from franchise holders and other exhibitors which have been received at the home office of First National. Newspapers and fan magazines it is said, have sensed the interest through letters of indorsement about the picture or the star which they have received.

The plans for the general release of "Passion" will it is expected shortly be announced by theatres on behalf of Associated First National.

Mayer Visits Rothacker Plant on Way to Coast

On his way back to the Coast Louis B. Mayer visited the Rothacker Laboratories, where he viewed Mildred Harris Chaplin’s picture, "Old Dad," after its final editing.

He was accompanied by Jack Schulze, whom he has signed up to be technical director for all Mayer productions.

It was a case of optimist meeting optimist when Mr. Mayer shook hands with Waterson R. Rothacker. "The coming year will be better than you predict," said the visitor to Mr. Rothacker.

The Coast producer told he had contracted John M. Stahl to make specials. "Stahl's first," said Mr. Mayer, "will be 'Women That Pass in the Night.' And the picture will be as good as the title.

This will be one to watch for. "Edwin Carewe is directing one picture for Anita Stewart and then will make a big special.

"Chaplin's picture, 'The Woman in His House,' is going out as a road show. It will start on Broadway. We are arranging for a theatre now."

The Smith family, consisting of Pete, the

Schlitz Changes Reels

In the days of super beer the Schlitz Palm Garden, Milwaukee, Wis., U. S. A. was an oasis known equally well by Way Down Easters and the idealists of California. Several years ago the Ancient and Honorable Artillery Company of Boston actually left the Mecca of culture to convene amid the palms and steins of Milwaukee's show place. People came from all over the world, ma as well as pa, and sometimes the rest of the family.

Now the garden is to see a new kind of reels, and rumor has it that the Saxx interests will be responsible. Negotiations are going on and it is expected that it will be converted into a motion picture theatre. John and Thomas Saxx also are after the Garagory on Grand avenue near Third street, formerly occupied by the Tiffin Candy Company, says another report. Milwaukee may miss its beer but it can't be denied its "movies."

A Lesson in Dodging Creditors

"The Dear Doctor" and the latest Rolin Comedy, released by Pathé November 21, should be invaluable in these days of high prices, as it shows the various methods of dodging creditors in a highly amusing manner. "Snub" Pollard is featured in the comedy, ably assisted by Marie Mosquini, "Sunshine Sambo," Hughie Mack, an amusing bit actor, and the Rolin Comedy comedians. Pollard's many attempts at suicide are very laughable.

Pathe Branches Are Concentrating on Seitz-Courtot Serial "Velvet Fingers"

WITH "The Phantom Foe" launched as one of its biggest successes to date, the Pathe branches are concentrating on the new episode offering in which George B. Seitz will make his third appearance as a star with Marguerite Courtot. "Velvet Fingers," which is to be released November 5 as the final serial on the schedule for this year, is expected by the serial sales department to provide the means with which many new first run houses may be added to the list now exhibiting this company's serials.

All campaign material for the picture was received at the branches some time ago, the paper, advertising helps and campaign material of all kinds being made available in advance of release date. An added feature of the campaign book, which contains twenty-two pages outlining complete teaser campaigns, stunt, newspaper ads and publicity notes, is offered in the press sheet comprised of news notes and stories with which mats will be issued free to newspaper. No more complete line of publicity and advertising material has been issued hitherto in connection with a serial picture, it is stated.

Owing to the popularity gained by George Seitz and Marguerite Courtot in their two previous pictures, "Bound and Gagged" and "Pirate Gold," it is expected the new production will be an especially big box office attraction.

It is the first fifteen episode serial with Seitz and Miss Courtot as stars. Written by Bertram Millhauser and adapted to the screen by James Shelley Hamilton, "Velvet Fingers" is a crook melodrama relating the adventures of a "gentleman burglar" who encounters more difficulty in straightening out the past in preparation for an honest future than he ever did when planning and executing bold raids on the jewel vaults of New York's wealthiest. The play offers a diversity of scene, the action shifting from the social functions of New York's fashionable people to the dark retreats of the city's underworld.

Supporting the stars are Harry Semels, Tommy Carr, Frank Redman, Joe Cuny and Edward Elkus. The production was photographed by H. C. Price, and William Sullivan served as assistant director to Mr. Seitz.

Alice Lake Goes Scouting and Finds Fine Location

Alice Lake has chosen a wild mountain retreat, far above the clouds, as the scene for her honeymoon, it was announced on the announcement of a secret romance. It means that in the hitherto unexplored wilds of San Bernardino Mountains she selected a picturesque spot for exterior scenes for her forthcoming Metro starring production, "Mother Love."

Bayard Veiller placed stress upon the finding of a wild wooded mountain spot in the mountains for the honeymoon scene. Miss Lake asked she be permitted to take the whole of the location hunters. In a few days she returned with snapshots and it was agreed they fitted into the plot better than any background that could be provided by scenic painters, architects and art directors.

Miss Lake will be seen in the role of a girl of the stage who wins the heart of the son of a wealthy family, elopes with him and sets out on a honeymoon in a mountain wilderness.

"Mother Love" is an original story by Isola Forrester and Mann Page. It was adapted by A. S. Le Vino. The cast includes Dewitt C. Jennings and Florence Gilbert. Wesley Ruggles is the director.

WELLINGTON, O.—Wellington Theatre has been purchased by Harry L. Tracy.
PORTLAND, ORE.—Rivoli Theatre at West Park and Washington streets has been purchased by Gus A. Metzger.
Stanley M. Ragland Leaves Banking Circles to Enter Organization of Arthur S. Kane

Stanley M. Ragland, for several years occupant of responsible positions in a leading bank of Virginia, has moved to New York and joined the staff of the Arthur S. Kane Pictures Corporation. His decision to ally himself permanently with the photoplay industry is additional evidence of the growing recognition of the business by men in other important lines of activity.

On a recent visit to his brother, John C. Ragland, Stanley Ragland met Mr. Kane and in the course of conversation manifested a lively interest in motion pictures. Mr. Kane, whose keen ability to judge men and to recognize promising human material is well known, almost immediately invited him to join the film organization, and Mr. Ragland, after a brief time for reflection, accepted.

In eight years' connection with the National Bank of Petersburg Mr. Ragland had risen from the humble post of runner, by way of the successive clerkship and bookkeepers' desks to the position of chief teller, where he had charge of all the cash in the institution. During the war he handled the finances of Camp Lee, near Petersburg, one of the largest training and concentration camps in the country, paying the officers and men regularly.

Mr. Ragland is an officer or member of several influential business and social clubs in Petersburg, and other Virginia cities, including the exclusive Westmoreland Commonwealth Club. He is active, too, in social life and has been a guest at several semi-official functions in the White House during the second Wilson administration. He is a close personal friend of Carter Glass, formerly Secretary of the Treasury, now United States Senator from Virginia.

Fox News Gives Result of the Election an Hour Before It Is Generally Known

Fox News, by a piece of election-day enterprise, thrilled audiences in New York theatres by giving the result of the presidential election and the full picture-story of the victory of Harding and Coolidge an hour before the result was generally known.

It was by speedy work and good judgment that Fox News was able to accomplish this.

As soon as it was apparent that Harding and Coolidge had been elected, the whole staff of Fox News was set to work to produce an "extra," with the result that it reached the screens at the psychological moment when popular tension was at its height.

Human Interests Picture

The picture opened with the title: "Special Election Extra: "Warren G. Harding is elected President and Calvin Coolidge Vice-President in great Republican victory that sweeps the country."

There followed a flash of Will Hays, chairman of the National Republican committee, bowing his acknowledgments. After that came a series of human-interest pictures, the story of the lives of the two victorious candidates, closing with close-ups of Harding and Coolidge.

Standings, Noted Actors, Planning Family Reunion

Gordon H. Standing, who plays a prominent part in Ralph Connor's "The Foreigner," released by First National during November, and who is also one of the all-star cast of "Man and Woman," the initial release of Sherman Productions Corporation, is a member of the well-known Standing family of actors. The Standings are to the stage of England what the Barrymores are to the American stage of Carter Glass, formerly Secretary of the Treasury, now United States Senator from Virginia.

DOROTHY DEVORE

Who played with Charles Ray in "Forty-five Minutes from Broadway" and now at work on a two-reel special for Educational release

Carlton, who has retained his father's professional name and is well known in motion pictures,

Two daughters of Herbert Standing, Sr., are also in the motion picture field. They are the Misses Joan and Grace Standing. Faith Standing, a sister of Gordon H. Standing, is known to the stage of England alone, as Faith Celli. She created the part of "The Cream Child" in "Dear Brutus," being co-starred with De Maurier in London. The family is planning a reunion for the coming summer in London or New York.

Schaefler Visits Famous Players

Peter J. Schaefler, of the firm of Jones, Linick and Schaefler, well-known Chicago motion picture theatre owners, spent most of a recent visit to New York in the New Long Island Studio of the Famous Players-Lasky Corporation. Mr. Schaefler, who is an exhibitor of the first class, is as much interested in the production of pictures as he is in the proper exploitation of them, and those who know his Chicago theatres will testify that pictures in his houses go over big.

I bought "The Victim" for New England because

I consider it the best melodramatic feature

I have ever seen and I am advising

my friends to wire

E. B. C. Film Sales Corp. 1600 Broadway, New York

for their Territories

Sam Grant, Boston Federation
New Strand of Albany and Winter Garden of Seattle to Open with Metro Pictures

Two big motion picture theatres, the Strand of Albany, and the Winter Garden of Seattle, are starting their careers as exhibitors of superior photoplays by featuring Metro special productions during their opening weeks. The fact that the managers of these new houses have chosen Metro productions on the occasion of launching their enterprises, is looked upon by officials of the company as an eloquent commentary on the strong drawing power and popular appeal enjoyed by Metro pictures.

The New Strand Theatre opens on November 7 with a bill headed by "The Price of Redemption," starring Bert Lytell, and including "One Week," "Buster Keaton's Edy." The Winter Garden, opening November 21, will present "The Great Redeemer," produced by Maurice Tournier, and also the Keaton serial "The Strand." The Strand is owned by the Moe Mark Company, which owns and operates in addition, the Strand Theatre of New York, the New Strand of Brooklyn, and others of the same name.

Its seating capacity of about 2,400 makes it almost as large as the New York Strand Theatre. Architecturally, it is considered one of the finest motion picture theatres in the East.

James Q. Clemmer and Edward James are the owners and managers of the Winter Garden in Seattle. This theatre opens its doors on Nov. 21 with "The Great Redeemer," by H. H. Van Loan, acted by House Peters, Marjorie Daw, Jack Macdonald and Joseph Singleton.

Mr. Clemmer believes that Metro's production of "The Great Redeemer," is the first of a series of Buster Keaton reel subjects produced by Joseph M. Schenck and released by Metro.

Ray Rockett Contracts with Hodkinson to Make Four "Comedies" a Year

Ray Rockett, president of the Rockett Film Corporation, left New York for Los Angeles recently to start on a two-year production contract with Hodkinson.

Mr. Rockett came to New York a short time ago with the company's first production, "A Truant Husband," but finding a suitable distributing organization for this and other pictures his organization planned to make.

After looking the field over he affiliated with Mr. Hodkinson to handle only films of the highest moral character," said Mr. Rockett, "and it is the purpose of the Rockett Film Corporation to make only pictures of that caliber."

Mr. Hodkinson, according to Mr. Rockett, believes the sort of screen entertainment that gets its boxoffice appeal from a story that tears down a reputation for the sake of cheap and tawdry sensationalism is not the kind of picture that will get permanent public approval. He is going to specialize, therefore, in productions conspicuous for their moral content.

The Hodkinson-Rockett agreement calls for seven "clean comedy specials," to be delivered at the rate of one every three months, the first delivery under this arrangement.

It will be issued within the next ninety days, it is said. As soon as a pending deal is consummated a second offering will be started on the organization's second offering.

Jerome Storm Perfects Organization; Cast for His First Production Is Announced

Jerome Storm has completed the organization of his production staff and placed under contract the players to appear in his first picture directed by Storm for the Frohmam Amusement Company. Filming of the play by Fred de Gresac commences next week at the Biograph studio, which has been leased by the Frohmam company.

Mr. Storm believes he has secured some of the finest artists in the industry for his technical staff. Warren Fromme, assistant to Mr. Storm, was former assistant director for Hobart Henley and Mrs. Sydney Drew. In accepting J. Martin, appointed to the post of art director and title illustrator, was associated with Thomas J. Ince for six years, during which time he originated new schemes of decoration.

George Peters has been engaged as cameraman. He has made a record for superior photography with Goldwyn, Clara Kimball Young and Metro. He will have the co-operation of Lou Bitzer, nephew of "Billy" Bitzer, and himself a cinematographer of skill.

The chief electrician is Andrew Reid, for years a valuable aide to D. W. Griffith.

Edward Quinn, who has been placed in charge of properties, held a similar office with Hobart Henley and Mrs. Sydney Drew.

New Moore Picture Completed

The forthcoming Selznick picture, "The Chicken in the Case," starring Owen Moore, has been completed at the Selznick Fort Lee studios under the direction of Victor Heerman. Director Heerman is also credited with writing the story. Preparations are now being made for the Moore production, the title of which will be announced within the near future.

Katherine Perry plays the leading feminine role. Other players in the cast include Teddys Sampson, Vivia Ogden, Walter Walker and Edgar Nelson.
Fairbanks Picks Strong Cast for His Fourth "Big 4" Production, "The Mark of Zorro"

In his endeavor to present the most unusual picture filled with love, romance, sip, and ginger that has ever come from a Fairbanks studio, "Doug's" has gone to the very extremes in obtaining an all-star cast to support him in "The Mark of Zorro," the second Fairbanks production to be released on December 5 by the United Artists Corporation. The picture is an adaptation of Johnston McCulley's novel, "The Curse of Capistrano," that appeared serially in the All-Story Weekly Magazine. The picture was directed by Fred Niblo.

As this story is a deviation from anything previously attempted by Mr. Fairbanks, it is far as the locale, plot, time and customs are concerned, he has successfully collected together a cast that is individually particularly adapted to the presentation of their respective parts.

For the feminine lead, Marguerite de la Motte, a mere slip of a girl, was chosen from a host of prominent candidates considered by Mr. Fairbanks. This is her first appearance as "Doug's" leading woman, but coincident with this is the fact that her initial appearance before the camera was with the Fairbanks organization in connection with his Fairbanks production of "Arizona," prior to which art she had attained considerable prominence upon the legitimate stage. Mr. Fairbanks feels that he has in this young actress the ideal person for the petite Lolita.

Despite the fact that some folks possess an idea that all persons emanating from the Latin race are necessarily possessed of dark or swarthy complexions, Miss de la Motte fails to fill that specific requirement, in that she is of a somewhat lighter hue, thereby upsetting this more or less established theory.

Noah Beery, who portrays the big, pretentious Gonzales, and who supplies some of the humor by his boasting and ludicrous actions, is already acquainted to the host of screen admirers for his efforts in numerous other productions. The character assigned to him in this picture certainly affords him the opportunity of displaying that part in which he excels.

Robert McKim, who is occasionally termed the "handsomest villain upon the screen," makes his first appearance in a Douglas Fairbanks production. For the portrayal of the important role as the villainous Captain Ramon, he was particularly engaged. In the story as one of "Doug's" opponents, we are chiefly indebted to him for the maze of new stunts and feats of skill brought out by Fairbanks as his co-actor.

As Don Carlos Pulido, Charles Hill Mailes gives a highly creditable account of himself, it is claimed. Having been an actor upon the legitimate stage for many years, he has carried with him an experience that has been largely beneficial toward broadening the range of his abilities. Claire McDowell, whose characterization as Miss Motte renders a performance that reflects credit upon herself.

Among those who complete the cast are Albert McQuarrie and Charles Stevens, long members of the Fairbanks company; George Peruolet, Walt Whitman, Tote Dunrow, John Wynn and Charles Belcher.

This picture marks the film debut of Noah Beery, Jr., age seven, who, unlike his famous sire, appears to be destined for heroic roles, for in one scene young Beery drops from an outer wall of a building and with a miniature sword gallantly rescues a little Miss of about the same age from the "crue" clutches of another youngster who appears to take great delight in inflicting punishment upon her.

Cathrine Curtis Company Will Release "Sky Pilot"

The news that the special feature picture "The Sky Pilot," produced by the Cathrine Curtis Corporation of Los Angeles and New York, with an all-star cast, under the direction of King Vidor, is almost ready for release by the First National, has attracted anew the attention of the reading public to the novel of the same name by Ralph Connor.

The real name of the author is Major, the Rev. Charles W. Gordon, pastor of the church of St. Stephens in Winnipeg, He was born of Scotch parentage in a Highland settlement in the heart of the backwoods of Canada in 1809. He went to Toronto University, where he took honors in classics and played quarterback on the football team.

After a three-year course in theology at Knox College, he spent a year in Edinburgh, after which he returned to Canada and took up mission work at Banff, the National Park of Canada, in the very heart of the Rockies. What he wrote in "The Sky Pilot" was merely a transcript of the life he lived and the work he did among the pioneers, it is said.

High Adventure

The story deals with the life of a young clergyman, Arthur Wellington Moore, and shows how this young preacher wins a place in the hearts of those he has come to serve.

Behind the novel there lingers a high moral purpose, and this, combined with its spirit of high adventure, makes it a particularly forceful vehicle for motion picture purposes.

Among the all-star cast are John Bowers, David Butler, Kathleen Kirkham, Colleen Moore, Donald McDonald and others.

Our Pictures Popular in Japan

Though most of the films in the Japanese moving picture theatres are Japanese, since the habits, customs and psychology of the Japanese are peculiar to the race, American films are quite popular, according to reports to the Department of Commerce, the larger theatres generally showing three foreign productions, usually American, on each program, a program continuing from four to five hours.

Foreign pictures shown in Japanese theatres are usually travel pictures selected for scenic effect or educational purposes, tragedies and comedies. As all foreign plays are interpreted by a speaker on the stage as it is being run, a plot readily grasped is essential.
National Picture Theatre's Special Is Listed for Release on November 20

"Palace of Darkened Windows" Reveals Harem Life in East India—Production Directed by Henry Kolker—Claire Anderson Has Leading Feminine Role—Jay Belasco in Male Lead

NATIONAL PICTURE THEATRES, INC., of which Lewis J. Selznick is president, announces that "The Palace of Darkened Windows," a production dealing with oriental creeds and customs and recording unusual phases of harem life in East India, will be available for exhibitors at all Select exchanges on November 20.

The picture was directed by Henry Kolker, who according to National officials, has produced one of the strongest box office attractions. The production is one continuous round of dazzling color, and the story is declared to contain romance, intrigue and thrills.

In the cast chosen to interpret the story are found the names of a group of prominent screen players. Claire Anderson, who plays the leading feminine role, was formerly a protege of D. W. Griffith, and later after a period in Mack Sennett comedies she was starred in Triangle productions. Jay Belasco, well known leading man, is cast in the leading male role. Arthur Edmond Carew, popular leading man and portrayor of heavy roles, is seen in the role of the Rajah. The other players include Christine Mayo, Gerald Pring, Adele Harrington, Virginia Caldwell, Nicholas Dunav and Virginia True Boardman.

Combining the cunning of the East and the daring of the West in the lists of romance, the story unfolds with Arlene Eversham, and her niece, Arlee, traveling in India. Arlee meets a native prince, Rajah of an Eastern Indian Province, who invites her to his palace known as "The Palace of Darkened Windows." Anxious to see what the inside of a harem looks like, Arlee accepts the invitation unknown to her aunt. Two other men, an American gentleman and a British Army officer, fall in love with the girl. The Rajah, however, in order to hold Arlee in his palace announces that the plague has broken out and that the palace is quarantined. How she frustrates the Rajah's motive and finally makes her escape provides a story replete with all the elements of popular box-office appeal.

"The Palace of Darkened Windows" was written by Mary Hastings Bradley, a fiction writer whose visualizations of oriental creeds and customs are known to millions of magazine readers. Katherine Reed, well known scenarist, pictured the story.

New York Strand and Rivoli Theatres Book Keaton Comedies; Pictures Play to Capacity

As proof that the new Buster Keaton comedies, produced by Joseph M. Schenck and distributed by Metro Pictures Corporation, announce that two of the most prominent Broadway theatres have contracted to show more of the Keaton comedies. These theatres are the Strand and the Rivoli.

Buster Keaton's first two reel laugh maker, entitled "One Week," had a dual metropolitan premiere at the Strand and Rivoli theatres during the week of October 24 and proved to be just as pronounced a sensation in the comedy line as it has throughout the far west and the middle west, which sections of the country were the first to see this agile young comedian in his initial vehicle as a star.

Joseph Plunkett, managing director of the Strand, immediately booked another in the series of Keaton comedies, which are to appear every eight weeks. The second will be "Convict 13," followed in order by "The Scarecrow" and "Neighbors," with others, as yet not titled, coming in regular order. Successful Keaton comedies will be shown not only at the Strand, but Hugo Reisfeld, managing director of the Rivoli, has decided to exhibit more of them.

Kremer Files Answer to Isaac Macowsky's Suit

The Victor Kremer Film Features, Inc., through Victor Kremer, its president, has just filed its answer in the suit brought in the New York Supreme Court against it by Isaac Macowsky, to recover $10,000, the value of a promissory note.

The answer recites that on October 23, 1919, the defendant executed two notes to Macowsky, one for $10,000 and the other for $3,000, whereupon Macowsky advanced $10,000 leaving a balance of $3,000 due. Not feeling the necessity for the $3,000, the defendant charges it did not press Macowsky for the payment of this sum. It is alleged in the answer that when the $10,000 note fell due, it was promptly paid in full by the Kremer company, which made a demand for the surrender of the $3,000 note, but met with a polite refusal from the plaintiff.

For this reason the Kremer company asks the court to dismiss Macowsky's suit, and to award it judgment for the $3,000 which it says is unlawfully withheld from it.

Make Scenes in New Mexico for "Jesse James" Picture

Director Franklin B. Coates and his entire Mesco cast are in Albuquerque, N. M., for three weeks, where they are filming the Murdock scenes for the photoplay, "Jesse James Under the Black Flag." By a special arrangement with the manager of a great ranch near Albuquerque, the fall round-up of thousands of cattle will take place at this time and will be photographed for certain scenes of the Mesco production. Besides the cast and ranchmen a number of Mexicans will appear in the scenes.

Recently Director Coates used Chief Red Fox and a score of Sioux Indians from a northern reservation in reproducing frontier scenes from the life of Jesse James.

The interior of the Mesco studio is being finished under the supervision of technical director Edgar Kellar, and upon the return of Director Coates and the cast to Kansas City work on the interior sets will begin.
Fox Corporation Is Getting Out Many 'Action Stills' for Exploitation Uses

Pictures Which Appeal by Their Quality of Strength, Action and Contrast in Tones Are What Are Needed for Lobby Displays Which Are Noted to Be Growing in Importance

With the so-called "still" photograph increasing in importance in connection with the production of motion picture entertainment until now it is widely recognized as second in value only to the film itself, William Fox, president of Fox Film Corporation, after much planning, has succeeded in producing a story in a series of photos in the lobby of the organization.

In the past the still photograph was merely a record for the producer or director, to assure accuracy of detail in settings and costuming of a picture. The director took his still picture today for reference on the morrow to check the detail of his set or the clothes of his players. But for several years the larger producing firms have been publishing photographs from the photoplay. These have been used for press books, for publications of the industrial and for the newspapers that have opened their columns to the screen. From the stills, also, the posters have been made, and lobby display cards of various styles.

This latter use of the still photo is growing in importance and value, and it is toward this end that Mr. Fox has issued instructions to both his eastern and western exploitation forces to secure "action stills" for every purpose in the exploitation department of his organization. In the past the still photograph was a record for the producer or director, to assure accuracy of detail in settings and costuming of a picture. The director took his still picture today for reference on the morrow to check the detail of his set or the clothes of his players. But for several years the larger producing firms have been publishing photographs from the photoplay. These have been used for press books, for publications of the industrial and for the newspapers that have opened their columns to the screen. From the stills, also, the posters have been made, and lobby display cards of various styles.

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Every company now is equipped.

The lobby display," declared a Fox representative, "is a vital part of the lobby display of the day. It is a part of the total program of the day and upon the drawing power of these pictures a good percentage of the business depends."

"Flying A" to Tie Up with Book Stores

In Its Exploitation of the "Blue Moon"

The number of large houses booking the forthcoming "Flying A" production of David Anderson's book, "The Blue Moon," indicates, it is said, that the patrons of first-class theatres welcome an opportunity to see good literature transferred to the screen in picture form.

"It stands to reason that the modern novel which is a success in its line with the popular thought of the day, the book having or developing what the public desires, will meet its requirements," said Samuel S. Hutchinson, president of the American Film Company.

The advertising which helps along a big seller opens the way for quick success for the screen version, and it has been found that the publication of leads with a receptive condition with regard to 'The Blue Moon.' The American has found this to be the case with several of their recent specials, notably 'The House of Toys,' written by Henry Russell Miller; 'The Honey Bee,' by Samuel Merwin; 'The Thirty Piece of Silver,' by Albert Payson Terhune, and 'The Week End,' by Cosmo Hamilton.

Holds to Author's Title

"There is always the question in the minds of producers whether to take for the picture title the name under which the book is sold or to choose a name one of its own. For it is admitted that the name of a moving picture needs to come nearer the man on the street than the title of a book. The American, however, has held to the author's title in every instance, as the screen version immediately falls heir to the previous advertising and popularity of the book, its author and publisher."

"In the case of 'The Blue Moon' a combination of exploitation was planned. Grosset & Dunlap, publishers, have issued what is called an American popular edition of the book illustrated by 'stills' from the drama. The screen production will awaken another strong demand for the book, which has already had several editions."

Clamor for Cook Comedies

Fox Film Corporation is more than pleased with their latest and "Kiss Me Quick," the first of his announced series of "Clyde Cook Special Comedies" as well as "his first venture in films."

Exhibitors want only of getting up an untied proposition, held off long enough to satisfy themselves that the nimble Australian of the India rubber spine and homeless legs could really deliver the goods, and then, proceeded to book his comedies.

A SONG OF THE HEART

Mary Miler Minter, whose latest Realart picture is called "Eyes of the Heart"

C. A. Lick Heads Arkansas Exhibitors' Organization

The Motion Picture Theatre Owners of Arkansas has been formed and the following officers and executive committee elected: C. A. Lick, president, Fort Smith; C. E. Robertson, assistant, vice-president, Fayetteville; C. C. Hauber, secretary and treasurer, Pine Bluff. Executive Committee: D. E. Fitton, Harrison; W. L. Mac, Jonesboro; W. S. Sanders, Batesville; E. C. Robertson, Fayetteville; E. H. Butler, Russellville; Sydney M. Nutt, Hot Springs; J. J. Jaydel, Helena; Hoyt Kirkpatrick, Fort Smith.

The meeting was held at Little Rock E. T. Peter, treasurer of the Motion Picture Theatre Owners of America, represented the national organization. The Arkansas men endorsed the national organization and affiliated with it. Another meeting has been called for November 22.

Sherrard Takes Position in Arthur S. Kane Offices

During the absence from New York of Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation, who is now on a trip to California, John C. Ragland, general manager, has induced George M. Sherrard to assist in the Kane offices. Meanwhile, Mr. Sherrard, who is an experienced picture man, is considering a number of offers and expects to be ready to make an announcement of his future activities by the time Mr. Kane returns to the city.

Mr. Sherrard was for nearly two years with Select Pictures Corporation, becoming its efficiency manager, from which position he directed many changes in the conduct not only of departments in the home office, but in the company branches as well. At the same time he had general supervision of the contract department, which he placed on its present high basis of efficiency.

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J. B. CARY SCHOOL, RICHMOND, Va.

MOVING PICTURE WORLD
November 20, 1920
Stoll Film Making Big Progress in Picking Sales Force; Get Executive Offices in Shape

GEORGE KING, president of the Stoll Film Corporation of America, has received word from Ralph Proctor, general manager of the company, now in the West on his way to the Coast, that he is making rapid progress in the organization of his sales force and that in a few days he will be ready to announce its composition. Mr. Proctor left New York October 25. The sales representatives of the company, who will make their headquarters in Pathe exchanges, the distributors of Stoll pictures, will begin work December 6. The first release will be made about January 1.

Preparing Offices

At the Stoll executive offices on the third floor of the building, 130 West Forty-sixth street, carpenters, painters and decorators have effected a transformation during the past three weeks. The prevailing tone of the interior is walnut, and furniture has been installed in the three-story tower that has been changed and a large and comfortably furnished reception room has been provided. Adequate preparation has been made for the convenience of projection room visitors. The walls and ceilings have been decorated in neutral colors. A new screen and new machines also are being put in place.

The productions that will serve as Stoll’s introduction to the American trade are being retitled and recut. Mr. King promises the exhibitors of the United States substantial independence in converting them that English pictures will add to the American market a factor not only of novelty by reason of new backgrounds, but of Stoll’s office value on the dramatic side. The initial release, which is an adaptation of a story by Cosmo Hamilton, an author of international reputation, is an unusually strong subject, and is portrayed by a cast of marked excellence. Mr. Hamilton on Monday saw the picture for the first time in its revised form and declared himself highly pleased.

The negatives of the first four releases already have reached New York. Also at the picture has been completed on the negatives for the same productions. These indicate that exhibitors will be supplied with a strong line of publicity with which to carry out materially in the exploitation of Stoll pictures.

Dorothy Dalton Is Filming “The Teaser” for Famous Players-Lasky Corporation

DOROTHY DALTON is again at work at the new Long Island City studio of the Famous Players-Lasky Corporation after a lapse of a few weeks, during which time she appeared in “Aphrodite” for the Chicago run. Miss Dalton is doing “The Teaser,” a thrilling story of the Canadian north west, written especially for her by J. Clarkson Miller.

She plays Colette Brissac, daughter of a French trapper, who flees into the wilderness of the great Northwest after killing a man. She is left without father or mother in a mining town and is given a position in a little, ramshackle saloon and dance hall. She soon becomes one of the biggest drawing cards of the place. She marries Martin Bates, a young engineer who has come from New York after a series of financial difficulties, and who becomes a drayman. She is forced into a marriage with him but decides to make the best of it and determines to try to make a man of him. After many incidents of unusual dramatic interest she succeeds not only in his regeneration but also in winning his love.

“The Witching Hour,” Paramount Picture, Was Filmed from Augustus Thomas Play

FROM all accounts one of the strongest subjects ever released by Paramount is the recently completed William D. Taylor production of Augustus Thomas' play, “The Witching Hour,” the scenario for which is the work of Julia Crawford Ivers, who wrote the continuities of “Huckleberry Finn” and the other Mark Twain stories.

Elliott Dexter plays the feature role of Jack Brookfield, a gambler with an uncanny power of mind reading, but a man with high principles. Mr. Dexter is said to have given one of the finest performances in this role of his entire career.

The cast shows unusual strength, it is said. Besides Mr. Dexter it includes Winter Hall, Ruth Renick, Robert Cain, Edward Hays, Robert Alden, Lucie Value, plunge Blinn, Charles West, L. M. Wells, Clarence Geldart, J. Blackwell and others.

The story is one with a strange and complex plot which will suspense a new audience. Augustus Thomas is well known as a playwright. His many plays, such as "The Magician," "The King's Americ," "Aladdin’s Lamp," "The Golden Arrow," etc., have pleased thousands.

“The Witching Hour” was a departure. In it the author entered the realm of the occult, but there also is an entertaining love story.

Columbia Instructor Adds Good Work on Photoplays

Frances Taylor Patterson, instructor of Photoplay Composition in Columbia University, has added her name to the growing list of Photoplay nomenclature in the field of "Cinema Craftsmanship," published by Harcourt, Brace & Howe. It classes with the few good books in the long list of photoplay literature and should be added to all student libraries.

The work, however, is not designed solely as a text, but is written in a style which will be found to suit the man or woman who wishes to understand photoplay construction without engaging in the practice of writing plays. It deals less with exact technique than with the broad principles of construction and treatment, occupying a unique position in the literature of the Sponsors’ member of the Sponsors’

It is sound in its teachings, modern in thought and free from the purely personal angle which too often intrudes in books presumably intended to teach, but which merely promote the writer’s own hobbies. It does not aim to treat technique exhaustively, but it provides ample material for this study in “Witchcraft," a Lasky production developed by Margaret Turnbull from the original script of Dr. R. Ralph, for which the late conten for pupils of the University. A study of this, with reference to the notes on the changes made, is a study in technique in itself.

It is a volume which can honestly be commended. E. W. S.

“The Little Liar” to Be Francis Eldridge Film

The World Motion Picture Corporation has arranged to distribute all productions in which Francis Eldridge stars during the next two years. The arrangements were made with Walter Irving, representing Superior Pictures, Inc.

In her latest play, "The Foreigner," Miss Eldridge was co-starred with Wilton Lackaye. Under the new arrangement her first production for the world will be "The Little Liar." According to the World, Miss Eldridge says she is not going to marry until she is in her thirties (she is now nineteen) and in the interim much of her time will be devoted to pigs and chow dogs. She is petite, auburn haired, and has a personality that is typical to reporting, "not at all temperamental like most stars," the World says.

Besides directing Miss Eldridge, Mr. Irving also writes and supervises all of her starring vehicles. Director James B. Kelly, of the World corporation, is sponsor for the statement that Miss Eldridge is destined to rise speedily to the apex of stardom.

Aid Hospital Fund

Motion pictures and motion picture workers are putting their part in the annual collection of the United Hospital Fund in New York this month. Marguerite Courtot, Pathe star, has organized a committee of the Pathe workers that the Pathe office and studio employees will be given an opportunity to help in this work for the hospital. Directors and workers of Greater New York. Other motion picture companies are also represented on the list of workers; and the United Fund has been amass funds in the raising of the annual free-will offering. Frank Gilmore, executive secretary of the Equity, has been appointed a member of the committee of the United Hospital Fund.
Three Prominent Producers Contribute to Pathe's Schedule of December Releases

The works of three producers well known through their previous contributions to the screen go to make up the notable group of features which Pathe will release in December. Jesse D. Hampton's "Dice of Destiny," Perret's "Empire of Diamonds" and Seitz's feature, Temporarily Titled "Rogues of Romance," are listed—New Serial Is Also Announced.

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Nancy Preston" by Fred Myton, "Dice of Destiny" was directed by Henry King. In "Rogues and Romance" Mr. Seitz has produced a play written for the stage by himself. With June Caprice, who will be starred in the role of the American girl, and Marguerite Courtot, Mr. Seitz and his company traveled to Spain in July of this year. Six weeks were spent in making scenes there and upon his return to this country the producer built a set at Larchmont, N. Y., where he staged mass effects in which more than a thousand extra persons appeared. The story is a love romance having a generous supply of humor and comedy.

Another Serial Listed

"The Empire of Diamonds" has as its principal players Lucy Fox, Henry G. Sell and Robert Elliot. It is a melodrama of swift action and deals with a plot on the part of dishonest corporation to maneuver the diamond market to suit themselves. These men seek to ruin an old establishment by the promotion of a big enterprise to manufacture synthetic gems which they claim to be the equal of the genuine article in every respect.

On the schedule with these offerings will be the release on December 5 of the new serial, "Velvet Fingers," in which George B. Seitz will star with Marguerite Courtot. For the month concluding its release for 1920, Pathe has selected subjects that have a direct appeal to the public and promises to set a new mark for one month's bookings.

Booklet to Replace Herald

Among the many exploitation novelties that go with "That Something," which was made under the supervision of the E. P. Hermann Film Company and whose rights have been taken over by Irving Lesser of the Western Pictures Exploitation company, is a small booklet giving the story, cast, and general data on the picture.

The little book is two inches by three inches in size and contains twenty-five pages. An attractive cover has been created with oriental design. On the inside cover is the inscription, "Dedicated to the Rotary Clubs of the World." Thousands of the little volumes have been printed.

GOOD AS NEW TODAY

AFTER 3½ YEARS!!

"SIMPLEX machines have had 3½ years' constant use and are as good as new to-day."

Chateau Theatre, Chicago, Ill.

A NEW STUDY IN BLACK AND WHITE OF CATHERINE CALFERT

She will play the title role in "The Heart of Maryland" for Vitagraph, and being directed by Tom Terris.
More Companies Working Simultaneously at Fox Western Studio than Ever Before

Shirley Mason, Eileen Percy, Tom Mix, William Russell, Clyde Cook, Louise Lovely and Buck Jones Are Among the Stars Who Are Turning Out Films of Drama and Comedy

NEVER since the completion of the Fox studios at Hollywood, Cal., has there been such activity throughout the entire organization as at present, according to detailed advices to the home offices of the organization. There are more companies working simultaneously than ever before in the history of the plant.

Tom Mix, under the direction of Lynn F. Reynolds, is making a new Western story written especially for the star by the director—a story in which Mix does some hazardous auto driving. This film recalls the picture, "The Speed Maniac," the producers say.

With Scott Dunlap directing, William Russell is working in a story known as "The Cloth of Gold." The story is written by Jules G. Furthman and furnishes the star, it is said, with a role of extraordinary force—that of a criminal masquerading as a clergyman.

The winsome Shirley Mason is creating the stellar role in a story called "Flame of Youth," with Howard M. Mitchell directing her.

Al St. John Is Now Engaged in Work on the Films of the Fox Sunshine Comedies

A L ST. JOHN, comedian, acrobat, tum-bler and slapstick expert, is at work with the Sunshine Comedies at the Hollywood studios in California. Interest attaches to his engagement because he brings to the organization not only his ability as an actor, but his ability as a director as well.

From many showman, it is said, the Fox offices have received word that they eagerly await the first of the comedies in which St. John appears.

Al St. John came to the amusement world from his father's home in Santa Anna, Cal., not long ago. He is now in his twenties and has won fame in pictures by reason of his clever comedy work with Fatty Arbuckle in many successful films. Almost all of his pictorial work has been in his native state, and he will remain there, working at the Hollywood studios.

It is not yet known what will be the title of the first comedy in which he is to be seen, but reports say he is also the director of it. A score of shapely girls will appear in this film and the regular Fox Sunshine comedians also will lend their support.

Sunday Violations by Some Schenectady Theatres Cause Official Investigation

COMPLAINTS to the effect that pictures being shown in some theatres in Schenectady, N. Y., border too closely along lines that do not meet the demands of censorship, have resulted in the city officials instituting an investigation which will get under way at once. The matter will be handled by a committee on laws and ordinances from the common council, David D. Connell, the acting mayor, having requested the probe.

The power to conduct such an investigation is vested under the Sunday motion picture ordinance. It is the contention of the city officials that the managers of the various picture houses were to provide the mayor and the committee from the common council with a list of pictures which were to be shown on Sundays, twenty-four hours in advance of the showing.

This, it is alleged, has not been done. Not only is it claimed, have the managers of certain houses failed to provide the authorities with a list of the Sunday bookings, but they have also slipped in from time to time pictures of a type that have resulted in complaints being filed with the city officials.

And so the coming investigation will be conducted along broader lines than simply those pictures booked for Sundays. It is claimed by the managers of the leading houses in Schenectady that the alleged offenders are few and scattering and that there is a feeling prevailing among the better houses that the business itself is suffering from the acts of a few and that they should be punished.

MOVING PICTURE WORLD

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you
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FILL OUT THE COUPON ON PAGE 362
William A. Brady's "Life" Plays to Heavy Business in Stamford; Return Booking Asked

WILLIAM A. BRADY'S recent presentation of his picture "Life" in Stamford, Conn., for the first time on any screen, stirred that Connecticut town as have few attractions seen in the Stamford Theatre in many seasons. With the idea of securing the verdict of the paying public in relation to "Life" on the screen, Mr. Brady decided to book and play his production in Stamford, just as he does his stage productions. The result was a big success for the picture and a demonstration of the box office pulling power of "Life."

Booked into Stamford on short notice and with no more advertising or publicity than attends the presentation of an ordinary dramatic attraction, "Life" at the Stamford Theatre rolled upon an unusual record. The receipts for the first day that the picture was shown were a little over $400, while the receipts for the second day due to the mouth to mouth advertising, totaled $1,200.

In fact, so enthusiastic was the reception accorded "Life" in Stamford that Mr. Brady has been asked to send the picture back for an early return date of much longer duration. On the strength of the unusual impression made by the picture during the few times it has been screened, Mr. Brady, it is understood, is in receipt of several offers for the production which he now has under consideration. In addition to offers for rights in the United States, Mr. Brady has received one for the English rights, and this one is also under consideration.

Baltimore Showmen and Projectionists Break Deadlock Over Increase in Wages

THE deadlock which existed between the projectionists and exhibitors of Baltimore relative to the increase of 20 cents an hour asked by the former in the new contracts which went into effect on November 1, was broken by a compromise when the committees representing each faction met on Thursday, October 28.

This final meeting of the two committees was asked for by the exhibitors, it is stated, and due credit should be given Frank H. Durfee, chairman of the committee representing the exhibitors for the diplomatic manner in which he brought the matter to an amicable close.

By the compromise, the men of Local 181, of which G. Kingston Howard is president, will receive 85 cents an hour for an eight-hour day as the basis and time and a half for the extra hour when they work a nine-hour day. This is an increase of 15 cents an hour and will mean an increase of $7.20 a week to those projectionists working on an eight-hour basis and $8.10 for those working nine hours.

Credit should also be given Mr. Howard for the broadminded way in which he handled the situation for his faction.

In the future, any wage adjustments which may happen to come up will be made by arbitration as the meaning of the clause in the contracts has been fully explained and cleared up.

Lloyd Starts on His First for Associated Exhibitors

Harold Lloyd, who has started work on his first picture for Associated Exhibitors, will be seen soon in his Pathe production, "Wrong Number," which he completed a short time ago at the Hal Roach studios in Culver City. This film, prints of which were shipped recently to the Pathe offices in New York, has not been given a release date.

The picture has had one public showing already at theatre in Los Angeles. This test was made to observe how the picture "plays" and it received the final "O.K." without reservation, it is stated.

Lloyd will be supported by Adrienne Davis, his leading woman in all the comedies produced since "From Hand to Mouth," in which the little blonde comedienne made her first appearance in a leading part.

It is scarcely a year ago that Lloyd made his bow to the public as a star of feature comedies in "Bumping Into Broadway," and in all these plays he maintained a standard of entertainment of such effectiveness and appeal that within a year he rose from the obscurity of a lead in slapstick one reelers to the place which now finds him the star attraction on the highest order of programs offered by many of the leading motion picture theatres.

"Wrong Number" is a piece in which two reels of laughter are built up around a telephone situation. The titles were written by Harley Walker. The play was developed by Lloyd, Hal Roach and Walker.

Torchy Comedies Booked by the Strand, Brooklyn

Following the personal appearance last week of Johnny Hines, star in Torchy Comedies, at the Strand Theatre, Brooklyn, it was announced that Managing Director Edward L. Hyman had signed a contract for the whole of the first year's series of two-reelers made from the stories by Sewell Ford and released through Educational Exchanges.

According to Educational, while there has been an uncertainty on the part of some exhibitors in booking the first one or two of these pictures, such showings have been followed, without a single exception, by contracts for the entire series.

S. Barret McCracken, managing director of the Rivoli, Toledo, and acknowledged one of the world's premier showmen, has featured Torchs from the week his magnificent new theatre opened.
A Six-Cylinder Birthday Book

IX years ago this January CINE-MUNDIAL started life as the Spanish-Portuguese counterpart of Moving Picture World. It was the first publication to carry the news of the motion picture industry into the markets of Latin-America. The pioneer then, CINE-MUNDIAL still leads. Today it is the official traveling salesman for American films and equipment from Madrid to Manila, from Havana to Buenos Aires.

Announcing its sixth anniversary number to the trade, CINE-MUNDIAL is proud to look back upon the past year as the most successful in its history. A circulation growth of 92 per cent. in eight months (A. B. C. Audit) is proof that it is the most effective medium selling the theatre owner, exchange man, and film buyer who supply a market of 110,000,000 people.

—THE “unknown quantity”—is indeed applicable to the CINE-MUNDIAL of tomorrow, so rapid is its growth. Its anniversary number, however, will number 50,000 copies. Special stories, pictures, color inserts, illustrations, trade editorial matter, will make this issue the most welcome visitor of the year. Coupled with your advertising announcements, these anniversary numbers of CINE-MUNDIAL are so valuable as reference mediums that requests for them come in months after the book is issued. CINE-MUNDIAL is thus the only advertising unit which alone can sell every Latin-American country your product. Forms close December 15.

A Thought for Tomorrow—and Today.
The advertiser who uses Moving Picture World and Cine-Mundial girdles the globe with salesmen.
Chamber of Commerce of the M. P. T. O. A. Has Set January 5 as Date for a Grand Ball and Entertainment in Hotel Astor

AFTER several years during which no social function of magnitude or compelling dignity or enjoyment has been conducted in film circles, the Chamber of Commerce of the M. P. T. O. A. announce that January 5 has been set as the date for a grand ball and entertainment which will be held in the ball room of the Hotel Astor, and for which an array of exceptional entertainment features are now being arranged.

The Screen Club ball conducted by that club when it was in its prime, was always the smart affair of the season, so far as the film industry is concerned, but since that time no organization has gone in for an elaborate affair at which the ladies could hold sway and the coming event therefore promises to outshine even those of former years.

A number of committees have been named by the late chairman, Frank Keyney, for the chamber, and the general committee is composed of Charles Goldreyer, chairman; Al. Harston, vice-chairman; Charles Steiner, secretary, and Max Barr, treasurer.

Prominent Committeemen
Among those prominent on other committees are the following:

Vaudville Committee: B. S. Moss, chairman; Samuel Beatty, vice-chairman; Louis Blumenthal, secretary; Max Spiegel, H. Bishop, S. Boek and A. Hamilton.

Novelty Committee: Samuel Beatty, chairman; W. Brandow, A. Fabian, E. Behrend and L. Fink.

Printing Committee: Fred Wilson, chairman; W. Peyser, A. Wolf and H. Herzig.

Music Committee: J. Stern, chairman; F. Faulkner, L. Bolognine, M. Glynn and H. Reilly.

Summer Committee: B. chairman; A. Eisenstadt, M. Kriadel, A. Rapf and S. Sheer.

Ticket Committee: H. Gainshor, chairman; D. J. Hennessy, L. Cohen, S. A. Marcus and S. S. Cohen.


Dance Committee: H. Brandt, chairman; I. Seider, M. Silverman, H. Shapiro and R. Ronheimer.


Elaborate Entertainment

In addition to the entertainment features already enumerated, there will be a regular old fashioned Midway Plaisance, fashioned after that which was so pronounced during the World’s Fair at Chicago. The midway will be built in the room in the rear of the ball room, and will contain all the elements of a high class midway at the big resorts.

Prominent city, state and national figures will be guests of honor, and all the noted film players will be asked to participate.

B. S. Moss, chairman of the Vaudville Entertainment Committee has given the organization assurance that he would give the finest show ever seen, while each and every member of the various committees offer to put forth their ultimate effort to make their particular bit stand out as the high light of the event.

Invitations and queries will go out the latter part of this month. The affair is being conducted in the offices of the M. P. T. O. A., at which place the various committees can be reached, or by phoning Bryant 2226.

Portland Office Opened by First National, Inc.

Announcement is made of the opening of a branch office of Associated First National Pictures, Inc. at Portland, Oregon. The new office will be kept stocked with exclusive rights of all important first run films, throughout the whole of its territory.

Mr. Lukan will be in charge of the new office.

Harriman National Bank Sues Clara Kimball Young

The summons and complaint in the suit brought by the Harriman National Bank of New York against Clara Kimball Young, to recover a balance due on a promissory note executed by the motion picture star, has been filed in the New York county clerk’s office.

The plaintiffs allege that Miss Young executed a note payable to their order on February 13, 1918, for $24,500, payable four months from date. They charge that when the note fell due Miss Young had paid but $2,500 of the $244,500. They also allege that they went to protest. The bank says it allowed the matter to drift, receiving instalments from time to time, until a balance of $3,743.65 remains due them. They claim they have been unable to collect this from Miss Young.

It is the suit in which Edward Rother claims he was beaten by a friend of Miss Young’s when he attempted to serve her with papers in New York a few weeks ago. According to an affidavit of Rother’s, he succeeded in serving the summons and complaint on Miss Young at the Hotel Commodore.

Fight Promoter a Defendant

According to a summons filed in the New York county clerk’s office, Irene Treman, who was defendant in a lawsuit brought in the Supreme Court against Charles B. Cochran of London, is prominent in the motion pictures. She has been added to the bill and conspicuous here in promoting a boxing contest between Georges Carpentier and Champion Jack Dempsey.

It is believed that she was filed by William Klein, counsel for Mrs. Treman, because the suit is not disclosed, nor is the sum she seeks to recover given.

Dallas Has Possibilities for “Movie” Productions

Assurance of moral and financial support was given to prominent business men of Dallas, Texas, by D. W. Griffith on a visit to that city on November 4. Mr. Griffith was enroute to Caswell, Florida.

"Dallas has no advantages as a motion picture center," asserted Mr. Griffith, "but it has the best possibilities for legitimate productions. If the business men of the city show their readiness to support such a project and select a suitable site, I would consider it for future production work.

"It is my opinion that movies have, on the whole, during the past five years or so, maintained a higher standard of production than legitimate plays.

"The motion picture industry is steadily growing. Though Florida has great possibilities, I believe that Los Angeles will continue to be the center of production. As to what particular phase we may expect the greatest developments in the next few years, none of us can say with any approximation."

Mr. Griffith expresses great pride in having recently obtained the picture rights to Lew Wallace’s “Ben Hur,” which he will make a super-production.

More for Better Movies

Saturday morning movie matinees for school children, picture Saturday night family movie parties and elimination of slapstick comedy, are some of the aims of the Cincinnati Council for Better Motion Pictures, which body has been organized recently.

The council plans to improve the standard of films exhibited in Cincinnati, particularly those for juveniles. Sessions are to be held on the second Tuesday of each month at the Cincinnati Chamber of Commerce, when plans for an active campaign with the council will be discussed. A branch of the Public Health Service and includes representatives from fourteen welfare organizations.

Officers of the council, who were chosen at the initial meeting of the body, are: Chairman, Mrs. Elmer G. Lawrence; vice-chairs, Mrs. Henry W. Backus; secretary, Miss Eugenia Remelin; treasurer, Bleeker Marquette.
M. L. Bracker, of First National, Says the Cinema Is Attracting Renowned Artists

The motion picture art must call to its aid all the related arts. There is much that is incomplete in motion pictures. They are silent and they are without color tone. Music has long been employed to cover up the silence. Art will be further employed to render the beholder oblivious to the fact that the pictures are without emphasis. The art of the scenic photographer and the art of the书画家 will be brought into the movie world, and the development of story materials available for motion pictures and a solution of, or at least a valuable step toward the solution of, the difficulty producers are said to experience in maintaining the supply of the better sort of scenario. Rudyard Kipling, James Matthew Barrie, Edward Knoblock, Sir Gilbert Parker, are some that are devoting their talents to the silver sheet.

Will Attract Renowned Artists

"It must be the same with art. I believe that the motion picture will attract to itself the best that the world of art has to offer. Artists are really better business men than the world gives them credit for being. They only pretend to artistic ignorance in business affairs. "The artist who apologizes for his relations to the motion picture is an anarchism—he is out of date. The world loves, recognizes and endorses beauty. The artist is brought into a new distinction through the films which open amazing opportunities to express himself in the terms of his art to an audience that covers the civilized globe."

Mr. Bracker is at work on a series of seven poster pictures for the forthcoming Allan Idolbar production for Dorothy Phillips to be distributed by Associated First National. Among his best known posters are many that were designed for humanitarian appeal—"Save—Lest We Perish," "Hunter Knows No Armistice," while in the commercial field other of his creations are well known.

Paul Iribe Goes to Coast to Aid in Making "Anatol"

Paul Iribe, the famous French architect and designer, has been to the Coast to assist in the production of "Anatol," Arthur Schnitzler's play, which Cecil DeMille, the all-star cast consisting of Greta Garbo, Bebe Daniels, Wanda Hawley, Agnes Ayres, Wallace Reid, Eliot Dexter, Theodore Roberts and Theodore Kosloff, and the co-laborating authors Jeanie Macpherson, Avery Hopwood, Beulah Marie Dix and Elmer Harris in the production of "Anatol."

Mr. Iribe will remain in Hollywood until January 1, when he will return to the eastern studios of the Famous Players and continue his work in the art and decoration department.

Fitzmaurice production for Paramount which has just been completed at the new Long Island studio.

The talents of the famous Frenchman will be added to those of Mr. DeMille, the all-star cast consisting of Greta Garbo, Bebe Daniels, Wanda Hawley, Agnes Ayres, Wallace Reid, Eliot Dexter, Theodore Roberts and Theodore Kosloff, and the co-laborating authors Jeanie Macpherson, Avery Hopwood, Beulah Marie Dix and Elmer Harris in the production of "Anatol."

Schenck Loans Farnum to Bennett

Dorothy Farnum, who has a contract with Joseph M. Schenck to write continuity for Constance Talmadge, has been loaned by Mr. Schenck to Whitman Bennett, in order to write the continuity of "Jim the Penman" for Lionel Barrymore. Miss Farnum was responsible for the continuity of Miss Talmadge's recent First National, "Good References."

FROM THE SUNDAY AMERICAN

ATLANTA, GA.

Patricia Palmer Back in Comedies

Patricia Palmer, whom we used to see in many Christie Comedies, is back in the fold at Christie's Hollywood fun emporium and will be seen in some new comedies to be directed by Al Christie, Frederick Sullivan and James Clemens alternately. Miss Palmer dropped out of Christies several months ago to head a feature cast in a new-reel drama, and has been at the heavier stuff ever since.

ALL-STAR CAST IN "DEAD MEN TELL NO TALES." (Vitagraph.)

Don Jose Santos... G. V. Seyfertstiz
Eva Denison, his stepdaughter. Catherine Calvert
Cole Harrison......Percy Marmon
Here, at last, seems to be a picture that most nearly approaches that goal of all producers, the perfect picture. The story opens in a moment of breathless interest, and there isn't another quiet moment. It is intensely absorbing, and if your eyes leave the screen for a moment, so perfectly is the continuity maintained, that you lose a valuable scene. Never have we seen seven reels packed quite so full of consistent, logical interest and legitimately sustained suspense. The characters behave like human beings. They do not let drop suspicious words, and actions that would normally belong in crooks', real life. They keep you guessing every minute.

A very great deal of the credit for the whole thing should go, naturally, to Tom Terriss, the director, and to the continuity writers, Mr. and Mrs. George Randolph Chester. But one mustn't forget that E. W. Kinnear, who wrote the book, gave these three people the material with which the thing was wrought. The cast is flawless. Catherine Calvert has never looked, so beautiful, nor done such work as in "Dead Men Tell No Tales." Her costumes—the Christies' Comedies' Spanish girl, lovely lace mantillas and soft, white draperies—are exquisite, and add no little to her beauty. Percy Marmon, at last, has a role which fits him like a glove and his work is consistent throughout. Gustav von Seyfertstiz, who plays the Inverary villainous Santos, however, should be the star of the piece. He is superb, and Holmes Herbert is的服务 himself well.

The picture is perfectly balanced, and the story is far above the average.
Educational to Release Comedies Weekly

Beginning the First Part of December

E. W. HAMMONS, president of Educational Film Exchanges, Inc., announces that beginning with the first week in December his company will release single-reel comedies weekly. There will be two series of these pictures, one the Vanity Comedies, produced by the Christie Film Company, and the other the New Gaiety Comedies, into which the girl element will enter the more strongly.

Arrangements for these pictures were completed some time ago and therefore production is well ahead. Prints of the first of each series have been sent to all the branch offices with instructions that exhibitors be notified as soon as the pictures are completed. The same plan will be followed with great success by Educational in the case of its four series of two-reel pictures.

While in the first few of the Vanities some of the players who have been familiar in two-reeler appearances will be seen in the later ones and the appearance of these players will be confined to these shorter films. In this way they will be more entertaining. The same plan will be followed with the New Gaiety series.

"We expect," said Mr. Hammons, "to prove to exhibitors that these single reelers contain more real meat and abler casts than a greater portion of the two-reel comedies on the market. It has been fortunate that the single reel comedy has in the past represented a poorer picture than the two-reeler, inferior casts and far less care in production. We have a demand for these single reelers for some time, but did not care to enter the field until we were sure that we would be able to offer the same degree of quality that has made our Mermaids, Chesters, Torchy's and Christies such successes."

"Tea for Two," the first Vanity, will be released the week of December 3 and the first Gaiety, "Ain't Love Grand?" December 12. "Without a Wife" will be the second Vanity and "Sand Witches," the second Gaiety. They will then alternate regularly.

"The Truant Husband" Is a W. W. Hodkinson Release

One of the really brilliant comedies of the year was completed recently, the Rockett Film Corporation says. It is "The Truant Husband," made from the story by Albert Payson Terhune, which appeared in the May issue of the Cosmopolitan magazine. It is a singularly clever bit of motion picture construction, according to reports, with an exceptional cast of players, foremost among which may be mentioned Marshall Hamilton, fresh from his portrayal in "Earthbound"; Francesca Billington, who acted in "Blind Husbands," and beautiful Betty Blyle.

There is nothing of the slapstick school about the production and there is not a single pie thrown from the first foot of film to the final flicker, but it is believed it will appeal to every type of theatre-goer for the humor is logical and keen, the situations ludicrous, the acting splendid and the direction is in the hands of Thomas N. Heffron.

"The Truant Husband" is the first comedy ever to be released on the Hodkinson program and it is said to rank with the splendid productions that have so far emanated from that organization.

The fact that it has been published in the Cosmopolitan magazine with its circulation of a million and a quarter, is another very strong point in favor of this picture.

Burns Mantle to Write Talmadge Films' Titles

By an arrangement between Joseph S. Schenck and Burns Mantle, dramatic editor of the N. Y. Evening Mail, motion picture editor of the Photoplay Magazine, and a contributor on stage topics to other newspapers and magazines, Mr. Mantle has agreed to write the titles and assist in the editing of twelve Talmadge pictures. He has a trade name signed "The Branded Woman," and "Good References." His next picture will be "Satan's Paradise," on which Norma Talmadge is now at work in the West Indies, and which will be a First National release. Mr. Mantle's contract does not include the John Emerson-Anita Loos productions.

Miss Bassor Changes Name

Mary Wynn is the name of the new leading woman in Christie Comedies. Miss Wynn has been known as Phoebe Bassor and has been renamed by Al Christie.

"The Painted Lily" Was Written by Miss Beranger

"The Painted Lily," the picture Mae Murray is now making at the Long Island City Studio of the Famous Players-Lasky Corporation, is the first original story Clara Beranger has done for this organization since she was signed on contract several years ago.

Under the terms of her new contract which she had signed in June, Miss Beranger is given two periods of four weeks a year in which to write originals. She completed another story of her own recently on her trip home from Europe, which will be produced for Paramount.

"Snow Blindness" to Be Barker Film for Goldwyn

Goldwyn announces that the next Reginald Barker production will be "Snow Blindness" from the new story of the same title by Katherine Newlin Burt, author of the successful western novel, "The Branding Iron," which was also filmed by Goldwyn.

Mahlon Hamilton, whose acting in "Earthbound" was meritorious, has been selected to act the principal role. Only two other members of the cast have as yet been announced. They are Cullen Landis, who played in Rex Beach's two pictures, "The Girl from Outside" and "Going Some," and in Mary Roberts Rinehart's comedy, "It's a Great Life," and Mary Allen, who played leads for Will Rogers in his two latest Goldwyn pictures, "Honest Hutch" and "Guile of Women."
DARING feats of horsemanship, the kind of real western drama of which Americans, it seems, never can get enough, make up a big part of "The Purple Riders," the Vitagraph serial in which Joe Ryan is starred. This will be the first Western serial to be made in some time, and meets a straight demand from patrons for the return of this type of entertainment.

The atmosphere of the western is ably met in the "Purple Riders," as "western" is the big theme, Albert E. Smith, president of Vitagraph, has decided that this production will be as thrilling a western as ever was shown in the Ruritans. Operation with Cleveland Moffett, the fiction writer, "The Purple Riders" and its interesting and thrilling sequences are of the same power as those which brought success to the many serials upon which they have worked together.

One chief point of interest to exhibitors and patrons is that the production is being filmed in the last real frontier of the United States, down on California's Mexican border even below the newly opened Imperial Valley. Here up in a mountain range has been located an immense ranch, the famous Benton buildings. This was the center of the cattle raising industry of this part of the west since 1849. Never has it been filmed, and never again will it be used for the camera. The present owner, a great grandson of the founder, was a personal friend of Joe Ryan from old days of comradeship on the plains, and he granted permission in the case of "The Purple Riders."

William Bertram, whose Indian characterizations were the best known in the early days of motion pictures and the western play, and who since directed many notably successful western features, is directing.

Elinoir Field plays opposite the star. Joseph Ric' son, who has been seen frequently in Vitagraph productions, plays the heavy role. Ernest Sheldrake has the part of the juvenile heavy, at which he is accepted as the best in the industry.

Production on "The Purple Riders" has advanced to the eighth episode. The company is now at Vitagraph's Hollywood studio filming interiors, but will return to the ranch location shortly. Vitagraph will release the production in February.

Rochester Exhibitors All Qualify as Projectionists

Every exhibitor in Rochester, N. Y., successfully passed the written examination and secured license as projectionists. This was necessary in view of the refusal of the union's representatives to meet the exhibitors on a fair basis for a scale of wages and because of the threat of the union to strike.

The five members of the board consisted of I. M. Salyers, president of the Rochester local of the Motion Picture Exhibitors' League of New York; Fire Marshal Russell of Public Safety R. Andrew Hamilton; Charles Mason and Louis Townsend, members of the union. They decided on the applications. On Tuesday, October 26, a test was given to the thirty-three applicants, all being exhibitors, for licenses to operate motion picture machines. The entire thirty-three applicants passed the examination.

The committee of the exhibitors, of which W. A. Callihan, chairman, and Harry M. and Gordon theatres were chairman, waited upon the projectionists and offered an increase of $10 for Class A, a flat propo-

sition of $37.50 for Class B and a $2 a week increase for Class C. The exhibitors feel they cannot continue in business by meeting all demands of this union without increasing the price of admission to the public, and they do not feel that the time is opportune to raise admission prices.

Conway Tearle Begins on New Picture for Selznick

Conway Tearle, National Picture Theatres star, who recently completed a starring role in "The Road of Ambition," under the direction of William F. S. Earle, has begun active work on a Hobart Henley production, the title of which has not as yet been definitely decided, according to an announcement by Mr. Selznick.

The forthcoming Tearle production marks the second picture made by director Henley for Selznick Enterprises, the first being "The Sin That Was His," starring William Faversham in a story written by Frank L. Packard, and adapted for the screen by Edmund Goulding. To support the star director Henley has assembled a number of well known screen players.

Martha Mansfield has been cast for the leading female role opposite Mr. Tearle. Huntley Gordon is also included in the cast. Two other players chosen for the cast are Ida Darling, the well known portrayer of society matron roles, and Jack McLean.

Arnold Kornicker, representing the Stanley Frame Company in Minneapolis, finds trade conditions in the Northwest a bit slow but immediate prospects indicate a large increase during the winter.

FROM THE SUNDAY AMERICAN

ATLANTA, GA.

ALL-STAR CAST

IN "DEAD MEN TELL NO TALES." (Vitagraph.)

Don Jose Santana........V. Seyferstitz
Eva Denison, his stepdaughter,........Catherine Calvert
Cole Harrison............Percy Marmont

Here, at last, seems to be a picture that most nearly approaches that goal of all producers, the perfect picture. The story opens in a moment of breathless interest, and there isn't another quiet moment. It is intensely absorbing, and when your eyes leave the screen for a moment, so perfectly is the continuity maintained, that you lose a valuable scene. Never have we seen seven reels packed quite so full of consistent, logical interest and legitimately sustained suspense.

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The picture is perfectly balanced, and the story is far above the average.

November 20, 1920
Educational’s, “The Race of the Age” Made the Feature of Theatre Programs

Following the premier showing of “The Race of the Age,” the exclusive two-reel picture of Man o’ War’s victory over Sir Barton at Windsor, Ont., at the Strand theatres, New York and Brooklyn, Educational Film Exchanges, Inc., reports that advice from its branch offices indicate that all precedents for two-reel pictures will be broken with the showing of this film.

At Grauman’s, Los Angeles, the picture was made the feature of the entire bill, given with a special setting and then followed with a trained horse act. According to Los Angeles newspapers there has never been a film shown in that city that stirred such audience enthusiasm. Similar prominence was given the picture last week at such theatres as the Colonial, Columbus, Ohio; the Strand, Dayton, Ohio; Walnut, Cincinnati; both the Rialto and the Newark in Newark, Strand in Buffalo, Albany in Schenectady, the America in Denver, the Adams in Minneapolis, and any other city.

In every case the Man o’ War picture was made the dominant feature of the newspaper advertising, and in most cases considerable was said about the expected success, due to the announcement. Special musical programs were employed in all the houses with the presentation.

Much Interest Abroad

More than a hundred prints have been started to work through the United States and Canada. Equal interest has been shown in the picture abroad, it is said. The English rights have been sold for a large amount and energetic bidding for the rights of France, Italy, Australia and several other countries is reported.

Practically every New York newspaper gave “The Race of the Age” the leading position in its Monday morning review after the Sunday opening at the Strand, several of them devoting their entire space to its production.

One paper compared its presentation with the achievement of Edward Myruby—bridge, who made the first motion picture—an animated record of a horse race—by arranging a battery of twenty-four cameras so that their plates would be exposed as the horse ran in front of them. Then it says “It does not seem too far to say that an epoch of motion picture history is marked by Myruby’s twenty-four plates and the 2,000 feet of film in this picture.”

The same publication states also that “the high exciting moment of the picture comes when the horses are shown making the complete circuit of the course. The cameras within the circle followed them around so that one may see them pull away and draw in their dash for the line. And the pictures are so distinct that the movements of their legs, their breathing and facial expressions, the figures of the jockeys on the backs are at all times clearly visible. It is this scene that makes the film a masterpiece of motion picture work. It was this scene that filled the Strand with shouts when it was shown and gave everyone the impulse to leap to his feet.”

Only Interiors of Vitagraph’s “Black Beauty” Remain to Be Taken; Has Family Appeal

An ideal picture, the family picture has been attained by Vitagraph in its special production of “Black Beauty,” based on the story written by Anna Sewell. The picture is now nearing completion at the West Coast studios under the direction of David Smith and everything connected with the filming of the classic has been accomplished on a large scale. The animal scenes were completed some weeks ago. David Smith, the director, finished the outdoor scenes in which both the human characters and the horses appeared. Only a few of the interiors, with the human players alone, remain to be made.

Not only is “Black Beauty” one of the most costly pictures ever made by Vitagraph, and a superior production from story and technical standpoint, but because of the immense world appeal of the story, which has been translated into nearly every language and is known everywhere, it will please all sorts and conditions of men.

The family appeal of “Black Beauty” will be one of the strongest features. It is a sweet and clean a story as ever was written—or filmed. Father, mother and children will exact a thoroughly enjoyable evening’s entertainment from a picture without the slightest offense and all will understand and feel the story as it unrolls.

In the Shadow of the Dome

Madaline Traverse to Return to the Screen

Madaline Traverse, the popular emotional star, who left the Fox company at the beginning of the summer to enjoy a much needed rest, will shortly return to the screen according to an announcement just made. Whether Miss Traverse and her personal pictures with her own company as once was reported or has contracted to fill stellar roles for one of the leading producing organizations, is not stated, but it is known that several of the latter have been negotiating with Miss Traverse.

It is expected that starrine announcement will be made sometime next week, at which time it is said Miss Traverse will make known her plans.

Since the early part of the summer Miss Traverse has been enjoying a well earned rest, the first vacation in fact she has had since she began her screen career, some six years ago. Her vacation included a tour of the south where she combined some personal business with pleasure, among other things looking over various properties with a view to selecting a studio site.

For several years Miss Traverse has been known in emotional roles on both stage and screen. Her arrival in Hollywood is at the age of twenty-four, having spent the first few years on the legitimate stage under the management of her father. During the past six years Miss Traverse has been starred in many screen successes and her versatility and notable dramatic ability have won for her a large following.

Corene Uzzell in Cast of “Determination”

Corene Uzzell has been cast as the co-Fine standee, Madge Daley, in “Determination,” Captain F. F. Stoll’s super-feature film drama which is now being produced at the Grantwood, N. J., studios of the United States Photoplay Corporation.

Miss Uzzell has had a successful career in the photoplay world, and has the support of many of the best known stars of the day, and has starred herself in a number of productions.

Among her successes have been in support of Elsie Ferguson, Lina Cavalieri, Ed- win Arden, George M. Cohan and William Courteny. She has been in “Thunderbolts of Fate,” and co-starred with Maclyn Arbuckle in “Mr. Potter of Texas,” and has been in a number of serials.
Lloyd Directs Four of Goldwyn's Fourth Year Pictures; Will Be Featured in Two

DIRECTOR FRANK LLOYD is responsible for no less than four of the early four pictures released this year. All four pictures are of excellence, and two of which will be released as Frank Lloyd Productions.

The first of the four pictures released, the screen version of Alexandre Bisson's famous drama, "Madame X," has already proved itself one of the season's most artistic and financially successful productions, it is said. Pauline Frederick, the star of this film, has created one of her best screen parts as Jacqueline Florian.

"Roads of Destiny," the screen version of Channing Pollock's play founded upon O. Henry's story of the same title, recently completed by Mr. Lloyd, also stars Pauline Frederick. In this unusual picture, the star portrays four characters in four different situations, yet all basically the same character and ending in the same situation.

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Hodkinson Signs T. H. Hunter to Direct Filming of “The Light in the Clearing”

The W. W. Hodkinson Corporation announces that T. Hayes Hunter has been signed to direct “The Light in the Clearing,” which will be made by the Dial Film Company for release by the Hodkinson Corporation. The story is by Irving Bacheller.

Mr. Hunter has already gained much distinction through his work in directing “Earthbound” and many other screen successes, among which may be numbered “Desert Gold,” “The Cup of Fury” and “The Border Legion.”

Mr. Bacheller, who was one of the guests at the Hodkinson luncheon which was held at Delmonico’s, Thursday, November 4, said that he esteemed it great honor to be numbered among those men who played a part in the advancement of the W. W. Hodkinson Corporation, and Mr. Hodkinson in turn expressed himself as being highly gratified that he should be the one to bring this noted author’s work to the screen.

Every step which can be taken to assure the perfection of the screen version of Mr. Bacheller’s book is now in the course of consideration and it is expected that the finished product will be in every way worthy of all concerned.

Walsh Forms Plan to Get Suitable Film Material

An unusual though what is said to be a very practical way of selecting stories adaptable to the screen has been conceived by R. A. Walsh, whose independent productions are being presented as First National Attractions, by the Mayflower Photoplay Corporation. Mr. Walsh believes it will result in making available for photoplay purposes a wealth of material from which he will be able to select stories of the very highest entertainment and box-office value.

Through the publicity department of the Mayflower Photoplay Corporation a query is being sent to the literary critic of every newspaper in the country asking for specific information concerning current novels, advance copies of which are always forwarded to these critics direct from the publishers.

“The queries sent by Mr. Walsh are in the form of questionnaires and can be filled out with a minimum of time and effort by the literary editors. “In this way,” said the producer, “I hope to be able to obtain advance information on every book published. The idea occurred to me because of the difficulty in getting suitable picture material. I am particularly anxious to put this experiment into effect right now, because I expect to secure the story for my third independent production under the Mayflower banner as a result of this plan.”

Seiter Signed by Ince

William A. Seiter, veteran motion picture actor and director, has been signed by Thomas H. Ince to direct the forthcoming Douglas MacLean production.

Formerly in charge of the megaphone for the Goldwyn releases starring Mr. and Mrs. Carter DeHaven, and more recently the director-in-chief for the special feature “The Kentucky Colonel,” Seiter is said to be well qualified to continue the splendid direction which Jack Nelson, who staged the recent MacLean successes, has established. An announcement concerning the future plans of Director Nelson will be issued at an early date.

Associated Producers Official Predicts Great Things for “Last of the Mohicans”

Oscar A. Price, president of Associated Producers, Inc., has received the following telegram from F. B. Warren, secretary of the company, at present in Los Angeles:

“I have shipped to our branches today a picture that has the sweep of action of ‘The Birth of a Nation,’ a picture such as it has longed for all summer and fall to bear the imprint of Associated Producers; a picture so fine, so big, so powerfully dramatic that it made a group of hardened picture people who watched it gasp for breath.

“This picture is Maurice Tourneur’s ‘The Last of the Mohicans,’ a mighty production. So sure am I of its power and appeal that I make the assertion that if any exhibitor holding a contract now for this production gave up his contract we could sell him over again for fifty per cent. higher rental than he is now paying for it.”

“Stop, Look, Listen” Film

“Bulletin 70,” a motion picture devised by Marcus A. Dow, general safety agent of the New York Central Railroad, as a means of carrying on the company’s safety first propaganda, served to attract an audience of over 2,500 railroad men and their families in Albany, N. Y. It was the largest meeting of its kind ever held there. At its conclusion Mr. Dow stated that the film had paid for itself many times over, not only in the saving of life and limb, but in claims which would have arisen through accidents, prevented by a film which clearly and vividly portrays dangers and how they can be avoided.

Pioneer Acquires Empey’s Production, “Liquid Gold”

An announcement made by the Pioneer Film Corporation from the office of President A. E. Lefcourt tells of the acquisition of a feature production, “Liquid Gold,” which has been taken over for the entire United States and Canada by the Pioneer from the Guy Empey Productions. George H. Callaghan closed the deal with Pioneer. Arthur Guy Empey appears in the leading role in “Liquid Gold.” He is supported by Florence Evelyn Martin.

The great romance played on the oil fields of America today forms the basis of the story of “Liquid Gold” and the picture has been given lavish settings and some of the “shots” represent the unusual, one, for instance, that of a gusher turning out 20,000 barrels of oil a day.

“Liquid Gold” is a comedy drama and it has its full measure of romance and love.
Sprinkler System and Enlargement of Vents Recommended for Vaults of Exchanges in Washington, D. C.

The installation of a sprinkler system and the enlargement of vents in the vaults of the exchanges of Washington, D. C., will be required if new regulations prepared by the District of Columbia Fire Department are approved by the district commissioners. The new regulations cover approximately twelve pages of single spaced and double spaced text. It will be required, as directed by the fire marshal and the building inspector, over drying drums, joining, assembling and inspecting tables and receiving and distributing counters and other places where an excessive amount of film is handled.

Automatic Sprinklers

Section 23 provides that buildings not of fireproof construction used for the keeping or manufacturing of more than five reels of inflammable motion picture films shall be equipped throughout with automatic sprinklers. Section 23 provides that fireproof film shall be equipped with and including the lowest floor on which film is handled to the top of the building, with an approved sprinkler system, and extra sprinkler heads shall be required as directed by the fire marshal and the building inspector, over drying drums, joining, assembling and inspecting tables and receiving and distributing counters and other places where an excessive amount of film is handled.

Fungus Outlet on Street

"The outlet of each vent shall be above the roof of the building or be made to face a street, court, or other clear space giving a distance of at least fifty feet to doors, windows, or other openings. Openings in walls of a building in the same plane or parallel planes and facing in the same direction as that in which the vent is situated, shall not be regarded as being within the intent of this regulation. No vent shall be within twenty-five feet, measured horizontally, of any exterior fire escape, nor shall there be any fire escape which is within such distance."

Many Prominent Persons Give Praise to "Passions"

Rarely in the history of the industry has a motion picture production received such positive testimony as that given to "Passions," the super drama starring the continental emotional actress Poli Negri, distributed by Associated First National. So well received has this picture been that all the top entertainers, politicians, clergy and others who have contributed their testimony are Dr. Frank Crane, associate editor of the New York Sun, Mrs. Alexander, associate editor of the Sun, P. D. S. History, Miss Fay Cornwell, of the faculty of Dwight Preparatory College; Wm. Herrick, the short story writer with the Thomas A. Edison company; Miss Martha Foote Crowe, short story writer; Mrs. Jessie Merrick-Smith, secretary of the First Church; Miss Martha Russell, secretary of the National Board of Fire Underwriters and the National Fire Prevention Association.

Ince Engages Still Photographer

With the Associated Producers' production schedule in full swing at the Ince Studios on the West Coast, all forces are Judy Enn for a high standard of direct service to exhibitors and newspapers. Thomas H. Ince announces the engagement of John Ellis, widely known portrait and still-photo photographer, who has assumed his duties in close co-ordination with the promotion department and the sales division of the Associated Producers, Inc.
Non Union Projectionists Fill Booths of Swanson's Salt Lake City Theatres

Contrary to their expressed wishes the projectionists of the American, Gem and Strand theatres, Salt Lake City, Utah, were ordered from their booths last week because an agreement between F. R. Swanson, owner of the three houses, not to place an orchestra of eleven men in the American, was as demanded by the musicians' union.

Without warning the men were arbitrarily taken out of the booths by order from the union president. F. R. Swanson, according to the theory, the projectionist had to leave in the middle of the showing of a picture. The booth was taken over by a non-union operator and the show proceeded without interruption, the audience being unaware that a strike had been declared. In the case of the Gem Theatre, it was found necessary to close for the afternoon since the sudden action made it impossible to immediately place another man in the booth.

The Gem opened at 2 P.M., however, with non-union projectionists. The Strand operated as usual though some difficulty was encountered in filling the booth.

Mr. Swanson announced that the union men have been given one day in which to go back to their booths. If they fail to do so, the non-union men will be placed in the booths and the union plan will be adopted in each of the theatres.

The union musicians walked out of the Strand Theatre two months ago when Mr. Swanson refused to place an orchestra of eleven men in the American as demanded by the union. Three weeks ago the union stagehands left the Strand in support of the musicians under order of the international alliance. It is contended by Mr. Swanson that the order calling out the projectionists is in violation of the constitution and bylaws of the local union, and that notice was given as is required in such cases. The international alliance ordered out the union men under an agreement with the musician's union. According to Mr. Swanson the union projectionists did not wish to leave their booths and are anxious to adjust the trouble, if possible.

Fox Star Not Justified in Breaking Contract Entered Into When a Minor

Jewel Carmen, the former Fox star, was not justified in breaking her contract with the Fox companies on the theory that she was not legally bound to carry out the contracts which she entered into as a minor, according to the view of the United States Circuit Court of Appeals contained in an opinion filed on November 10.

Miss Carmen succeeded in obtaining a judgment in her favor for damages amounting to $43,500 in an equity action which was tried before Judges Martin T. Manton several months ago on the theory that she was not bound to perform her contract with the Fox companies and was prevented from obtaining or entering into other engagements. This decree and judgment is now reversed.

"According to her own allegations in her complaint she was a minor when she entered into the contract with Keeney and she misled him into making the contract by representing to him that she was a minor. When in fact she was morally not free to make the contract and there was doubt whether she was legally free to make it," declared Judge Ward and Judge Hough.

"If the contracts with the defendants were valid, she was under a legal and moral obligation not to make the contract with the Keeney corporation," continued Judge Rogers.

"And if the contracts were not valid because of her infancy, then while she was under no legal obligation to recognize them, she was under a moral obligation to abide by them. She was at least morally bound to continue to render the services she had agreed to give."

"In either case her action in repudiating her pledge and being misconceived of which no person of honor and conscience would have been guilty," declared Judge Rogers.

"That no action could be brought against her for injury because of what she did but does not alter the moral character of her act. And when she comes into a court of conscience and asks it to impose upon her the moral responsibility of carrying into effect the inequitable arrangement into which she unfaithfully entered, the appeal falls on deaf ears. One who comes into a court of conscience must come with clean hands and her hands are not clean."
Short Subjects of Importance

"The Sand Man"

Quite an unusual one-reel comedy directed by Fred Nye. This Pathé release pictures Eddie Boland as a husband and father, telling a story to his young offspring in the nursery. He is asked to tell a story about a rat, and responds by explaining how he and a rodent invaded a girls’ seminary at the same propitious moment, he proving a hero by catching the rat and thus winning the love of the child’s mother. All of these scenes are shown in the film and give the Vanuty Fair girls ample opportunity to dispport themselves as college girls. This is not a knockabout comic, but has considerable delicacy and charm, as well as a pleasing vein of humor. The nursery scenes are particularly good and the girls are alluring.

"Superstition"

A two-reel Western-Universal number, written by A. H. Gooden and directed by Ford Beebe, with Ed (Hoot) Gibson and Dorothy Woods. This pleasing young couple have done good work in these Western subjects, and are here equipped with an unusually good plot. It moves easily and naturally, and the situations contain both humor and drama. The hero is affected in his daily life by petty superstitious fears, which gives the heroine an idea he is cowardly. She returns his ring, but later events create real trouble and she is glad when a reconciliation comes. Jim Corey plays the villain effectively.

"Hot Dog"

A good example of the knockabout two-reel comic is found in "Hot Dog," a Century-Universal number. It has a great deal to appeal to children caught up in the whirl of adults who like a bundle of nonsensical incidents, tied together by a slight plot. The plot in this instance turns upon the inheritance of a frankfurter factory by the heroine and the effort made by a young married man to get rid of his wife and child in order that he may marry her. The wind-storm and clever effects at the beginning are good; the troop of dogs is interesting, and the chase scenes are funny. The subtitles, a mixture of poetry and prose, might have been greatly improved.

Pathé Review No. 78

Hy Mayer leads off this number with some footage shot in Greenwich Village. These depict some of the better known studios and tea shops, with close-ups of "Jimmy," proprietress of "The Mad Hatter," "Sonny," the Cigarette Girl and other Village celebrities. MacDougal Alley and some new sculptures are also shown. The foreign scenes portray some of the famous towers and belfries of Ghent. Glass blowing proves, as usual, an interesting topic for film treatment. Dr. Ditmars has an interesting series of pictures of bird life at the zoo and the number closes with views taken on the "Talking" river of Japan, a pleasing subject.

"Romeo and Juliet"

Dorothy Wolkert appears as a "scrub lady" with theatrical ambitions in this one-reel Star-Universal comic. She drives daily in an automobile to her task of scrubbing, behind the scenes of the theatre, and one day the sudden illness of the star gives her a chance to play Juliet. The burlesque is well-staged, and with an appropriate musical score this might go very well in high class houses. It is attractive in sets and costuming and should amuse more intelligent spectators. The child interest, at the beginning, is more certain in its appeal to the average picturegoer. The "kid" chauffeur will win more than one laugh. The climax is not very strong.

"Rejuvenated Mexico"

Judging from newspaper reports the popular conception of Mexico is a land of peasants, bandits, raids, ransoms and revolutions. This Kineto Review takes the spectator on a picture journey through this land of the ancient Aztecs and shows a country of civilization and vast possibilities. The really marvelous bridge over the Pecos River, the mining town of Pachuca, points of interest and customs of the people of Mexico City, including the Cathedral, Alameda and Fort Perote, are among the many views shown. The trip from Mexico City to Vera Cruz by rail, interesting spots in this city and the pretty water carnival conclude the reel.

"Friends of Man"

After seeing this number of the Kineto Review, the large part played by domestic animals in winning the late war is fully realized. Most of us have known that horses and the famous "army mule" had their work, but here are shown horses, camels, burros, dogs and homing pigeons, being trained and performing their duties, and the methods of handling the food supply on the hoof—the cattle, sheep, goats and pigs. Especially interesting are the pictures which portray the intelligence and eagerness of the war dogs, which were successfully used in fighting, carrying mes-

the strange odd pets, the mascots of various units and war heroes, other than the human, complete this unusual animal study.

"His Noisy Still"

The Sunshine-Fox company has concocted a sure-enough good distiller in this knockabout comic in two reels, directed by Roy Del Ruth. Glen Cavendar, Dave Morris, Olive Dale, Kewpie Morgan and others appear. Mrs. O'Reilly's boarding house, in the first reel, is the scene of some rough-and-ready humor that is really laughable. The silhouettes of the rising boarders in the first scenes are sure to awaken joyous anticipations which are realized later in some fresh and original comic situations. The adventures of the man who tries to jump his board bill are funny. The events of the second reel, which occur at "The Wiggle Inn," keep the interest alive and the laughs coming. A strong number.

"In Nippon"

This delightfully colored Prizma Picture gives some conception of the beauties of the kingdom of the Mikado. Scenic views are interspersed with those of the important festival of kite flying and the logging industry.

"Falling Waters"

This Robert Bruce Scene, Educational Film Corporation, pictures the beauty of wild mountain streams, tumbling and foaming their way to the sea. The cataracts and waterfalls, some geyser like in effect, have been caught by the camera through a series of beautiful vistas. A spring freshet, tearing its way through the mountains and bearing logs and debris in the mad torrent, is a contrast to the limpid spring water streams.
Sidelights and Reflections

ACTIONS speak louder than subtitles. There is one thing which screen stars should pay more attention to than they have in the past—and that is mannerisms. The danger of overdoing certain little tricks of expression or movement by introducing them into each succeeding picture is a very grave one, and may work against the popularity of the greatest of screen favorites. I have in my possession a letter from an exhibitor in Chicago telling of his experience with a certain star's pictures, because the person in question is in the habit of using the same pronunciations and practically every role. The exhibitor states frankly that he is convinced the star no longer draws as well from the public than she did in her first picture and the patrons object to the constant repetition of the same mannerisms. At first, these tricks of personality were highly amusing but when repeated with each picture, they lose all of their novelty and become an annoyance. To add force to his communication, he quotes the remarks of some of his patrons. They find the same star four times in one year, while he is not likely to see a star of the spoken stage more than once a season. With the dialogue of spoken dialogue and with the camera's ability to emphasize every movement, screening acting with four new characters to offer in one year, the exhibitor at New Rochelle, has passed the epitome of the fittest mannerisms—if not of their entire elimination.

An article published in the London "BiScope" on the death of the French screen actress Suzanne Grandais, contains the sad news that she was killed in a motor accident. The Paris correspondent of the paper writes as follows:

"Mlle. Grandais, who had been for the last six months absent from Paris engaged on a big film in Alpaca-Lorraine, was returning to the metropolis in the company of two friends. In rounding a sharp corner at Jouy, a tire burst and caused the car to capsize, killing Mlle. Grandais and the operator instantly. The news of her tragic death has caused a great sensation in the cinema world here, where she was universally known and liked. Mlle. Grandais made her first appearance on the stage in Paris very young, but soon left the theatre to play exclusively, becoming a well-known figure on the Far West Coast. She returned home, where she obtained a well-earned success."

"Her best known creations are: 'Midnite,' 'Susanne,' 'Les Roches de Cadour,' 'Susanne et le Baiser,' 'Oh! de baiser,' and her last film 'Gosse de Riches,' which was actually being shown when its graceful principal met with such a terrible death."

IN THIS ISSUE

"Keep to the Right" (Equity).
"The Plunger" (Fox).
"Harrowed Heart" (Zeitlin).
"Peaceful Valley" (First National).
"Honor Bound" (Universal).
"The Menace" (American).
"The Branding Iron" (Goldwyn).
"Conrad in Quest of His Youth" (Paramount).
"The U. P. Trail" (Hodkinson).
"The Furnace" (Realart).
"His Own Law" (Goldwyn).
"Out of the Smokes" (Zeitlin).
"It Might Happen to You" (S. and E.).

"Always Audacious"

Ben Ames Williams' Clever Story Turned Into Snappy Photoplay by Paramount, Starring Wallace Reid

Reviewed by Mary Kelly.

In its effect upon the spectator, the Paramount release, "Always Audacious," might be described as a complete exhibition of talent. The denouement has been cleverly suspended through a web of events designed to bring about a final solution of the hero's dilemma, and at the next to threaten complete disaster. A plot like this, in which the chief character faces the difficulty of proving his own identity after an impostor has usurped his place, is not unfamiliar, but when manipulated as in this drama, it offers absorbing entertainment.

The close physical resemblance between a millionaire and a crook is the keynote of the action. It leads to the shanghaing of the rich man, the usurping of his residence, position, friends, sweetheart and fortune. Frantic efforts on his part, to prove his identity only turn the laugh on him.

One of the best dramatic scenes in the test arranged by the millionaire's lawyer, in which Wallace Reid proves capable of a most interesting dual characterization. The thoroughness on the part of the auth- thor in building for the final climax is well illustrated here. Again it is shown in the last scene where, one by one, the rich man's advocates fall off until he stands alone, at the end of his hope. Then his last friend, the only one who believes in him—his dog—comes bounding in and identifies him.

The star's able performance is set off by a harmonious supporting cast, including Margaret Loomis, Guy Oliver and Gnarly Gartld. The photography and sets are of the finest.

Cost.
Perry Danton ........................................ Wallace Reid
Slim A ucks .......................................... Wallace Reid
Camilla Hoyt ............................................
Margaret Loomis ......................................
Theron Amindsay ......................................
Clarence Geldart .....................................
Dimitri Pavloff ...........................................
J. M. Dumont .............................................
Molly, the Eel .........................................
Carmen Phillips ......................................
Nina Philips ...........................................
Guy Oliver .............................................
Mara Rumas ...........................................
W. F. Glode .............................................

Story by Ben Ames Williams
Scenario by Tom Gerathy
Dialogue by Ben Ames Williams

Length. Six Reels.

The Story.
Perry Danton, adon of one of the best

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, Associate Editor

families in San Francisco, is regarded by him and his mother, in short, as a member of the Amindsay, as an idler. For this reason he is refused the right to come into his full inheritance, which he is proved to be capable of hard work. After a long conference, Amindsay talks him into taking a responsi- ble position. In a series of thrilling scenes, after a thorough test, to turn over all the Danton property to Perry. The next day, as Perry returns in his car to his home, Slim knocks him senseless and has him shanghaied off to a steamer, while he, wearing Perry's clothes, goes into the latter's home and aided by his accomplices, takes possession of Camilla and plans to hold him hostage.

When Perry returns, he is refused admittance in his clothes and is handed the bill for his stay. Even Camilla turns him away, and Amindsay loses all patience with him. He then bad news to the raiding party. Amindsay refuses to give it any serious atten- tion.

Slim takes Perry's appointed position in Amindsay's office and learns all the private affairs of the latter. He also subverts Camilla and plans the hold-up.

When Perry returns, he is refused admittance in his clothes and is handed the bill for his stay. Even Camilla turns him away, and Amindsay loses all patience with him. He then bad news to the raiding party. Amindsay refuses to give it any serious atten- tion.

The reporter still believes his story and telephones to his paper in New York. Perry makes one more effort with the aid of the police, who take Perry into his own home. Here again everything points to Perry's guilt and Perry's faith and denounces him. Then Perry's dog suddenly rushes to his master and proclaims Perry to be the real master of the home. Camilla then goes to him and explains that he was known for sometime, but wanted him to make good the family motto, "Always Audacious," before she acknowled- edged him.


It Was the Family Motto. And Yet She Accused Him of Being a Weakling. Then Came a Test of His Audacity—and What a Test It Was! Exploitation Angle: You can attract Wallace Reid's following and a lot of new fans by sending out the word that he gives an entirely new man in his per- formance. In addition, the comedy characterization he does a "heavy" in which the custodial good-natured smile is substituted for the vicious one . It is the screen version of Ben Ames Williams' story that appeared in the Post, and calls at- tention to the handling of the suspense which is one of the best features.
"His Own Law"

Beauty of True Friendship Is Dramatically Revealed in J. Parker Read Production, Starring Hobart Bosworth and Rescued by Goldwyn

Reviewed by Mary Kelly

Played in the key of friendship, love and adventure, "His Own Law" is a perfectly attuned symphony. Atmospheric, it is a triumph. The smooth unison with which the members of the cast work, the artistic perfection of the photography, the script, and the appropriate use of the dull focus in getting exquisite photographic effects, all combine to make the feature a highly finished, artistic product.

The introduction of the central figure, Mac Neir, is clever. Due to splendid direction and Hobart Bosworth's masterly characterization, he immediately establishes himself as a unique character, one that inspires the curiosity of the spectator. This is not satisfied immediately, however, and the solution when it does come, is interesting enough to be worth the wait.

The cast consists of three accomplished artists, the star, Rowland Lee and Jean Calhoun. Mr. Lee realizes the strength and at the same time the intense humaneness of the role. Miss Calhoun, realizing diffident at times, is pretty and charming. Some of the outdoor scenes, particularly the trysting place, by the river, are superb.

The Story.

Mac Neir, one of the unknowns unknowns in a saloon, one night starts a brawl with a handsome young Frenchman, who retaliates in such a skillful way that Mac Neir's admirers protect him and the two become fast friends. Together with a little stray dog, they set out to find lodgings. By means of the dog they manage to secure quarters for 50 cents a week which Mac Neir pays, as Frenchy is penniless. The young civil engineer left France, contrary to the will of his father, so as to make a living in America.

During the night the dog jumps out of bed and wakes up the other lodgers. A fight starts and Mac Neir and his pal are thrown out. The street is being repaired, and both of them volunteer their services. Mac Neir is soon discovered by the foreman, who leads him away, Frenchy follows. They arrive at the elegant offices of a contracting firm, and Frenchy notes in surprise that Mac Neir's name appears as president. He then finds that Mac Neir has a fondness for adventure, and that the whole thing was a game. Mac Neir gives Frenchy a position.

Frenchy meets a young American girl, Sylvia, with whom he falls in love. They are married. Soon after Frenchy gets orders from France to join the army, as the war has just begun. He leaves, after getting Mac Neir's promise to protect the young bride.

Mac Neir learns that Sylvia has received word of his death. Realizing that she has no one to take care of her and her expected child, Mac Neir offers to marry her, but promises that she will always be "Frenchy's widow" and not his wife, to him. They marry. The story goes on during which Mac Neir grows to love her and to admire him more and more. Then the great war comes, and Frenchy returns. He has spent the past four years in a German prison. Embittered against the whole world he denounces Mac Neir as an untrue friend.

Mac Neir convinces him of his integrity, and they allow Sylvia to settle the difficult problem by making a choice. She chooses Frenchy, and Mac Neir takes his defeat like a man.


Exploitation Angles: Sell this on the intense beauty of the story. It has a human note that will be sure of an appeal. Exploit it on the friendship angle something like this: "Have You a True Friend? How Much Would You Do for a Friend? See What One Man's Conception of Friendship Was," etc. Hobart Bosworth's personality and art will warrant generous praise also.

"Marooned Hearts"

Good Average Entertainment in Selznick Production Society and the South Sea Islands, Starring Conway Tearle

Reviewed by Jessie Robb.

This is Conway Tearle's first adventure as star under the Selznick banner, in a tale which begins in New York society and ends in the South Sea Islands. The action starts off well and is sustained until near the climax, when the suspense is weakened by a more or less falling action. The entire production has been handsomely mounted and will please from that point.

Conway Tearle makes Dr. Carrington a dignified and likeable chap, and plays his role with skill. Zena Keefe gives a good impersonation of imperiled Marion Ainsworth. The cast is much above the ordinary, and the clever collie should have a name in the cast. This picture undoubtedly will draw where Tearle is a favorite.

The Story.

Dr. Paul Carrington .......... Conway Tearle
Marion Ainsworth ............. Zena Keefe
Mrs. Ainsworth ............... Ada Darling
Peter Harkins ................. Tom Blake
Cyrus Carter ................. Eric Mayne
Dr. Mayne .................. George Arliss

Directed by George Arliss.

The Story.

Dr. Paul Carrington is a young surgeon, who is rapidly rising in his profession. Marion Ainsworth, his fiancée, objects to his constant work and demands that he devote more time to her. At a week end party she intercepts a telephone message, causing Dr. Carrington to be late in performing a critical operation and thus ruining his career. The engagement is broken.

Dr. Matthews, who is sponsor for Carrington, advises him to go to the South Sea Islands and complete his research work on the gland theory and win back respect. Carrington accepts his advice.

A year passes. Marion is being wooed by Cyrus Carter, but refuses to accept him until the rumor of Carrington's death has been proved. They go on a searching party on Carter's yacht. One night there is an explosion. Marion is put in a lifeboat and is washed ashore on the island where Paul is living. She is found and given shelter by Paul, who establishes a "deadline" and tells her that there is nothing between them.

One night she is attacked by a castaway sailor and is saved by Paul. He is about to send the sailor adrift on a raft, when he tells Paul that he has a lifeboat hidden. They

MOVING PICTURE WORLD

November 20, 1920

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FILL OUT THE COUPON ON PAGE 362
Newest Reviews and Comments

equip the boat and leave the island for civilisation and happiness.

Program and Exploitation Catchphrases: A Story of Society and the South Sea Islands

Conway Tearle’s First Starring Picture.
She Wanted Him to Pay More Attention to Her. He Sold His Profession. He Went Off to the South Sea Islands Where He Could Study—She is Cast Adrift When a Yachting Party Launches and is Washed Upon the Island Where He Lives and Realizes Her Selflessness.

Exploitation Angles: Play up Tearle and Alice Keefe and then hinge your talk on the selfish woman who ruins a physician’s career for her own pleasure. You can make this sound sensational by handling it in the question style, but make it clear that it is a clean sensation by telling that it was done by an intercepted message.

“Honor Bound”
Five-Reel Universal Production Features Balanced Cast in Story of Tropics
Reviewed by Robert C. McElravy.
An interesting and consistent picture has been written and produced by Jacques Jaccard in “Honor Bound” released by Universal. It features Frank Mayo, supported by a cast of even merit, which includes Edward Coxen, Dagmar Godowsky, Irene Blackwell, Alice Keefe, Billy Thorpe and James Ellison. Billy is a nere-do-well when surrounded by his accustomed social life, but, when left in a real man in the tropics; James, on the other hand, is quite a good fellow at home, but disintegrates and becomes a “rotter” near the end of the story. It is an interesting one with authors and playwrights from time immemorial. This production, in atmosphere and general treatment, is not unlike the well known play, “The Bird of Paradise.” Dagmar Godowsky, as the native girl, Koree, has a part very similar to the feminine lead in that play.

The production carries the interest well and is strong in atmosphere and pictorial effects. Not a few sympathetic characters, but their delineations play an important part in carrying out the entertaining theme.

Billy Thorpe,...........Frank Mayo
James Ellison..................Edward Coxen
Koree....................Dagmar Godowsky
Santos Cordero..................Nick De Ruiz
Mary............................Claire Blackwell
Geoffrey Vincent.............Helen Lynch
Geo. K. Vincent..............Gordon Stockwell
Lord Stanlaw Maltland........Max Willink
Captain Barnett.............C. W. Herzinger

Story by Jacques Jaccard.
Directed by Jacques Jaccard.
Length, 4,721 Feet.

The Story.
Billy Thorpe, in “Honor Bound,” is a carefree young man, engaged to Claire Vincent, daughter of a rubber king. Billy gets some unwelcome news of his father, and is ordered to South America by his sweethearts father, in the hope that he will make a fortune.

In the tropical town of Espirtu Billy meets Jim Ellison, who looks like the man he is. Jim was a bachelor at home, but, Billy quickly sees that the warm climate and association with a native girl, Koree, have made the most wretched man “human.” Koree seeks to bring Jim back to a saner life, even keeping up his work in this effort, but Jim seems lost to decency.

When the Vincent yacht unexpectedly arrives, bringing Mr. Vincent and the two girls, Billy induces Jim to shave and dress up. Jim puts a bold face on the matter and Koree becomes jealous of his attentions to Mary, allows the girls to think Billy was the native girl’s fiancé. Billy, disgusted with Jim’s treachery and the acceptance of his story by the others, abandons the yacht and goes “spinning.” He is arrested by the police and brought to the Koree. But his sweetheart, Claire, follows him and learns the truth from the native girl. Koree’s influence more Jim regains his position in social life.

Program and Exploitation Catchphrases: A Story of the Tropics
He Was Ordered to South America By His Father’s Sweetheart to Make a Man of Himself. A Story Showing How Geographical Location and Environment Effects the Human Family.

Exploitation Angles: Play up the theme of the story for interest, for this will form your best appeal. Play it heavily. If you can get a “before and after” effect in your lobby or some white walls will work well. Play up the stars and the favorites in their support for the personal angle, but stick strongly to the interesting theme for your appeal.

REPTENANCE
Pretty Margarita Fisher in a scene from America’s “The Gamblers”

“The Plunger”
Five-Reel Fox Drama Features George Walsh in Romance of Wall Street
Reviewed by Robert C. McElravy.
No drama of high finance has been thrown on the screen which conveys more of the real Wall Street to the spectator than this Fox feature, “The Plunger,” with George Walsh in the leading role. It was literally made on the street, in all essential details, picturing the famous canyon of finance from river to graveyard. In the matter of atmosphere and realism, this leaves nothing to be desired and will undoubtedly be followed with intense interest by spectators. Even special views of the stock exchange and famous curb market are shown.

The story interest is typical of Wall Street in action. It is quite fresh and new at the start, but becomes obvious and methodical in its handling. The story is in s’oht long before it is actually reached, but, he development is so pleasing that it will hold the attention well. George Walsh, who has been doing a rougher style of character work of late, appears here as a well-groomed young brother, so good looking and easy of deportment that he is certain to give the matinee girls a thrill. Virginia Valli makes an attractive heroine and the supporting cast is good. Richard Nelli makes a strong portrayal of the crooked broker.

The Wall Street scenes are not alone in importance. The Long Island social scenes are elaborate and very well staged. The cross-moving studio effects, revealing many rooms in succession filled with guests, offer a startling photographic novelty.

Cast.
“Take a Chance” Schuyler...George Walsh
Alice Houghton....................Virginia Valli
Richard Nelli.......................Norman Yates
Deanna Durbin.............Richard R. Neill
Inez Shnnon......................Irving Brooks
Jimmie Doolittle...........Vivian Mercier

Story by Thomas F. Falcon.
Directed by Dell Henderson.
Length, 4,013 Feet.

The Story.
“Take a Chance” Schuyler, in “The Plunger,” is a young Wall Street broker, who has risen from office boy to millionaire. He buys the home of John Houghton, an operator, who has been a victim of the crooked manipulations of his secretary, Norman Yates. Houghton has a daughter, Alice, whom Yates wishes to win and it was the father’s opposition to the match which brought about his ruin by Yates. The latter has held Houghton in a lien on his pier named Doolittle, whom Yates himself murdered. Yates is sold to Schuyler arrows leaving Houghton home, on Long Island, and is surprised to find the father and daughter still occupying the house and the dismembered body of the planer. Yates is amused by the attitude, and becomes interested in her. She will have nothing to do with him, despite the kindness and advances of real service in saving her from Yates, whom she dare not trust.

Yates revenges himself upon Schuyler, for his interference, by a campaign against his stocks in the street. But Schuyler retaliates by fastening the murder on Yates and clearing Mr. Houghton’s name. Schuyler wins the love of Alice and an enormous fortune.

Program and Exploitation Catchphrases: George Walsh as a Dashing Young Man.
The Story of a Lad Who Rose from Office Boy to Millionaire. She Would Have Nothing to Do With Him Until He Beat Up the Man Whom She Hated.

Exploitation Angles: Play on Walsh’s name and offer this as the best story on Wall Street yet done. Take the social angle for a second argument. Between the two you should reach a large circle of patrons.

“The U. P. Trail”
Benj. B. Hampton Production from the Novel by Zane Grey with a Star Cast, Hodgkinson Distribution
Reviewed by Louis Reaves Harrison.
“The U. P. Trail,” produced by Benj. B. Hampton, takes us back again to the days of perilous adventure when American were surveying for a trail of iron across the country. It pictures the emigrant train, the attack by Indians, the dance halls of whiskered men in hob-nail boots and long white trousers, the slipp-er, where shooting was done on slight provocation or for the mere sport of the thing. None of the type of men who make the trail. But the Duke—dapper—keeps the burly ruffian and accomplice, the stealthy “greaser,” the elegantly gambler, the two-gun man and his running mates well. The entire company of “Western” drama is present and is admirably typed.

The story of the heroine’s misadventures is less impressive than the artistic
realism of the picture, both in backgrounds and in vivid delineation of character by an exceptionally clever director. The plot gathers force toward the conclusion through power of suggestion conferred by lavish presentation of the strong personality of the performers.

To Kathryn Williams go the honors because of her emotional interpretation of a difficult role. Kathryn Williams has had a few years' experience on the stage, which has hardened her. Kathryn Williams as the heroine, a hearted gambler. Robert McKim is on hand, as ever, the most villainous of villains. Roy Stewart is an attractive hero and he is very rich, but much of the interest is centered about the heroine, and their comparatively passive roles do not call for intense self-expression. The sum of virtues in "The U. P. Trail" lies in the balance of Western melodrama and its excellent cast, with a well-cast cast of great power and an elaboration of treatment which place it among the best pictures of its kind.

"Beauty" Stanton—Kathryn Williams
Alrite Lee—Marguerite de la Motte
Warner—Raymond Hatton
Place Hough—Joseph J. Dowling
"Frenzo"—Frederick Starr
Ruby Cortes—Virginia Caldwell
Casey—William H. Smith
Josie Durade—Robert McKim
Slingerland—George Berrel

The Story
"The U. P. Trail" is being surveyed by Warner Neale when he displays heroism in the dance hall of the "The U. P. Trail." Stanton, and he becomes ardently attached to her. He arranges for stiffen enough to let the young man win a big roll. In hopes he will give up his work and become attached to her, he tries to keep her away from his place. While there he comes upon Allie Lee, who has escaped an Indian massacre. He carries her to his place and confines her there under guard. Neale imagines that the Indians have killed Slingerland and carries off Allie. It is the condition of an invariable search for her until exhausted. He is taken to a house of ill repute.

"Beauty" Stanton hears of his illness and nurses him back to health. She finds out that he is trying to search for her and that Allie is confined in the dance hall of Durade, "Beauty" personifies the girl and brings her to Neale. Durade gathers his gang and goes to "Beauty's" place. A bitter fight follows, in which both "Beauty" and Durade are mortally wounded. The adventure dies on the bed where she nursed Neale. From her last words she gives her blessing to the young people. They reach the attainment of their finest hour and set to finish Neale's work on "The U. P. Trail.

Program: The U. P. Trail
Confection of Cigarettes: A Story of the Perilous Days When the Emigrant Trails and the Western Dance Halls Plunders the West, A Zane Grey Story of the West.
She Tried to Get Her Net at the Falsehoods Failed When He Met His Real Love—A Drama of the West.

"The Branding Iron"
Goldwyn Presents Barbara Castleton in a Powerful Reginald Barker Production
Reviewed by Louis Reeves Harrison.
Picturesque in treatment as well as strong in motive and construction is the Goon until the "The Branding Iron." pictures a primitive woman, physically yielding and clingy, submissive intellectually and emotionally, unhappy unless subdued. "The Branding Iron" is a frank confession by the woman who wrote it, Kathryn Newlin Bart, that woman can still live, as she has in the past, if she is subdued by the man of her choice and more or less because of it.

To Barbara Castleton is assigned the interpretation of this intense role, and she meets every possibility with strong response. There is sincerity combined with intelligence in all she does. James Kirkwood in support appears to better advantage than ever before, manly and devoid of theatrical posing, the interpretation of ruddy, stalwart and manly, a practical man of practicality, is satisfactory. High praise is due Reginald Barker for the picturesque presentation of backdrops and the consistent preservation of mood. "The Branding Iron" is a high-class production of intensity and strong dramatic interest throughout.

"The Furnace"
William D. Taylor's Recent Production Is an Interesting Drama of Married Life
Reviewed by Elmer H. Meyer.
"The Furnace," directed by William D. Taylor, from the story by "Pan," the noted English anonymous author, has already found in England. It is an interesting drama of the problems of married life. It has for its leading characters a frivolous and indif- fferent actress and a selfish million- aire, who marry and start right to quarreling on their wedding night, and the story explains itself, which says: "Marriage is like a furnace—you stand such a good chance of being burnt."

There are misunderstandings galore, and through it all the spectator may find a rich vein of interest. The story is not essentially original, yet there are some new twists and moments of suspense that score heavily.

The sub-titles are clever and some of them are very good for thought. The settings are good—the wedding scene at the church being exceptionally beautiful. The lawn party is very pretty, and the manner that arises when the party is at its height is very realistic. The carnival scenes in the background are spectacular.

The cast is good and keeps its reader interested, and acquires itself very creditably. Jimmy Patric is the husband and Agnes Ayres the wife. She is a simple girl misunderstood hero, carries off the acting honors. Betty Fraschke as his sweetheart is charming personality, and is a woman to brighten any scene. Theodore Roberts, as usual, adds much to the success of the film.

"The Furnace" is a good dramatic playpoint for people who thin,GL and probably will enjoy its greatest success in the highest class houses.

"Keep to the Right"
L. Roy Curtis Presents Edith Taliferro in a Story of Human Brotherhood
Reviewed by Louis Reeves Harrison.
Of humanizing theme and of kindly intention in its development, "Keep to the Right," released by Equity, has a clean moral up-clearing, it once evidenced some- what prominently in philosophic sublities to the detriment of story interest. The subject is a good one, made of them strong and to the point, but their materializing is as general in its nature as the title of the story itself, whereas the action is more developed. They make the happiness resulting from such a brotherhood as men were brought into by the war. The leveling of all classes into a better mutual understanding seems to be the true motive of the story. It touches also upon race prejudice, the finer mutual understanding
"Conrad In Quest of His Youth!"

Dr. Eulah T. Ives, Dr. Mille Production, featuring Thomas Meighan, Paramount Release

Reviewed by Lula Reeves Harrison.

"Conrad in Quest of His Youth," a William Demille production, is the story of a man who almost lost himself to the dull, turgid city life, trying to be the concierge of an old hotel, a job handled by war and the weary service following it. His homecoming is late; all enthusiasm about returning troops is a thing of the past; there is no place left for him but an old valet. The soldier casts aside his uniform and tries to relegate his experiences to the eternal past. He would renew the bright associations, especially the romantic ones, of earlier days, but his attempts result in one amus用于 绝 after another.

The richest sort of humor pervades his experiences in trying to rekindle old fires, some of the most enjoyable presentations of the picture being the scenes of the old hotel. The incidents are of a kind easily appreciated by all members of a mixed audience, yet they appeal especially to the more driving character of the story. The(ing romantic of the accident at the end of the pictured version is not out of the mood.

There is a star cast headed by many Thomas Meighan, nearly as a pioneer playing a part, distinct and thoroughly effective characterizations. The remarkable selection of the perfected parts and craftsmanship, cause the play to be a screen delight, where every prospect pleases. As presented at the Rialto Theatre, "Conrad in Quest of His Youth" is of a high degree of pleasure to all who saw it, and it should prove a most enjoyable entertainment at any motion picture show in the land.

Cast

Capt. Conrad Warrene...Thomas Meighan
Charles Ray....Dolores Costello
Gina...Mae Busch
Ted...Herbert Beer
Bennett...Samuel S. Hinds
Mary Page...Silva Ashton
E. Ada...Kathryn Williams
Tattle...Ruth Renk
Conrad at 17...Eddie Sutherland

Leonard Menkoff
Scenario by Olim Pfintzau, Producer-Director, William Demille.
Length, Five Reels.

The Story

When "Conrad in Quest of His Youth" returns to the scenes of his early life, he sends for three cousins to visit the old manor where they spent their childhood. They are interested, but Meighan, who has returned from the war, is absent on a long military campaign. He does all he can to entertain them, but in vain. They are only too glad to get away to their families and home comforts.

His next effort is in Italy, where he encounters the lady he once believed he loved most beautiful on earth. While she lacks the freshness of youth, she yields to his ardent pleadings. They make an appointment in his room on the eve of her departure. After she has made preparations, she steals along the balcony to his room and finds that he has gone to sleep. She leaves him and goes to his little library.

Conrad returns to England in a depressed state of mind. Now the Fates take a part and weave a little romance for him. Confining is held up at a small town by a railway accident of which there is also come Rossland, a former show girl, now a wealthy young widow in search of adventure. She finds friends among a strange company of theatrical performers, and is aiding them when accident brings Conrad to her rescue.

"Peaceful Valley"

Charles Ray is Right at Home in Screen Version of Famous Stage Success Released by First National

Reviewed by Edward Wettzel.

The few of us who are old enough to remember Sol Smith Russell as Hosiah Howe in "Peaceful Valley" admit that the character as played by Charles Ray in the screen version released by First National is not the same individual. The Ray Hosiah is a much younger and more presentable person. But he is just as quaint and likable, and the addition of a love affair of his own to the original story is a definite gain.

Hosiah's devotion to his mother and sister is like a streak of pure gold in his nature, and when the boy finds that Martha has been lured away by Mr. Luke, the owner of the farm, it is a shock to him out of his farm, his manner of dealing with the situation gains him the respect of everyone. There is a lot of homely humor in the story, and heres its humor is as real and honest as the country lad who knows how to fight for his home and his loved ones as well as look after the farm chores and put his lot upon the world. It is a story that could be called a colossus, but even so, there is one to start from start to finish, and the effect is in line with its intention.

Edith Taliferro seems to be under the impression that she is playing the role of "Keep Smiling," somewhat to the loss of power in serious scenes. She is given a pleasing figure with unassuming personality. Her support is generally acceptable, the children more than that. The little ones provide the bright spots of amusing side experiences. The story as a whole is loosely constructed, contains a way, amount of extraneous matter, and could be edited to great advantage. In an improved condition, it should be an excellent state rights proposition.

The Story

After the war there are two American families who "Keep Smiling," one Jewish, in which there is a pretty daughter. In the other there is a son. Both families are wealthy and philanthropic, are forced to the girl is largely so because of his bitter experiences in Europe, the other is not necessarily so.

There is a tender sentiment between the fathers and between the children. It seems to do them good along the lines of love. This is not in complete accord with the wishes of the parents, who have wounded in the war and suffers from occasional fits of unreasonable anger because of an old wound in the head.

A young Jewish doctor loves the girl hopelessly. He is called upon to save his rival's life when the latter is seriously injured in an automobile accident. The young physician performs a difficult operation and brings his rival back to earth, entirely recovered from his malady. Though the doctor's aim seems hopeless, the girl is deeply affectionate in the nobility of his deviation. She is happy at the end. He wins her because he dared "Keep the Right."
“It Might Happen to You”  
An Artclass Comedy Distributed by S. & E. In Which Lions, Dogs and Monkeys Help Furnish the Fun

Review by Sumner Sumner.

“It Might Happen to You,” produced by Artclass, distributed by S. & E. Enterprises, is a novelty comedy that abounds in funny situations brought about by the presence of honest-to-goodness lions in the home of a thimble spendthrift who thinks he has the “D.T.’s.”

The picture depends chiefly for its appeal upon lions, dogs and monkeys trained by Walter Butts. But the shining feature of the film is the “hymn” — the song of “him” — that is sung unaccompanied. Thrills are mingled with comedy and the interest is well maintained after the story gets under way. It is unfortunate that it is slow in starting, but the last two-thirds of the picture more than make up for the lack of action in the beginning.

Billy Mason as J. Worthington Butts, Jr., the sower of wild oats, and Doris Dare as Dolly Bender, his favorite chorus girl, play the roles of the two most important characters in the film. The chemistry between the two is not called for more than a casual display of talent. Jimmye, billed as “the famous Tarzan lion,” shows great powers of self-control as he roars at the camera. The message that the film is trying to get across is that one should respect nature and not interfere with it.

“A Cinematic Comedy”  
A story of a man who wants to become a baseball player, but ends up becoming a detective instead. The man’s life takes an unexpected turn when he meets a woman who changes his perspective on life. The film explores themes of love, guilt, and finding one’s true calling.

Program and Exploitation Catchlines: A Roaring Comedy with Roaring Lions. A Hint to All on Prohibition Enforcement. He Thought He Was “Seeing Things” and He Was. See What He Saw. He Laid Down with the Lions and Got Up Like a Lamb.

Exploitation Angles: Play on the lions and the cast, making all you can of the titles, and smear such lines as “from bathing beauties to bear-d boats” to get up interest.

“Out of the Snows”  
Selznick Production Featuring Ralph Ince and Zena Keefe Is Cooking Good Entertainment

Reviewed by Ashton Burke.

A model movie for matrons and mimmers and withal a box office magnet paramount. Not too much action crisp as the blizzard far north country has captured, and a story stimulating the imagination throughout, with surprises, suspense and excitement pervading every living line of the wire. Just the sort of northland screen play one might expect from the invariably good Ralph Ince, who directed it and acts its principal role. The story is a thrilling one of two young princes of the woods, who, in their effort to save their people from the maddening grip of Prohibition, are forced to make their way through the snows and mountains alone.

The direction of the story frankly challenges comparison with the field invaded by Rex Beach and James Oliver Curwood and fairness compels the admission that this Selznick five-reeler need ask no concession from its contemporaries. It is a man’s play that must irresistibly appeal to women, and that it elicits applause intermittently with something like salvoes at its close seems to justify this reviewer’s cordial appraisal of it.

Most star film producers could profitably seek the picture for the delight if not injunction of the acting of Ince as a love-troubled Canadian Royal Mounted cop furnished, to say nothing of the same effect Zena Keefe created in her role as part of the half-savage breed girl who loves not wisely.

Tied tight into terse phrases, the story explodes its initial emotional movement when its heroine, betrothed to the snow trekker, tells him of the error of her ways. The zest and driving interest that is in the psychology of the young girl’s love for her father is one of the most genuine and convincing picture scenes of the year.


One of the Best Romances of the Northland Ever Screened.

Exploitation Angles: “Play up Ince and Zena Keefe, and try to make them understand that this is a play worthy of the nation’s devotion, for it plays up to the dramas of life. Catch the reviewer’s enthusiasm, and frame your advertising in the same spirit.”

DuPont Company Formed

DuPont Film and Picture Company has been organized in Wilmington, Del., with $10,000 capital by L. B. Vincent, J. H. Cassidy, and E. Y. Brown to own and exhibit moving picture films.
CURRENT FILM RELEASE DATES

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT PICTURES IN PROGRESS
The Sagebrusher (Hampton's Production). Vol. 45; P. 207; C-R, 1-1010.
The Double Sibilant Light (Clire Adams Six Reels). Vol. 46; P. 290.

ZANE GRAY PICTURES, INC.

Riders of the Purple Sage (Hampton). Vol. 44; P. 930; C-R, 1-1195.

J. P. AHERN, JR., PRODUCTIONS
The Lone Wolf's Daughter (Louise Glaum—Sex Reels). Vol. 43; P. 2105; Ex. 1331.

DIETHECH-DEK, INC.
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P. 602; C-R, 1-722.

DIAL PICTURES (DIAL PICTURES, LTD.)
King Sparsce (Mitchoile Lewis—Seven reels). Vol. 44; P. 2175; C-R, 1-723.

ARTCO PRODUCTIONS
Cynthia of the Minute (Leah Bahr).—Six Parts. Vol. 44; P. 103; C-R, P. 717.

ROBERT BRUNTON PRODUCTIONS
No. 8, Ruth of the Rockies (Kerrigan). Vol. 44; P. 1224; C-R, P. 717.
The Old Rockies Roses (J. Warren Kerrigan). Vol. 46; P. 691; C-R, P. 756.

JOSEPH LEVERING PRODUCTIONS
Hi, Chisholm ( occupants de Remer). Vol. 43; P. 733; C-R, P. 2096.

LOUIS TRACY PRODUCTIONS
The Silent Barrier. Vol. 46; P. 997.

NATIONAL PRODUCTIONS
The Kentucky Colonel (J. J. Dowling). Vol. 44; P. 526.

PATHE EXCHANGE INC.


Releases for Week of October 10
Forbidden Valley (Bruce Gordon and May Studio). Vol. 45; P. 916; C-R, P. 1076.
No. 9 of Hurtle Gold (The Double Sibilant Light). No. 2 of Ruth of the Rockies (Troubled Diamonds).
Fellow Citizens (Harry Pollard—One Reel).

Releases for Week of October 17
No. 10 of Hurtle Gold (Defeat—and Victory). No. 8 of Ruth of the Rockies (Danger Trails).
Allan Baddin (The Vanity Fair Girls—One Reel).

Releases for Week of October 24
Half a Chance (Malone Hamilton—Seven Reels). Vol. 47; P. 1132.
No. 2 of the Phantom Foot (The Disapperance of Jane Dale). No. 3 of Ruth of the Rockies (The Perilous Path).

Releases for Week of October 31
No. 10 of the Phantom Foot (The Secret of the Truck). No. 3 of Ruth of the Rockies (The Trail of the Wolf).
Mammal Boy (The Vanity Fair Maids—one Reel). C-Vol. 47; P. 246.

Releases for Week of November 7
A Murderer in Purple (Six Parts). Vol. 47; P. 251.
No. 11 of Ruth of the Rockies (The Fatal Newspaper). No. 4 of the Phantom Foot (The Open Window).

Harry Pollard Comedy (One Reel).

Releases for Week of November 14
No. 2 of The Phantom Foot (The Secret Order). No. 5 of The Phantom Foot (The Tower Room).
The Husband (Vanity Fair Girls—One Reel).

Releases for Week of November 21
The Unwilling Husband (Blanche Sweet). No. 7 of The Phantom Foot (The Mystery of the Cradle). No. 6 of The Phantom Foot (The Crystal Ball). Harry Pollard Comedy.

Releases for Week of November 28
Die of Rats (Richard Wallace). No. 15 of The Rockies (The Hidden Treasure). No. 8 of The Phantom Foot (The Man Trap).
No. 6 of the Phantom Foot (Roy Hunter, George B. Selig and Margaret Court). The Whole Gang (Tommy Bond). No. 2 of the Phantom Foot (Em-Fire). Queen Up (The Vanity Fair Girls—one Reel).

Universal Film Mfg. Co.

"The Vanishing Dagger" Serial Starts Elma Lincoln; "The Phantom Foot" Serial Starts Allman Mayo; and "The Vanishing Disk" Serial Starts Elma Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine is "Waves of the Week." The Secret Gift (All-Star Cast). No. 10 of The Vanishing Dagger (Benedict Cumberbatch). Rings and Things (Josephine Hill and Neil Bane); "One Reel,"
Love and Gasoline (Connie Henley and Bud Jamison). The Big Catch (Hoot Gibson—Two Reels—Western). Once a Plumber (Lyons-Moran). Vol. 46; P. 32.
No. 17 of The Vanishing Dagger (Beasts of the Jungle). No. 4 of the Dragon's Nest (Into the Chasm). The Belle and the Bill (Bartle Buckett—One Reel).

VITAGRAPH

SPECIAL PRODUCTIONS
Dollars in the Wallet (Alice Joyce—Six Reels). Vol. 44; P. 1501; C-R, Vol. 44; P. 1171.
The Courage of Marge O'Boone (James O'Brien) One Reel; P. 1229; C-R, P. 1737; Ex. Vol. 46; P. 3225;
September—Trumpet Island (All Star Cast Special—Seven Reels). Vol. 46; P. 2471; C-R, P. 1226.
Dead Men Tell No Tales (Seven Reels). Vol. 46; P. 2479.

RINE COFFIN


ALICE JOYCE

September—The Prey. Vol. 45; P. 632; C-R, P. 518.
The Vile of Fools. Vol. 47; P. 252.

MARY SONEN COMEDIES

Solid Concrete. September—The Stage Hand.

BIG V COMEDIES

(Two Reels).
A Parcel-Post Hijacker (Earle Montgomery). He Laughs Last (Jimmy Aubrey).

UNITED ARTISTS

Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
April 5—Pollyanna (May Pickford—Six Reels).
June 20—Rivals (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
EDUCATIONAL FILMS CORP.

Chester Comedies. (Two Reels.)
Four Times Follied. An Overall Hero.

Circus Comedies. (Two Reels.)
Kiss Me Caroline (Hobby Vernon). A Seaside Shun (Pay Tincher).

Klapow Comedies. A Knight for a Night (Johnny Hines), Torchy Comes Through.

Marriott Comedies. A Fresh Start (Marvel Rhea), Duck Inn (Lloyd Hamilton).

Spectacles.

The Why of Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-186.
A Day with Carranza. Modern Costume.

Robert C. Bruce Series.
The Wanderlust. The Log of the Viagem. The Song of the Paddle.

Chester Outing Series. (One Reel.)

Screen Editor. (Split Reel)
Forbidden Faces. Barks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-383; Vol. 46; Ex. 745.
Whipping Devils (Rosemary Theby and Conway Taurie—Six Reels). Vol. 46; P-112; C-R. P-383.
Midchannel (Clara Kimball Young). Vol. 46; P-525; C-R. P-409.

FEDERATED FILMS EXCHAN GES OF AMERICA, INC.

KINETO COMPANY OF AMERICA, INC.
Urban Popular Classics.

CHARLES URBAN'S MOVIE CHATS.
Klismo Reviews.

CAPITAL FILM COMPANY.
(Two Reels Each.)
Escaped Convict. The Square Gambler.

FRITZ RIDGWAY PRODUCTIONS. (Two Reels.)


Lester Coney Productions. Lone Hand Wilson.

DEMOCRACY PHOTOPLAY COMPANY. Democracy. Vol. 46; P-113; C-R. P-388.

SPECIAL FEATURE CORPORATION. (Comedyart—Two Reels Each.)


STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Sacred Ruby. Better Fruit.

Woman's Man (Romane Fielding). C-R. P-760.

Loves Protege (Ora Carew). Blazed Trail Productions (Every Other Reel).

The Unregistered Wife. Lone Star Westerns (Every Other Week).

Lightning Blaze (Serial). The Lurking Peril (Serial). The Fatal Sign (Serial).

Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

COMEDIES.
Arrow-Hank Mann (Two Reels a Month). Murial Utzke Productions (One a Month).

X & N A Ardath (One a Month).

ASCHER PRODUCTIONS.

Below the Deadline.

B. Y. S. FILMS.
Celebrated Players Film Corp.

CELEBRATED PLAYERS FILM CORP.

Gump Cartoons.


CANYON PICTURES CORPORATION.

Galloping Devils (Frankly Farnum). C. B. C. FILM SALES.

The Victim (Six Reels). Screen Snapshots (Every Month). The Great Baseball Scandal.

Man O' War.

CLARK CORNELIUS CORPORATION.

The Devil's Angel. Adam and Eva. Star-Num-Chimneys (Every Two Weeks).

GEORGE H. DAVIS.

Isobel or the Trail's End. Halft Room Boys Comedies.

Aug. 5—Sonic Ramps. Aug. 15—Clever Cutie.

CLIMAX FILM CORPORATION.

Lowe's Battle (Joe Moore and Eileen Sedgwick). The Fourth Face (All Star Cast).

COMMONWEALTH FILM CORPORATION.

Hidden Light (Dolores Cassinell—Six Reels).

INDEPENDENT FILM ASSOCIATION.


INDEPENDENT FILM ASSOCIATION.


INDEPENDENT FILM ASSOCIATION.


JAN'S PICTURES, INC.

A Woman's Business (Oliver Tell). Vol. 44; P-1730.

Madonna and Men (Seven Reels). Vol. 44; P-1790.

THE PANKAR CORPORATION.

The Crimson Cross.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels). Furious Wives (Vera Sisson). Vol. 44; P-1140.

GRAPHIC FILM CORPORATION.

The Wrong Woman.

GAUMONT COMPANY.

In the Clutches of Hiding (Serial). Husbands and Wives (Vivian Martin). Vol. 44; P-1142.

The Fall of a Saint. Vol. 46; P-590.

DAVID P. HOWELLS.

The Son of Tarzan (Serial). IMPRESSION CORP.

Honeymoon Rascal. Vol. 46; P-1295.

VICTOR KREMER FILM FEATURES, INC.


SKINNED DRESS SUIT (Gryang Waughburn—Reissue).

Burlesque on Carmen (Charlie Chaplin—Four Reels).

The Champion (Charlie Chaplin—Two Reels). The Jersey Elpomage (Charlie Chaplin—Two Reels).

By the Sea (Charlie Chaplin—One Reel).

PLYMOUTH PRODUCING CORPORATION.

Cleveland, O.

Top Notch Comedies.

HEARLEAF FILM CORPORATION.

Texas Guinea Westerns.


Royal Comedies.

Oct. 15—When the Cat's Away (All Star Cast).

Matty Humbert. (Romances of Youth).

She's a Vamp. Circus Day.

Alice Howell Comedies. (Two Reels). Lunatics in Politics. Good Night Nurse.

Convict's Happy Bride.

Squirrel Time. Billy Frayne Comedies. (One Reel).


ROYAL COMEDY SERIES. (Two Reels.)

Cowboy Jazz (Western). It Might Happen to You.

D. N. SCHWAB PRODUCTIONS.

Girls Don't Gamble (David Butler). Vol. 48; P-248.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Shorley—Serial). Vol. 46; P-1758.

C. H. PRICE CO., INC.


SUPERIOR PRODUCTIONS.

Female Raffles Series.

The Oath of Vengeance (Two Reels).
**New Arc Control**

The Projectograph Company, Cleveland, Ohio, has presented to this department for inspection and approval its new arc control to be known as the Tepeco Mechanical Arc-Feed. We have examined the device and find it good. We have watched a demonstration using which was successful. We also have the word of Adam Wise, Cleveland, Ohio, whom we have always found to be thoroughly reliable in any statements made, that the control has been thoroughly tried out in projection room practice, and that it has delivered the goods.

This we are fully prepared to believe because the thing is pretty well self evident on the face of it. The device is as simple as anything it could be, and is pretty well foolproof too. It may be used wherever there is a projector driven by a constant speed motor, as we think all projectors now are, in the United States and Canada at least.

**Quiet in Operation**

It is quiet in operation, positive in action and sturdy in construction. The change may be made from automatic to hand feed instantly by locking and unlocking of the lamp feed handle being accomplished merely by a slight twist of the feed handle.

The mechanism is contained in a small press metal casing, which same is attached on the left hand side of the projector, just below and to the left of the Simplex condenser cone, and to the left of the motor drive or the Power projector. Length of arc may be varied at will by turning the knurled nob on the left side of the mechanism casing, as shown in the picture.

**A Great Advantage**

One big advantage of the Tepeco Mechanical Arc Feed is that, since it derives its power from the projector motor, it is not necessary to supply a motor with the device, hence it can be and is sold at a very moderate price. As to the modus operandi we will later on give you a detailed, illustrated description of the device.

The excuse of exhibitors has heretofore been that the cheap arc controls were unsatisfactory, in one way or another, and that the others were too high priced to be afforded by any but high class houses. But now comes the Tepeco, which is distinctly moderate in price, simple, well made, and which gives entirely satisfactory regulation of the arc, so that excuse (which by the winter we have never thought very much of, because even a high priced arc controller is cheaper than shadows on the screen) is no more. A theatre can now equip both its projectors with a satisfactory arc control for less than one hundred dollars, and you may take it from us that the better screen results they will get will very soon bring sufficient added box office receipts to reimburse the exhibitor for every cent they cost him.

Another point: The Tepeco works equally well on alternating or direct current, and it can be attached to either the Power or Simplex projector in a few moments, with the aid of only a screwdriver and pliers. It has the approval and endorsement of this department.

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NEW YORK

**Carbon Combinations**

Eldon Moyer, Rochester, New York, asks: Mr. D. H. Richardson. Wrote you some time ago but received no reply. Will you kindly send following information. What carbon combination would you use for 150 ampere D. C. at 120 volts? Also what combinations from 75 amperes up to 150? The handbook does not give this information. No, the handbook does not because it would not be good practice to give, or attempt to give such information. In the first place anything you may use above 120 amperes would represent just pure waste — no, worse than waste because you would get a lot of additional heat in the lamp house and at the spot, which is highly undesirable.

In the second place there is just one way to ascertain the really correct combination of carbons for any given motor and that method has been described in this department several times.

For 150 Amperes

For 150 amperes you should ask the carbon manufacturer what size he recommends. Then get two or three carbons of that size and two of the next smaller and larger sizes and try them all, finally deciding on the one which is nearest to the penciling point (but not actually penciling, at the current you want).

This is based on the demonstrated fact that the projection carbon burns at highest efficiency when just below the needling point and five amperes below penciling point has been decided on as right.

Of course you won't be able to get a carbons for heavy amperage which will just fit that condition except through pure luck; also for such heavy amperage we suppose it would be impractical to work that close to the actual point of greatest economy. Probably ten amperes leeway should be allowed.

Another thing: you do not use your carbons at 120 volts, but at those high amperages at somewhere between sixty and seventy or possibly a little over. Of course what you meant was that the supply wires carry 120 volts. We'll let Brother Moyer, then why not say so and be correct, huh?

**Canadian Inspectors Organize**

Our readers will remember that a year or two ago W. A. Oswald, chief inspector in charge of the examination of projectionists in British Columbia, set forth, through this department, the idea that inspectors should form an association. His view was that there were such an organization, holding regular meetings, the rules and laws governing not only the examination of projectionists, but theatre matters in general, could be made uniform, to the benefit of every one concerned.

As we remember the matter, we were fully in accord with the views of friend Oswald (who by the way, we have not heard from in quite some time), but expressed the view that owing to too much job-hunting politics in the United States it would probably not be possible to make progress with such an organization down here, at least at that time.

We are indeed glad that the Canadian Theatre Inspectors' Association has become a fact. For one thing we feel that as a result the very excellent projectionist examination which has prevailed in British Columbia for several years will be duplicated, or maybe even improved upon, in all the provinces which join the association, and let us devoutly hope that will be all of theirs.

The association was formed last year, after a year of preliminary work by correspondence, five provinces joining at that time, viz.: British Columbia, Alberta, Sas-
katchewan, Manitoba and Ontario. The first meeting was in Alberta in September. As has been told, the originator of the first real projectionist examination and the man who conceived the idea of an association, was elected first president.

**Second Convention in Vancouver**

The second annual meeting of the association has just been held in Vancouver. It was a success from every viewpoint. Another province joined (we are not advised which it is, but have reason to suppose Nova Scotia is the new member) with promise of still another soon.

At the Vancouver meeting the following papers were read: Theatre and Exit, by O. Elliott, chief inspector for Ontario; The Use and Abuse of Film, by A. M. Malley, theatre inspector for Alberta; Optics as Applied to Motion Pictures, by John Griffith, Ansonia, Conn., read by Mr. W. A. Oswald, British Columbia; Theatre Inspection, by C. F. Spence, theatre inspector for Manitoba.

The convention was entertained at a luncheon by Local Union 348, Vancouver, Motion Picture Projectionists, and from what we hear of the meeting on the part of our local (yes, the editor belongs to 348, although it is but an honorary membership) did it in a way that made us all feel at home, as we know from personal experience.

The following officers were elected: Honorary president, Hon. Peter Smith, provincial treasurer; Hon. A. J. Singleton, Winnipeg, Manitoba; Hon. W. E. Knowles, provincial secretary, Saskatchewan; Hon. J. J. Cottrell, vice-president, Alberta; and Hon. J. D. B. Farris, attorney general and minister of labor, British Columbia.


**Next Convention in 1921**

The next convention will be held in September, 1921, and the association will at that time probably have at least one visitor, because this particular editor intends to be there, if it is possible, whether they want him or not.

Just why Brother Oswald did not advise us as to what was going on we don't know, but when we see him we will put him through an examination as to the why and wherefore that will make the Vancouver examination look like a piled nickel. He is a fine fellow—none better, but he has done us wrong in this matter, and we would be mighty glad to hear his whys and wherefores.

It might be added that it is the intention of the association to co-operate with Canadian exporters, to standardize the laws governing theatres, so far as it is practical to do so, and to standardize them along lines of common sense, which proposal should have the hearty indorsement of all Canadian theatre men.

We desire to hear from the head office of this department to the Canadian Theatre Inspectors' Association for the furtherance of its work. If at any time we can be of assistance in pushing so laudable a proposition we shall be only too ready to indicate the way and we will do the rest.

We are ashamed that the theatre inspectors of our own country have allowed the Canadian offices to be left in the inauguration of so manifestly necessary and useful an organization. Well, if our own officials lacked the gumption, enterprise and energy, we have at least had the sense to admit it and we are at least glad our friends of the Northland did.

**Middletown, Ohio**

From Otto Kaiser, Middlebrown, Ohio, we have the following interesting letter:

"Have put off writing the department for a year, but have concluded that I and many more like me might aptly be termed "blood suckers." Insofar as concerns our attitude toward the departments because we are always taking good things from it and give nothing in return, just as a recent cartoon depicted, and yet we deserve some credit as compared with those who never even see a Moving Picture World, and who are unjust enough to themselves and to their profession to neither read or study the department. So I believe the term which we use is "selfish projectionists"—something, new, huh?

I was anxious for the opportunity and the privilege of meeting the editor of the Projection Department and shaking his hand, even when he came home at 11 P. M., after the shows close, ride to Hamilton by trolley and get back home at 5 A. M. Some meeting, that Hamilton affair! Also some bunch of good fellows, with nothing too good for F. H. R.—that is the being the unanamous sentiment of the present writer always wondered what Richardson looked like. Now I know him, or rather half the right dope by word of mouth just as well as he can write it.

Have just finished binding the projection departments for the past year. Will send you, under separate cover part of a World, showing how I have left it to you to explain it in the Department.

The front and back of the book I made of the World site as in the M. P. World pages. The front page is cut into two parts, as per illustration. The narrow piece is about 1/4 inch wide. Lay the projection department pages in proper order on the cardboard back page. Keep the pages straight and even on the left hand side.

When you have them all in the pile in order, and in order to put them on their edge and drive four carpet tacks through the narrow piece, the pages and the lower cardboard, put the whole thing over and drive an equal number from the opposite side, spaced as shown.

**A Clamp Will Help**

If it is convenient to use a clamp before driving tacks it will help, but the clamp is not necessary. The length of tack to use will depend, of course on thickness of the book. Next get a piece of muslin cloth or, better yet, linen, and cut it the length of the book, usable ways, and four times as wide as the narrow strip of cardboard, with the thickness of the book added. Next lay cardboard front cover over piece No. 2 with about 1/16 of an inch between it and strip No. 2.

Next cover one side of the muslin strip with either good glue or paste and lay it on front. Now, as shown in the next piece 3/4 an inch as per dotted line. Rub it little so it will adhere firmly. Next, keep edge of piece from the book upside down and bring the muslin around so as to bind the whole back of the book. The separation of parts 2 and 4 lies the front cover turn in opening—acts like a hinge. If you now have a printer trim its in this manner being careful if he does not trim it back too far you will have a book which when you prise will arise almost equally with the handbook.

**A Film Patch**

I also inclose a drawing of my film patcher. Don't laugh, Richardson, I made it two years ago and the boys wanted me to see it in then. It is made from a door hinge. Any one can make one if he but tries.

Be sure to cut the piece which has the three projecting parts for the holes to receive the three points which hold the film by engaging with the sprocket holes I drilled V-shaped holes. For the points I used wire nails upon the points of which I filed shoulders, which I riveted into the holes. I then filed the stub to fit the sprocket holes.

You must be particular to keep the distance and width perfect so that the film wont shift it. This is done by putting the holes a little larger than the sprocket holes and counter sinking them on the lower side so that the pins will always enter. The whole thing was then fastened to the table between re winders in the manner of screws, first chiseling out a grove for the round part of the hinge to lie in.

**Binding Looks Practical**

The book scheme looks practical, but it would be necessary to bind the Worlds, I should suppose, so as to get as wide a margin at the back of the department pages as possible.

As to the hinge film splicer—well, I dunno. It is all quite clear as to how you will put it up, but it seems to me you have omitted an important element and have described the thing a bit backwards. What I think you really have done is put the hinge as shown in the drawing, drilling holes A B C D as shown, and have affixed the pins to another rectangle of metal, which is fastened to the rewind table, a recess being first cut into the table to receive it, so that its top will be level with the table. This is all quite practical, but how do you get the splice in the splice? By holding piece X down with your thumb presumably so. With this addition the thing would be a complete splicer and, if carefully made, a practical one too, though I would suggest that an improvement would be to make the bottom metal of thin steel—as thin as it would be practical to rivet the other metal to, and that this metal be boxed up slightly in its center. This would cause piece X to apply even pressure across the splice.

I am very glad indeed that you thought your trip to Hamilton worth while. It was to a very great pleasure to me to meet you all. Sorry the x out. The amount of my visit was delayed in publication.

Brother Kaiser described other things he has made, but we will leave them for another time.
future description on account of space limitations.

Later

The sample binding has come and you may take it from me it is most excellent. Would, however, suggest this improvement: Before attaching the narrow strip wash it in glue or paste wet linen. In the sample the pasteboard shows inclination to pull apart. The linen wrapping would prevent this.

Baltimore Trouble Adjusted

Local Union 181, comprising the projectionists and operators of Baltimore, Md., thought they were up against a fight. The split was over a comparatively small matter, and when the men realized that fact they got in touch with the exhibitors and both sides quickly agreed to "split the difference."

As we understand the matter (information from headquarters) the men asked several things and 90 cents an hour. The exhibitors agreed to all of it, or at least an agreement was reached on all points, except that the exhibitors refused the ninety, offering eighty. The compromise was 85 cents an hour—which is a damned sight better than a scrap, a lot of lost time, bitter feeling and inconvenience to the public.

And so it's all over over there—in Baltimore. Everyone is at least fairly well satisfied and the goose again rests on the ridgetop in the wigwam of Local Union 181.

And now may I ask my friends of 181 what they have done, or what they propose doing to improve their skill, make themselves worth more money and do justice to the various elements of the industry, all of whom must, perform, depend to a very appreciable extent on their work, in so far as has to do with the popularity of the finished product in the city of Baltimore.

We Like the Men

We like the men down there. Kingston Howard, the president and business representative of 181 is a valued friend of the editor of this department but we are not going to ask 181 exactly what she has done during the past year to improve the knowledge and skill of her members? Has she taken any steps at all to make her members on the screen do work which will be a credit to the union. Has she made it reasonably hard for incompetent men to obtain membership, or has she made it difficult for incompetent members (of course she has none, just for argument's sake, let us assume she has) to retain their membership?

Does she conduct any really thorough examination periodically to ascertain whether her members have advanced—especially those she must know really need to advance?

Oh, we know she can say, and say with justice, too, that the exhibitors will not allow her members to do good work—that they impose such conditions in the matter of time schedule, to add expense, compelling the projectionist to do other things than attend to his projection while the film is running that high class work is impossible.

All that is true, but two wrongs never in this world made a right and perhaps it is not possible that one reads for the exhibitor's attitude is that he knows a few of the projectionists and all the operators do not particularly care; that they take little or no pride in their profession, and do treat it as a trade rather than as a dignified profession which calls for high-grade skill and a wide range of accurate knowledge.

Now mind you, 181, we are talking in true friendliness. We are talking for your own ultimate good. We are a better, truer friend than he who remains silent, or speaks only such words as you may wish to hear.

We are glad you got your raise, but we insist that you, as a local, have real pride in your profession and take such steps as will compel the respect of the exhibitor for every member because every member is like a stake in the wall. On the fact that he is a well-informed, high-class projectionist, in all that term empires.

A Clever Stunt

From Fred C. Shivers, projectionist, Majestic Theatre, Lexington, Neb., we have a stunt which has been known.

Enclosed find diagram of scheme for transposing alternating current and direct current projection area. Many projectionists do not know to "transpose" the current over when changing projectors, so I have worked out this stunt. You will see that it is two 4 P. S. Transformers, one mounted as shown, and with a lever or bar, which may be of metal, but should be of asbestos mill board, so hinged that when one switch is closed the other is automatically opened.

Examining the lower diagram you will see that the alternating current supply is connected to the jumpers connecting switch contacts R. F. H. while the direct current supply is connected to the jumpers where the switch contacts B. G. the direct current circuits being indicated by the dotted lines.

You will also see that contacts D and A are connected by wires J, while wires K connect contacts B. C. With this in mind and the right-hand switch closed as per upper diagram, it will be seen that Arc No. 1 is connected with the direct current supply, while Arc No. 2 is on alternating current. We now strike both areas, let them burn a moment, and then quickly depress switch handle L of upper diagram. Do you see what happens? You by this one motion close the left-hand switch and open the right-hand one, which simply transposes the areas so that Arc No. 3 gets direct current and Arc No. 3 alternating current. In the drawing the long black part represents the bar for opening the closed switch, but in the lower diagram the switch blades have been omitted in order to make the writing more clear.

It's Bully

In the language of the late Teddy, it's a bully good stunt. In mounting the switches, we would suggest that they be placed back to back instead of one of the three-eighths inch asbestos millboard. The switch opener can be arranged as shown, or it could be cotted to a cord running over two pulleys, one over each switch-handle, supported, of course, on some suitable standard. The plan shown would, however, be best, if properly done.

Nothing to Beat Them

Michael Danek, Chicago, Cook County, Illinois, sends fifty cents for the question booklets and says:

As to the lens charts, to put my views into a few words there is nothing to beat them, although I do not understand chart No. 2 very well and would like a bit of information, or you can spare.

One thing that I don't understand is, what is a compound lens? I am not quite sure of my understanding I would be obliged to install a special length shutter shaft in order to get the right position. It is not clear from aperture to condenser image. At present from aperture to point of shutter shaft is 14 inches. Am I right?

I have a Martin Rotary Converter, & KW, 3-phase and as you know it has three transformers in series. Then there are the taps on. Can I cut resistance in or out why would I cut any damage to the transformers or any part of the instruments or its windings, or is it a permanent setting, as they tell me it is?

Read One Inch Less

As I have many times said, there was an error in Chart No. 2, caused by Brother Griffith using a simple lens instead of a compound lens for his calculations.

All aperture to image distances should be read one inch less than the chart shows, so that if your chart shows 15.1 inches as the distance of condenser aerial image from aperture, you will be all right, be it for the Polaroid or the Polaroid. Plus or minus around, with the long end of its hub inside, you can get just what you require, or may the little thing.

The aerial image of the condenser is the point at which the surface of the converging (front) lens of the condenser is in focus. If you hold a piece of dark non-gloss metal or paper in the ray at that point you will see what is meant, for at the right point you will get a sharp image of the lens surface. It is called an "aerial image" because it is formed in the air, there being no screen there to receive it.

As to the Martin, the Western Electric was invited to supply to this department and for the third edition of the handbook, for the convenience of theatre men, full data as to the characteristics of a Martin current rectifying device, but they, for reasons best known to themselves, failed to do so. We are therefore unable to supply the desired data.

Why not call them up, as you are in Chicago. The Martin is made by the Western Electric Company, located on the West Side. The general-purpose amplifier should be connected in series with a motor generator or a rotary converter. It may show any actual damage to the machine itself, but with connections out of balance and will prove expensive when the current bill comes to be paid.

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SOLE IMPORTER SINCE 1899
11 BROADWAY
NEW YORK
THE new Allen Theatre, situated at the corner of Georgia and Seymour streets, Vancouver, B. C., is one of the latest additions to the circuit of Allen houses stretching across the entire Dominion, is said to be the last word in modern picture theatre architecture and decoration.

The theatre was designed by C. Howard Crane, the noted Detroit architect, and is constructed throughout of reinforced concrete, steel, brick and tile, with art stone trimmings. The entire building has been waterproofed and made absolutely imperious against all atmospheric conditions by the application of a speedily prepared coating as insurance against the elements. The roof is of concrete slab, which in turn is covered with roofing felt.

The imposing main entrance is on the Georgia street front. Extending along the entire 120 feet frontage on this street is an ornamental marquee of steel covered with ornamental sheet metal work. This extensive covering affords protection to those awaiting their turn at the box offices, two in number which afford ample accommodation for the handling of large crowds.

**Tea Room a Feature**

After entering the foyer, the first room to the right is a check room for hats and coats. At the extreme right of the foyer is the men's smoking room and lavatory, the former luxuriously furnished and both having accommodation to the rest of the house.

The office is conveniently situated on the left of the foyer. Adjoining this and a little further to the left is the entrance to the handsomely furnished ladies' parlor, rest room and lavatory room. To the extreme left of the foyer, through French doors is found a cozy tea room, the appointments and service of which are perfect.

Dividing the foyer from the auditorium is a handsomely finished mahogany faced screen, the upper half of which is surmounted by plate glass, cut in elaborate designs. On entering the auditorium one is impressed with its perfect proportions and at the first glance its seating capacity of 1,400 is not apparent. Four aisles lead to the front of the auditorium and connect with the emergency exits. The floor level of the auditorium is of just sufficient inclination to enable one to see perfectly from any seat in the house.

The orchestra pit is roomy and commodious, provision having been made for a large symphony orchestra, which is a feature of all performances at the Allen. The orchestra stand is raised one foot above the auditorium floor level.

The predominate tones in the decorations are mulberry and gold, this combination lending itself to a pleasing contrast with the white relief and panels of a pale tint of fawn. This color scheme is further accentuated and heightened by the reflections in the large mirrors at each side of the auditorium.

Large decorative panels executed in ornamental plaster adorn the sides of the auditorium above the mezzanine floor level. These panels have a prevailing color scheme of cool, pale green centered with appropriate musical emblems and instruments.

The lamp standards and lamp shades are finished in gold and polychrome to harmonize with the prevailing tones of the decorations.

The carpets on the main auditorium aisles, mezzanine floor, boxes and loges are a two-toned, smoke-grey, high grade Wilton. This same grade of carpet, also in smoke-grey, is employed in the ladies' rest room on the lower floor, while the rest room on the mezzanine is of Axminster.

Back of the mezzanine floor and prac-
Floor Plans
of New Allen
Theatre,
Vancouver,
B. C.,
designed by
C. Howard
Crane,
Detroit

Upper Plan shows the balcony; the lower shows auditorium. Mezzanine Plan is shown on a following page.
MOVING PICTURE WORLD

November 20, 1920

Winnipeg Has Revised and Condensed
Its Local Film Exchange Regulations

For a number of years, the moving picture men of Winnipeg complained that the Winnipeg city fathers were doing so much juggling with legislation affecting the exchanges that they were continually making changes in their equipment or in the layout of their offices with the result that business was adversely affected. At one time, the exchange managers threatened to pull out of the city because of local demands and because of censorship interference. Recently, several conferences between the film men and civic representa-
tives were held, the whole subject was threshed out and all local statutes were revised and condensed.

"Approved Vault" Required

One of the main provisions of the new regulations requires an "approved vault" in every exchange so that exchanges shall not be conducted in a cabinet constructed of at least No. 18 U. S. Gauge sheet metal with double walls, top and base containing one inch air space, the whole supported by a frame of 1 1/4 inch by 1 1/2 inch angle iron, with doors of the same construction as the body of the cabinet. The doors must be self-closing and must fit closely at all points of contact. They are to be kept closed by catches at three points, all acting simultaneously by the operation of one master lever. The cabinet is to be so constructed and placed that there is an air space of at least six inches between the bottom of the cabinet and the floor of the room. All shelves or racks in the cabinet must be of metal and arranged so that all film reels must be placed on edge and so that one reel or container cannot be placed on top of the other on a shelf or rack. The dimensions of the cabinet must be such that a sprinkler head can be installed and operated under the top of the vault and such a head is necessary. Each cabinet must have a ventilating shaft with the ventilation covered by a wire mesh guard. This is not to be obstructed in any way. The opening into the ventilating shaft is required to be at least 32 inches square.

The Winnipeg law prevents the storage of more than fifty reels in any one cabinet and not more than four cabinets can be placed in any one room of a building. Not more than four persons engaged at any time in any one room for the examining or repairing of films. Every person engaged in the business of a film exchange in Winnipeg is required to take out a license from the city license inspector and the latter is required to see that all necessary protective measures are taken as to structural precautions before the permit can be granted. It is an interesting fact that the law forbids a moving picture theatre manager, or any one engaged in the theatre business, to have more than three film reels in a theatre at one time but the law does not apply to Manitoba Board of Moving Picture Censors at all.

The law requires that only such films as are actually being examined, repaired or revised, may be kept out of the cabinet and not more than ten reels can be kept in the cabinet in an hour for each person employed there with a maximum of forty reels for the limit of four persons. The examining room cannot be used as the passageway into any other room of the offices.

All Films in Metal Containers

All films must be kept in metal containers, excepting the reel or reels under actual examination or repair. At the close of working hours, all films must be placed in the approved vault or be kept in metal containing approved cabinets. The keeping of films in shipping or receiving rooms is prohibited, unless the reels are being actually handled for shipment or delivery. The screening room must be equipped with metal cans having self-closing lids and all clippings, waste or other pieces must be placed in these cans which must be emptied daily. The contents of these containers must be removed from the building each day and disposed of in a safe manner. The film waste must be kept apart from paper waste or other rubbish.

The projection of moving pictures in exchange is prohibited except in a room which is used exclusively for that purpose. The projection machine and all connections must be examined and approved by the city electrician in all such cases and the machine must be placed in a building which must also be approved by the building inspector of the city.

Various regulations for the prevention of fire also in force and prohibited at all times and the specifications for pipes must be approved. Chemical extinguishers of an approved type must also be kept in the exchanges in places which are designated.

U. S. S. Shawmut Gets a
Brand New Life Saver

One of the pleasant incidents attending the brief stay at her Hudson River moorings of the U. S. S. Shawmut, was the installation of a complete motor driven type "Simplex" fire pump.

The Shawmut had previously been equipped with a type "B" Simplex which had been giving splendid service and which proved to be a well-seasoned sea dog, but the desire to use one of the latest pump "S" motors, equipped with all of the latest Simplex devices, appealed very strongly to Lieut. J. R. Frawley, of the Supply Corps, U. S. N., who arranged for the purchase of the Simplex in question.

The sale was effectuated by Joseph Hornstein, general manager of the Howell's Cine Equipment Company.

Special Pedestal Specified

The Shawmut, besides being the flag ship of the Atlantic Fleet, is equipped with aeroplane facilities. The accompanying photograph shows the large aeroplane acting as

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PLAN OF MEZZANINE OF THE ALLEN

On this floor are six offices, promenade, lounge, ladies' room, usher's room and smoking room.
How is this fellow to quench his thirst?

He and lots more just like him are your matinee guests along with mother. He develops a thirst and with it a high "bawl" that disturbs the house.

Provide convenient, round cups from which he, as well as the big folks, can drink in comfort and safety.

**DIXIE Cup PENNY VENDING MACHINES**

cater to big and little folks in up-to-date picture houses.

Everyone gladly pays a penny for a clean, snow white Dixie Cup.

Thus the service is self-supporting, and yields you a liberal profit besides.

**Investigate**

**INDIVIDUAL DRINKING CUP COMPANY, INC.**

Original Makers of the Paper Cup
220-230 West 19th Street
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**EAGLE ROCK FILM**

The Quality Raw Stock

Right Photographically.
Maximum Service in the Projector.

Made by

THE EAGLE ROCK MANUFACTURING CO.
Verona, New Jersey
SPECIAL ROLL TICKETS

Your own useful Ticket, any colors, artística com- pounded, every roll guaranteed. Copying Tickets for Prize Drawings: 500, $1 in Prize substantially, 50 with the order. Get the number. Send diagram for Machine made Seat Copying Tickets, or book free. All tickets printed with your name and bear established price of admission and tax paid.

SPECIAL TICKET PRICES
Five Thousand .......... $1.00
Ten Thousand .......... 5.00
Fifteen Thousand ...... 6.50
Twenty-Five Thousand .... 9.00
Fifty Thousand ...... 12.50
One Hundred Thousand . 18.00

National Ticket Co. Shamokin, Pa.

THE ONLY Fool-Proof Splicing Machine

Not because of the RIGHT PRICE but for the uniform first-class Quality it makes, it is exclusively used in the largest Laboratories. All parts are Interchangeable.

Price, 57.50 Post-paid

GENERAL MACHINE COMPANY
MOTION PICTURE APPARATUS
358-363 East 150th Street New York City

"NEWMANLITES"
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USED BY MOTION PICTURE PRODUCERS AND CAMERAMEN WHEREVER PICTURES ARE MADE.

Manufactured by
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MOTION PICTURE FLARE LIGHT AND SMOKE SPECIALTIES
320 BROADWAY NEW YORK

THE SIMPLEX PROJECTOR ON THE SHAWMUT
Surrounded with an appreciative group of bluejackets and with an airplane background

U. S. S. Pennsylvania, and a naval authority on projection, who is now chief installation man for the Howell's Cine Equipment Company, supervised the Simplex installation on the Shawmut which certainly does him credit.

How Bell and Howell Have Contributed to Motion Picture Standardization

By CHARLES E. MARSHALL

Progress in any line of endeavor is the natural sequence of two fundamental laws—namely, cooperation and standardization. The first mentioned is the forerunner of great accomplishments which are attained only by team work and secondly standardization is the ultimate object of the manufacturer and serves as the stamp of assurance by which the consumer is guided.

Before standardization is attained the experimental stage exists and in this phase of evolution commercial success is a matter of the distant future.

The Motion Picture Industry from its inception to the present period is analogous to any other commercial enterprise in that its phases of development were destined to follow in the paths outlined above.

Standardization has in a large measure been the basic factor in the phenomenal development of this industry during the past five years, not only in the mechanical side of the industry, but throughout the entire construction of the picture play, particularly, in studio technique and management where the earlier methods of handling manuscripts and continuities have given away to more modern and systematic procedure.

Development Was Handicapped

Conditions prevailing ten years ago were such that the artistic and economic development of the motion picture was handicapped, if not retarded, by the lack of facilities of a mechanical nature due to the absence of any efforts towards the standardization of this important side of the industry.

The producer was confronted with various types of machinery, including cameras, printers and perforators built to conform to no acknowledged standards of design and each differing in certain details sufficiently to make the employment of these machines in unison with each other a source of no little inconvenience when endeavoring to keep the product uniform.

This was due to the large percentage of foreign machinery at that time on the American market upon which the domestic producer was compelled to rely as the industry had not yet received but little impetus in this country from designers and builders of machinery.

Mechanical Development Out-Distance

However, this attitude towards the commercialization of the new art gradually changed from one of skepticism to a more serious consideration of the problems involved, when the great possibilities of the motion picture became apparent to the more assiduous manufacturers. The field at that time offered unlimited exploration for inventive genius and was a very attractive proposition for capital.

These factors coupled with the instant approval shown by the public towards the motion picture as both an entertainer and an
HERE IS ANOTHER PROOF OF THE VALUE OF MIRROROID

MIRROROID MFG. CORP.,
New York, N. Y.

Gentlemen:

We would like to exchange two of Genter's screen Mirroroid Screens 16 ft. 2 in. in width for one 19 ft. 6 in. The one we have is brand new, never unrolled; in fact it was never taken out of the shipping box. It has been kept on hand as an emergency screen in case something might happen to our other Mirroroid which has been in use FIVE YEARS and is still giving complete satisfaction. IN FACT OUR MIRROROID HAS BEEN COMPLIMINTED BY MANY EXHIBITORS WHO SAY THIS IS THE FINEST SCREEN THEY HAVE EVER SEEN.

This letter was signed Hippodrome Theatre, Williamsport, Pa., by E. B. Linck.

At last we meet a showman who thinks so much of a screen that he keeps an emergency in case something happens to it.

OUR SAMPLES TALK

MIRROROID CORP.
723 7th Avenue, New York City

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The Perfect Projection

**CARBONS**

The Marks of Quality

The Absolutely Dependable Kind That All Discriminating Operators Want

**ARCO ELECTRIC COMPANY**

EXCLUSIVE DISTRIBUTORS

110-114 WEST 42ND STREET, NEW YORK
For Color Effects
Use Red Hoods
Colors Are Beautiful, Brilliant and Permanent
Hoods Slip Over the Bulb Way Ahead of Dip and Less Costly
Reynolds Electric Co.
2553 W. Congress St., Chicago, Ill.

DIMENSION OF STANDARD FILM PERFORATION GAUGE

Among the pioneer designers to enter the field was the Bell & Howell Company. Its activities date back to 1906 and were at that date confined to projection machines and accessories for the exhibitor, but very early the success of their efforts with laboratory machinery and cameras proved conclusively the growing demand for mechanical equipment for this side of the industry. After a careful survey of the existing types of machines used for perforating, printing and taking pictures, it was found more practical to endeavor to establish a basic scale of physical dimensions covering the various apparatus that would more quickly promote standardization and meet with universal adoption, than to attempt to improve on the equipment then in vogue.

In this connection Bell and Howell's first efforts along these lines were to decide definitely on the best shape and dimensions of the sprocket hole conducive to long life and offering the greatest resistance to continued usage. The diagram herewith shows the results of these experiments and as a very conservative estimate 98 per cent. of the raw stock manufactured in the world for professional use is pressed in accordance with this gauge at the present time.

Consideration of Shrinkage

In computing this gauge due consideration was given the important factor of film shrinkage which was probably the greatest obstacle to overcome in the design of perforating and printing machinery as the tremendous amount of magnification, the motion picture image, undergoes in projection greatly enlarges the most insignificant defect resulting from improper register of the negative and positive film in the process of printing.

Having determined by exhaustive experiments the maximum longitudinal shrinkage to be .097 inches per foot it was found that a gauge length of 11.968 inches for 64 perforations would assure the accuracy necessary for perfect results and at the same time allow for shrinkage of the film.

The following computation indicates the basis of their conclusion and why they adopt 11.968 inches instead of 12 inches as the standard, for a perforating gauge measuring 64 perforations.

**How It Figures Out**

Assuming the outside diameter of the sprocket wheel in all standard projecting machines to be 11/16 inch or .9375 inch, then: The diameter of the sprocket being .9375 inch, the circumference of the sprocket is 2.94525 inches.

As a standard motion picture film has an average thickness of .005 inch, the pitch diameter of the sprocket wheel will be found to be .9375 inch, plus .005 inch or .943 inch.

Pitch circumference is 31416 x .943 or 29283.98 inches. Circular pitch equals 2.963288 divided by 16 (the number of teeth on the sprocket) or .18315 inches. The accepted perforation gauge being 11.968 inches for 64 perforations, and the maximum allowance for shrinkage of film being 3/32 inch or .09375 inch for this length of film, therefore, 11.968 inches less .09375 inch or 11.8743 inches is the average length of shrunken film measuring 64 perforations in length.

The pitch of the perforation—that is, the length of film from center to center of perforation, is 11.8743 inches divided by 64, or .18353 inch.

Pitch of sprocket is .1832 inch; pitch of perforation is .1835 inch. Thus allowing a clearance of .0007 ten-thousandth inch between sprocket tooth and film.

**A Bell and Howell Feature**

The fundamental principles used as a basis in working out a satisfactory sprocket hole to insure the extreme precision necessary for perfect results in the subsequent handling of film depend to a large extent on the manner in which the actual perforating was to be effected.

The earlier machines made for this purpose with but very few exceptions were built to punch but one hole on each margin of the film at each downward stroke, thus all calculations favored a mechanism that would embrace one entire picture frame or four holes on each margin of the film at one stroke of the punch.

A perforating machine built along these lines would increase the output four-fold of the first mentioned type in approximately the same period of time and minimize the hazards of incorrect, registration and alignment. This is a vital feature incorporated in the Bell & Howell Standard Film Perforating Machine.

**4 K. W. Electric Generating Set**

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

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UNIVERSAL MOTOR CO.
OSHKOSH, WISC.
AN EXTRA PERFORMANCE

When the first show lets out, wash the air of your house—wash it clean!
Shake the sunny, sparkling IDICO CRYSTALS out of their sifter-top can. Sprinkle them around. Banish the smells which a thousand people left behind and make the air good to breathe.
Watch the faces of your patrons as they file in for the second show and breathe the delightful fragrance of the Crystals.

FREE SAMPLE
Our free sample will show you what IDICO CRYSTALS are worth to your business. Send for it today.

IDEAL DISINFECTANT CORPORATION
BRANCHES IN ALL PRINCIPAL CITIES

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Manager to take full charge of Motion Picture Film Laboratory. State experience and qualifications.

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COMMERCIAL LABORATORY WORK
In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK
Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES
If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
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ERBOGRAPH
LUDWIG G.B. ERB PRES.
203-211 West 146th St.
New York Audubon - 3716
Why Replacement Is Often Better Than Overhauling

Just because a projector is well constructed, has received good care and continues to put a good picture upon the screen is not always a good business reason for hanging on to it when a later model with improved attachments would give still better results with economy of time and labor in the projection room.

Projector manufacturers are not content with building their machines with an accuracy of construction and a quality of material that ensure long continuance of service even under adverse conditions.

On the contrary these manufacturers maintain at heavy expense experimental departments in which improvements in mechanism and manufacturing processes are continually being tested. When an improvement has passed the rigid scrutiny of experts and been found to be practical on a commercial scale it is adopted and the projector thereby becomes a degree more perfect than its preceding models.

"Good Enough" Theory Falls Flat

The "good enough" theory falls just as flat in the projection room as in the automobile field. One may put a mighty good picture on the screen with an old model projector, devoid of time and labor-saving attachments. One may also pile up as much mileage with an old-fashioned car as with one equipped with a self-starter—but who wants to do it?

And the late model projector, equipped with modern attachments is so far ahead of the older models of the same machine that it’s a wise policy in many cases to consider the advisability of installing the latest model instead of overhauling the old and faithful servant.

Here is an illustration from a photograph recently sent us by the Theatre Equipment Supply Company, San Francisco distributors of Power’s projectors, showing the projection room of the San Francisco Coliseum, in which neither effort nor expense have been spared to attain the highest standard in screen results.

Two Power’s 6-B, Type E machines are shown equipped with Peerless arc controls and Weaver automatic dousers. Compare it’s room with one in which the projectionist must struggle to do everything by hand and figure out for yourself from which the best picture will be shot with the minimum of nerve frazzle to both projectionist and house manager.
Gundlach
Projection Lenses
Can not be surpassed for critical definition, flatness of field, brilliance of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N. Y.
Loew's New Buffalo House Will Feature Venus

Another link will shortly be added to the chain of Loew's theatres when the new Loew State Theatre in Buffalo, now in building at Main, Washington and Mohawk streets, is completed.

The structure will be fireproof throughout, of steel, brick and reinforced concrete. The main roof will be supported on heavy steel trusses. Special attention will be paid to exit of hall, which will be wide. The hall and all the exit openings will be equipped with steel panic proof doors, constructed to fly open under pressure.

The ventilation system will provide an even and regulated temperature at all times. Tempered air will be forced into the building with blower fans, and the atmosphere completely changed from four to six times an hour. In the summer the interior of the house will be from 15 to 20 degrees cooler than on the street.

All obstructions in the auditorium have been eliminated. On the mezzanine above the orchestra the hall will be a promenade reached by two marble staircases. On this floor will be a woman's sitting room and men's smoking room, with connecting dressing rooms. The fans, which will be installed, will be operated by the temperature, and the interior of the hall reached by a wide staircase.

The interior of the theatre will be of Italian Renaissance style, with side walls and panels of high relief.

The theatre will be equipped with imported marble mosaicing, staircases and floors.

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GOERZ VIGNETTING DEVICES
Why do some cameramen fail and others succeed? Often, it is the equipment that makes the difference. The cameraman with the up-to-the-minute outfit using GOERZ VIGNETTING DEVICES and the well-known GOERZ KINO-HYDASTAN F.5.6 lens can enable the cameraman to meet the most exacting requirements. Write for the time to call or write for detailed descriptive matter about our up-to-the-minute motion-picture equipments. It may mean the difference between failure and success to you.
C. P. GOERZ AMERICAN OPTICAL CO.
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The Automatic System Stops Box Office Leaks & Losses Ask Us About It
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November 20, 1920 MOVING PICTURE WORLD 409
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17 Stories 160,000 Sq. Feet of Floor Space
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Demands the best
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Use Power's Projectors
Draw your own conclusions.

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THE GREATEST COMEDY SENSATION IN THE HISTORY OF THE SCREEN

METRO PICTURES CORPORATION

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE - NEW YORK CITY
Action versus Inertia

A poor photo-play with RITCHEY posters is a more profitable proposition for the exhibitor than is a good film accompanied by mediocre posters,—for no matter how excellent the photo-play is,—it is the poster that does the actual ticket selling!

Poor posters cannot perform that function. The one thing they can and will do is to contaminate the entire program! As an advertising medium they are listless and inert.

The RITCHEY poster produces action. It will take any photo-play out of the loss and put it into the profit column,—for in the very worst of films there is a sufficiency of material to produce excellent ticket selling posters.

To do that requires experts,—such experts as are only to be found in the service of the RITCHEY LITHO. CORP.

These men produce a poster that is impelling,—propelling,—and compelling. It impels the public to see the show,—it propels the public toward the box-office,—and it compels them to buy tickets.

RITCHNEY LITHO. CORP.
406-426 W. 31st STREET, NEW YORK

TELEPHONE, CHELSEA, 8388
To Please One Woman
A Paramount Picture

The theme—the mightiest of all the ages.
The characters—real folks out of a real town—in America—today!
The story—the life drama of men and women who fell under the power of a selfish woman—and then found release and happiness.
A melodrama, a romance, and a thrilling spectacle—all in one supreme production.

A Lois Weber Production
Distributed by Famous Players-Lasky Corporation
The releases listed here prove beyond question that the gigantic organization of the Famous-Players-Lasky Corporation is an inexhaustible storehouse of money-producing pictures. Never in history has a company been able to announce such a remarkable list of productions so far in advance. Good pictures insure your theatre's success. Famous-Players-Lasky insures a steady output of good pictures.

December

Jesse L. Lasky presents
THOMAS MEIGHAN in
WILLIAM DE MILLE'S Production
"Conrad In Quest of His Youth"
From the novel by Leonard Merrick
Scenario by Olga Printzlau.

New Art Film Company presents
DOROTHY GISH in
"Flying Pat"
By Virginia Philley Withey
Scenario by Harry Carr and F. Richard Jones
Directed by F. Richard Jones

Jesse L. Lasky presents
ROSCOE "FATTY" ARBUCKLE (By arrangement with Joseph F. Schenck) in
"The Life of the Party"
By Irvin S. Cobb
Directed by Joseph Henabery
Scenario by Walter Woods

Famous Players-Lasky Corporation presents
"HELIOTROPE"
By Richard Washburn Child
Directed by George D. Baker
Cosmopolitan Production

A LOIS WEBER Production
"To Please One Woman"

Jesse L. Lasky presents
BRYANT WASHBURN in
"An Amateur Devil"
By Jesse E. Henderson and Henry J. Buxton
Scenario by Douglas Bronston
Directed by Maurice Campbell

WILLIAM S. HART in
"The Testing Block"
By William S. Hart
Adapted and directed by Lambert Hillyer
Photographed by Joe August, A.S.C.

A William S. Hart Production

Thomas H. Ince presents
ENID BENNETT in
"Silk Hosiery"
By Frank M. Dazey
A Thomas H. Ince Production

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOPTED FROM THOMAS L. TUBB'S "PILGRIM'S PROGRESS" (Copyright, 1921, BY FAMOUS PLAYERS-LASKY CORPORATION)
January

A Maurice Tourneur Production
“The Bait” with
Hope Hampton
By Sidney Tolax
Jesse L. Lasky presents
George Melford’s Production
“The Jucklins” with
Monte Blue
From the novel by Opie Reid
Jesse L. Lasky presents
Wallace Reid in
“The Charm School” by Alice Duer Miller
Scenario by Tom Geraghty
Directed by James Cruze
Adolph Zukor presents
Billie Burke (By arrangement with F. Ziegfeld, Jr.) in
“The Education of Elizabeth” by F. Biefield, Jr.
By Alice Duer Miller
Scenario by Tom Geraghty
Directed by James Cruze
Famous Players-Lasky Corporation presents
“The Inside of the Cup” from the novel by Winston Churchill
Personally directed by Albert Capellini
Cosmopolitan Production
Thomas H. Ince presents
Douglas Maclean in
“The Rookie’s Return” by Archer MacMackin
Directed by Jack Nelson
Photographed by Bert Cann
A Thomas H. Ince Production
Jesse L. Lasky presents
William Demille’s Production
“Midsummer Madness” from the novel “His Friend and His Wife” by Cosmo Hamilton
With Lois Wilson, Lila Lee, Jack Holt and Conrad Nagel
Adolph Zukor presents
A George Fitzmaurice Production
“Paying the Piper” by Ouida Bergere
With Dorothy Dickson
Jesse L. Lasky presents
Thomas Meighan in
“The Frontier of the Stars” a Charles Maigned Production
By Albert Payson Terhune

Paramount Pictures

Famous Players-Lasky Corporation

February

Jesse L. Lasky presents
Roscoe “Fatty” Arbuckle (By arrangement with Joseph F. Schenck) in
“Brewster’s Millions” from the novel by George Barr McCutcheon and the play by Winchell Smith
Directed by Joseph Henabery
Scenario by Walter Woods
New Art Film Company presents
Dorothy Gish in
“The Ghost in the Garret”
Jesse L. Lasky presents
Cecil B. DeMille’s Production
“Forbidden Fruit” by Jessie Moxpherson
Thomas H. Ince presents
Douglas Maclean in
“Chickens” from the Saturday Evening Post story, “Yancoria Yillies” by Herschel Hall
A Thomas H. Ince Production
Famous Players-Lasky Corporation presents
“The Passionate Pilgrim” by Samuel Merwin
Cosmopolitan Production
Jesse L. Lasky presents
A Charles Maigned Production
“The Kentuckians” with Monte Blue
From the novel by John Fox, Jr.
Jesse L. Lasky presents
Ethel Clayton in
“The Price of Possession”
A Hugh Ford Production
A Lois Weber Production
“What Do Men Want?”

Paramount Pictures

Famous Players-Lasky Corporation
Mr. Exhibitor:

You and I owe a whole lot to the motion picture public. The bootleggers of the industry are at it again. Let us hit them right between the horns and prove our gratitude to that motion picture public which supports us.

Let any real exhibitor read the following letter—and buckle on his six-shooter.

HENRY WETHERHORN
FRANK C. HOYT
LEWIS SHERMAN JONES

WETHERHORN, HOYT & JONES
Attorneys-At-Law
543 Title Insurance Building
Los Angeles
Telephone: Main 3883

Mr. William S. Hart,
1215 Bates Ave.,
Los Angeles, California.

Dear Mr. Hart:

As your attorneys, we are pleased to advise you that in both the actions which we recently instituted in your behalf against the Peerless Film Service and against L. F. O’Donnell, to restrain the exhibition of your old pictures under false and misleading titles, the Superior Court of this County has this day granted a permanent injunction in accordance with the prayer of your complaint.

The decrees specifically prohibit the exhibition of your old pictures under any of the following false titles:


Nor can these pictures be exhibited under any titles, except the ones under which they were originally released, for the decree contains this additional provision:

‘And it is further ordered, adjudged and decreed that the said defendants and each of them, their agents, servants and employees, cease and desist from leasing, distributing, advertising or exhibiting, or causing to be leased, distributed, advertised or exhibited, any of the old motion picture films made or acted in by the plaintiff William S. Hart, under any titles other than the original and true titles.’

We feel confident that the issuance of these injunctions will put an end to this nefarious practice, but if any distributor or exhibitor, no matter who he may be, or where located, should commit or attempt to commit a similarly unlawful act, we shall proceed immediately, in accordance with your instructions, to file suit and shall demand both an injunction and damages.

Yours very truly,

HENRY WETHERHORN

Mr. S. Hart,
1215 Bates Ave.,
Los Angeles, California.

October 27, 1920.
WHY THE FURNACE IS A GREAT PICTURE
A CAST IN WHICH ALL ARE STARS

AGNES AYRES

THEODORE ROBERTS

MILTON SILLS

JEROME PATRICK

BETTY FRANCISCO

LUCIEN LITTLEFIELD

HELEN DUNBAR

MAYME KELSO

REALART PICTURES CORPORATION 469 FIFTH AVE NEW YORK.
George H. Davis announces the premiere presentation of James Oliver Curwood's "Isobel or The Trail's End" in The Grand Ball Room Hotel Astor Tuesday Evening November 23rd 1920 at Eight Thirty

By Invitation Only

Communicate with George H. Davis
1600 Broadway
New York City
A genuine Fairbanks novelty!

That is what you can promise your audiences when you announce your run of "The Mark of Zorro."

Action, romance, mystery, thrills and comedy in fullest measure—all the elements of the Fairbanks successes of the past, yet in a more picturesque and colorful setting than any release you have yet had from this idol of the masses.

"The Mark of Zorro" justifies the most enthusiastic and widespread exploitation; you can feel certain that it will delight the most exacting audiences and make even your box-office smile the famous Fairbanks smile.

Released December 5th

DOUGLAS FAIRBANKS' Newest Production

"THE MARK OF ZORRO"

From the All Story Weekly Novel, "The Curse of Capistrano" by Johnston McCulley

Directed by FRED NIBLO
PERSONAL!

To the Theatre Going Populace of the World!

"The only productions made from my best and latest stories, and which have earned, or are now earning, over half a million dollars . . . and to which I have given my personal attention and which I back with my personal guarantee, are

"BACK TO GOD'S COUNTRY"
From my novel of the same name.
Directed by David M. Hartford.

"THE RIVER'S END"
From my novel of the same name.
A Marshall Neilan Production
Directed by Marshall Neilan.

"NOMADS OF THE NORTH"
From my novel of the same name.
Directed by David M. Hartford.

"THE GOLDEN SNARE"
(NOW IN THE MAKING)
From my novel of the same name.
Direction of David M. Hartford.

THESE FOUR (4) are FIRST NATIONAL ATTRACTIONS and you will find them playing the most important first run theatres throughout the world.

I stand sponsor for them as representing the acme of wholesome, human and sensational entertainment, built not alone on the reputations of the novels but with the honest desire of giving you 100% picture values."

Sincerely yours,

New York Office
729 Seventh Avenue,
Ernest Shipman, Mgr.

JAMES OLIVER CURWOOD
Owosso, Michigan
OTIS SKINNER
as HAJJ
in
KISMET

The Most Stupendous
Production the History
of Motion Pictures Has
Ever Recorded.
Director of
KISMET
The Miracle of
the Theatre's Art

GASNIER
"Who hath a bad wife—his hell begins on earth."

It happens every day—

The butterfly wife, hungry for admiration and attention;
The business-man husband, engrossed in his own affairs;
The gradual drifting apart, day by day, almost unnoticed;
And then the inevitable result—estrangement, separation.

Yes, it happens every day—

That is why THE FURNACE is so powerful, so real, so gripping.

It is life—depicted in great smashing scenes—in dramatic climaxes.

Here is a picture that will clutch at the hearts of men and women.

Book THE FURNACE before you turn this page:

DIRECTED BY WILLIAM D. TAYLOR
FROM THE NOVEL BY "PAN"
SCENARIO BY JULIA CRAWFORD IVERS

REALART PICTURES CORPORATION
469 FIFTH AVE. NEW YORK
Information for and a

The motion picture rights to the twenty-six volumes of world-famous detective stories, by Pierre Souvestre and Marcel Allain, narrating the exploits of the master criminal Fantomas

1. are exclusively owned by the Fox Film Corporation

2. A twenty episode up-to-the-second, American-made serial, based on these stories, is now nearing completion at the Fox Studios, New York City.

3. Taking advantage of the national advertising campaign the Fox Corporation is putting back of this serial, competitors are attempting to reissue an old serial entitled "Fantomas", made in France in 1914, and are advertising it as "the original Fantomas" very apparently hoping to ride into big profits on the shoulders of the new Fox serial.

In addition to protecting his own interests William Fox feels it is his duty to warn exhibitors that they in turn may protect their patrons against this palpable attempt to foist upon the public an antiquated production long withdrawn from the market.
warning to exhibitors.

DON'T BE DECEIVED

Comparisons may be odious but they are often necessary.

The William Fox 1921 Fantomas in 20 episodes is the last word in serial making, with such characterization and direction as is contained, in "Bride 13", pronounced by all the greatest serial ever made.

The serial advertised by competitors was made nearly seven years ago with the typical French direction and characterization in vogue at that time. It was originally released in episodes of 4 to 5 reels each and is now being offered in about eight episodes of 2 reels each. We are sure the fair-minded exhibitor, with the interests of his theatre and audience at heart, will not allow himself to be deceived nor mistake one production for the other.

Fox Film Corporation.

Forms are in the hands of all Fox exchanges and you can contract now for the great American "Fantomas" serial. Protect us by protecting yourself!
WHAT SET ALL NEW YORK TALKING

The fact that to accommodate the vast throngs unable to gain admission to the Lyric Theatre, another the Astor—had to be secured.

Tingling with thrills, surprise and sensation, taken from the daily drama of the world's metropolis and shown as they have never before been seen.

A PULSING PANORAMIC PORTRAYAL

Of night life in the world's greatest city—

A living page from life.

In all the annals of the spoken drama or silent screen—the greatest pictorial production yet made.
William Fox presents

York Sleeps

of life in the Metropolis

CONTAINS MORE NOVELTIES AND CLIMAXES Than ever before contemplated.
Would you like to see an entire scene of the most widely advertised and most ravishingly beautiful stage spectacle known - THE ZIEGFELD MIDNIGHT FROLIC? Well, that is embodied among many other features in the production.

RECORDS CREATED BY THIS SCREEN SENSATION
Two weeks in Detroit with not enough seats to go round.
Two weeks in Seattle - same result.
Contracts entered into for fifteen simultaneous weeks in fifteen big city theatres at record-breaking figures.
Capacity audiences during run at Shubert Theatre, Kansas City, Mo.
Broke all house records for a moving picture during run at Murat Theatre, Indianapolis, Ind.

THE NIGHT HAS A THOUSAND EYES
And the Day but one.
Behind the scenes of a great city, drawn curtains on night life, where globes glow and shadows hide those who lurk, while New York sleeps.
See those who are awake.
MAURICE TOURNEUR presents

THE LAST OF THE MOHICANS

An American Drama Eternal
by James Fenimore Cooper
Directed by Maurice Tourneur
and Clarence L. Brown

Maurice Tourneur, famous for his comprehension of artistic detail, has conceived nothing in all his career to approach the picturesque magnificence of the majestically big scenes in "The Last of the Mohicans."

Here is a motion picture that needs no far-fetched exploitation to make it profitable to the exhibitor. The title, the author and the magic of the name Tourneur spell dollars at the box office.

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

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
What "The Forbidden Thing" Did For Tom Moore It Will Do For You

Associated Producers, Inc.,
729 Seventh Avenue,
New York City, N.Y.

Gentlemen:

"The Forbidden Thing" has lived up to its remarkable Sunday opening, when, in the face of the rainy weather, it did within $16,250 of the year’s record. An unusual opening does not always guarantee an unusual steady week, but "The Forbidden Thing" has done such a steady business that we are holding it over for a second week. Exhibitors can get special distribution, which will aid in control of their programs by any interested at any time.

Very truly yours,

Moore's Theaters Corporation

By [signature]
President.

ALLAN DWAN presents
The FORBIDDEN THING

By Mary Mears

Personally directed by Mr. DWAN

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

Associated Producers Inc.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY
for STATE RIGHT BUYERS

A SERIES OF FOUR GREAT WESTERN FEATURES

Starring

JACK HOXIE

THE DAREDEVIL OF THE SCREEN

FIRST RELEASE
DEC. 1ST.

ENDORSED AND DISTRIBUTED
by
ARROW FILM CORPORATION

W.E. SHALLENBERGER, PRES.

220 WEST 42ND ST.
NEW YORK
MARY HASTINGS BRADLEY
Internationally Known
Wrote the Story

KATHERINE REED
Adapted It for the Screen

HENRY KOLKER
Is Responsible for the
Masterful Direction
Is the Female of the Species More Deadly Than the Male?
EDITH HALLOR
in
JULES ECKERT GOODMAN'S
"JUST OUTSIDE THE DOOR"
Directed by George Irving
HAS FOR ITS DRAMATIC THEME

A BITTER CONTEST BETWEEN TWO WOMEN
With Love as the Moving Power

SELECT PICTURES CORPORATION
LEWIS J. SELZNICK, President
Moving Picture World, celebrating in behalf of the entire industry, the great Holiday Season when greetings are exchanged and messages of good cheer are counted as the pleasant duties of life, will publish its special Christmas Number on the day and date of December 25

the issue being in circulation beginning December 17.

Copy for this number is due on December 4.
Extraordinary

This Christmas Number will include displays in color printing never before attempted in moving picture publications and the special art sections will be of definite and permanent value to all fortunate enough to appear therein. The best in the industry will be among them.

Because of the special printing requirements early copy is essential, and as the days are flying rapidly we urge upon you the promptest attention.

MOVING PICTURE WORLD
W. P. MILLIGAN
Advertising Manager
J. Parker Read Jr
Presents
HOBART
BOSWORTH
in
THE BRUTE
MASTER

from the Story by Mrs. Jack London

Colorful!
Actionful!
Powerful!

A strong and stirring story by a famous writer has been given splendid production by J. Parker Read, Jr.

Hobart Bosworth in the leading role offers another of his inimitable screen portraits.

Anna Q. Nilsson, heading the supporting cast, is more marvellously beautiful than ever before.

In its red-blooded adventurous appeal it is as strong as "Treasure Island"; its love-theme is as strangely beautiful as "The Sea Wolf."

W.W. Hodkinson Corporation
527 Fifth Avenue, New York City
Distributing through NOE Exchange Incorporated
November 27, 1920

MOVING PICTURE WORLD

3,000,000 People Have Read the Book
They Are Waiting Anxiously to See It Upon the Screen
Show It To Them!

A BENJ B. HAMPTON PRODUCTION
ZANE GREY'S GREATEST NOVEL
"The U.P. TRAIL"
A Massive Picture of the Great West, with a Powerful Cast, including:
Roy Stewart, Joseph J. Dowling, Kathlyn Williams, Robt. McKim and Marguerite DeLaMotte
Directed by Jack Conway Zane Grey Pictures Inc.

Distributed by W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City

"November 6th is HODKINSON ANNIVERSARY"
Is Marriage a Success?

Woman Who Wed to Refugee
Man's Marriage to Sister of
"Evelyn" Dangerous Doctrine

"Marriage is only a truce in the eternal battle of the sexes." - Lucille Pugl

Book: "The Furnace" by A. Taylor

"Marriage is like the furnace at the works, you stand such heat you can't help yourselves." - A. Taylor

"Men should keep their eyes wide open before marriage. Marriage doesn't mean pay union wages." - A. Taylor

WOMAN IS THE BOSS, SAYS A. TAYLOR
REGINALD BARKER'S
PRODUCTION OF
GODLESS MEN

ADAPTED FROM THE WIDELY READ STORY
'BLACK PAWL' BY BEN AMES WILLIAMS
SUPERVISED AND DIRECTED BY
REGINALD BARKER

A GOLDWYN PICTURE

The Greatest Sea Picture Ever Filmed
"I Say There Is No God! Here I Stand. "Let Him Strike!"

Conqueror of the storm, tyrant of his ship, stronger than three men and harder than steel was Black Pawl—but there was a Force that broke him in the end.

In the arms of those who loved him through it all he died, humble at the last, with his face turned to the Light. A tremendous climax to a great picture.

REGINALD BARKER'S PRODUCTION OF GODLESS MEN

ADAPTED FROM THE WIDELY READ STORY 'BLACK PAWL' BY BEN AMES WILLIAMS SUPERVISED AND DIRECTED BY REGINALD BARKER

A GOLDFYN PICTURE ~
As the reviewer of *The Evening Post* said:

"More engrossing than the main picture is a Movie Chat from Charles Urban's library."

As we have so often said: Only one reel, but a feature, nevertheless.

Your audience will notice it, too.

Exhibitors who are building now for the future are booking

**CHARLES URBAN'S MOVIE CHATS**

Released through States Rights Exchanges
Some Territory Still Available

**KINETO COMPANY OF AMERICA**
**INCORPORATED**

71 W. Twenty-Third St. New York City
I, the undersigned, A. Rivero Chaves of San Juan, Porto Rico, hereby subscribe to a periodical known as CINE-MUNDIAL, a magazine devoted to Arts and Amusements, published in Spanish and Portuguese and circulated where these languages are spoken, for a period of One Hundred (100) years from date hereof, to be delivered monthly and hereby agree to pay and have paid for the entire subscription the sum of two hundred ($200.00) dollars by draft dated October 29th, 1920.

The publisher, John F. Chalmers doing business under the firm name and style of Chalmers Publishing Co., hereby acknowledges receipt of said two hundred ($200.00) dollars in full payment and agrees either through himself, his heirs or successors as the case may be, to cause said magazine to be forwarded to the said A. Rivero Chaves, et al., at San Juan, Porto Rico, monthly hereafter until the expiration of the aforesaid One Hundred years.

It is agreed by both parties in the event of the discontinuance of said publication for any reason whatsoever that the said John F. Chalmers, his heirs or successors shall refund to the said A. Rivero Chaves the pro rate unexpired portion of the subscription. In the event of the death of said A. Rivero Chaves the periodical is to be forwarded to the heirs of the said A. Rivero Chaves or other person designated by them.

Dated New York, October 29th, 1920

[Signature]

John F. Chalmers

STATE OF NEW YORK
CITY OF NEW YORK

On this 29th day of October, 1920 before me personally appeared John F. Chalmers and A. Rivero Chaves, the above named persons, who duly acknowledged to me that they severally executed the foregoing instrument.

[Signature]

Commissioner of Deeds
New York City
New York Co. Clerk's No. 442
Term Expires July 1, 1922

The 21,012th

This remarkable subscription for 100 years comes unsolicited to CINE-MUNDIAL on the eve of its sixth birthday.

It makes the 21,012th paid-for copy of the magazine which enters the markets from the Gulf of Mexico to Cape Horn as Your Best Latin-American Salesman.

CINE-MUNDIAL'S sixth anniversary number for January, 1921, will be 50,000 copies, paid-for. There is not a film buyer, broker, exchange man, theatre owner, impresario, newspaper or magazine in Latin-America that will not, as in previous years, buy this issue of CINE-MUNDIAL and file it as a reference medium of immense value.

Six years old and 106 years old, CINE-MUNDIAL is your best seller to a market of 110,000,000. Forms close December 15.

CINE-MUNDIAL
516 Fifth Avenue
New York City
"Women are all alike. When they are maids they are mild as milk; once make 'em wives and they lean their backs against their marriage certificates and defy you!"

Folly couldn't help her butterfly tastes—but her matter-of-fact husband could not understand.
So they drifted apart.
Blind defiance of each other led these two unhappy people to the brink of ruin.
Only love could rescue them—and this love was revealed in a fashion to make

THE WILLIAM D. TAYLOR PRODUCTION

"THE FURNACE"

(Adapted by Julia Crawford Ivers from the novel by "Pan")

one of the most powerful and dramatic stories ever told on the screen.
It is a heart-searching drama of modern marriage, with thrill after thrill, leading up to a smashing climax.

Here is a subject in which your patrons are vitally interested, and a picture which will bring them in droves to your theatre.
There's a Magic Drawing

This power is Mystery—and Love.
It is that strange force that brings man and woman together.
It's a mystic something that begets love and leads man to his mate—even though separated by continents and untold barriers.
It is this element of an unusual and mystifying love that will bring in the crowds and hold them fascinated.
It's a picture that will Grip them.

Mayflower Photoplay Corporation presents a

Sidney A. Franklin Production

"Unseen Forces"

Directed by Sidney A. Franklin, the man who directed Mary Pickford in "The Hoodlum" and "The Heart of the Hills"

A First National Attraction
Foreign Representative: David P. Howells, Inc.
729 Seventh Avenue New York
Henry M. Titus, New Daytona Theatre, Daytona Beach, Fla.—

"I have used every First National Picture available up to the present time and have made money on everyone." THAT'S THE REASON WHY

There'll be a Franchise everywhere

Power in "Unseen Forces"
Frank J. Rembusch,  
Alhambra Theatre, Shelbyville, Ind.  

“First National has accomplished everything that it started out to do and has brought to the screen a new and improved product and given the industry wonderful pictures.” THAT’S THE REASON WHY

There’ll be a Franchise everywhere

Oh Boy! What a Wallop!!

Arthur S. Kane presents
Charles Ray  
in his latest picture  
from his own studio  
AND HIS BEST YET

“Nineteen and Phyllis”

By Frederick Stowers  
Directed by Joseph De Grasse

Ain’t it a Grand and Glorious Feeling!  
Ta-ta-ta-ty-a-a-a-a-a!

A First National Attraction  
Foreign Representative: DAVID P. HOWELLS, Inc.,  
723 Seventh Avenue, New York City.
BEING thankful for the blessings which attend our own industry and being thankful for the
luck in life which sometimes is even more generous to us than the rewards of our mightiest
efforts, should not be and doubtless is not confined to any especial season of the year.

Our forefathers in their wisdom set aside a time for the formal acknowledgment of our good
fortune, great or small. The bleak November was chosen because, after the season of harvest, the
barns were bursting with grain, the bins shone with the blushing cheeks of endless apples and the
cellars were heavy with provender against the blasts of winter. It is the season of pause between
the fat time of plenty and the leaner days that follow. There is ample with which to furnish a table
for the feast and the implements of the festival are in abundance.

In accord with the farm customs the cities celebrate as well and give thanks, and we now
approach what well deserves to be recorded as the stoutest Thanksgiving time in the history of our
own business.

In the two years that have followed the armistice there has been a season of great plenty in
the moving picture theatre, and, in all other lines of our business, profits have walked hand in
hand with effort and ability.

For these things we all are thankful and for the continuance of these blessings each of us in his
own way will make his appeal to the Power that makes all things possible.

But the material things pass and they form the lesser part of our reasons for giving thanks. The
better things are so important that they may well be briefly catalogued to the end that none shall
overlook them or pass them by.

We are thankful today for the upward progress of our business and our art.

We are thankful for better, finer, cleaner pictures.

We are thankful for the recognition accorded us throughout the world as the world has come
more and more to understand us, our mission, our influence and our service to mankind.

We are thankful for the fine spirit that has developed in our business, a spirit for the decent
things, for the replacement of cheap sex pictures with wholesome entertainment that makes censor-
ship less and less important save only where it causes the feet of progress to stumble.

We are thankful because, as an industry, we have grown strong enough to solve our own
problems, to live our own life in our own way, better able to defend our future than the little men
who sit in legislatures, or the narrow men who stand in pulpits.

We are thankful for all our many opportunities and doubly thankful that today we stand as
men, looking forward to the greater things, clear eyed and unafraid.
Wary of Camouflaged Advertising

The reasons for the presence in the production of "Curtain" of scenes of Broadway showing the Criterion Theatre and Rit advertising signs, which were objected to by Michigan exhibitors as possible advertising matter, are explained in the following correspondence. The first letter was written to J. D. Williams, manager of the First National Exhibitors' Circuit, by B. P. Schulberg, president and general manager of the Attractions Distributing Corporation. It follows:

"Replied to your letter of October 27, enclosing copy of letter from the Michigan Exhibitors' League, in which they request an explanation of the flash of Broadway in our production of 'Curtain,' which shows the Criterion Theatre sign and directly behind that the Rit advertising sign, please understand that we are heartily in accord with the enterprising attitude of the Michigan Exhibitors' League and similar leagues throughout the country in their endeavor to bar from their screens all direct or indirect advertising matter which should not properly be contributed in cooperation with the theatre management. We have signed solely to entertain the public, that we have neither sought nor received any revenue for these signs in 'Curtain'; that the nature of the picture demanded a flash of the theatre section of Broadway at night, and that it is physically impossible to secure such a view without necessarily including one or two advertising signs, because as everyone who is familiar with the theatrical section of New York knows, these signs dominate every focal center of the section.

"We did our best to have in as few advertising signs as possible for this very reason. As a matter of plain fact, however, audiences would not know it was Broadway unless the scene contained these very advertising signs, as they are the only distinct features of the section in question which distinguish it from any other big metropolitan street.

"We trust the Michigan Exhibitors' League will look at the unavoidable necessity of including this scene in the production of 'Curtain' from this point of view, and we would thank you to assure them that we are entirely in agreement with them in their wish to exclude any intrusive commercial elements in the photoplays they exhibit.

"In the present instance, however, it was not only essential to mark the locale, but the scene in itself was designed to constitute a dramatic punch in order to illustrate the title to the star: 'For the second time tonight New York has laid itself at your feet.'

"Thanking you for communicating this letter to the Michigan Exhibitors' League, and trusting they will now understand the situation in its true light."

Mr. Williams then wrote as follows to A. J. Moeller, manager of the Michigan Motion Picture Exhibitors' Association, at Detroit:

"Attached is a copy of the letter we have received from Attractions Distributing Corporation in behalf of the Katherine MacDonald productions concerning the appearance of an illuminated advertising sign for Rit in the production 'Curtain.'

"An exhibitor organization we concur thoroughly in the sentiments of the Michigan Motion Picture Exhibitors' Association against camouflaged advertising in motion pictures, and you have our assurance that had not our reviewing committee recognized the correctness of Mr. Schulberg's statement that it is impossible to photograph Broadway at night without a background of illuminated advertising signs, this particular scene would have been eliminated entirely before prints were made for general exhibition.

"We shall esteem it an indication of appreciation and gratitude if you will be good enough to direct our attention to any other forms of advertising which may appear in our future releases and which may have escaped members of our reviewing committee. All stars and producers who have secured releases through First National know our antipathy to this sort of thing and govern themselves accordingly."

Indiana Exhibitors Remove Rembusch; Bingham Succeeds as Executive Member

On October 26, 1920, the national headquarters of the Motion Picture Theatre Owners of America received a request transmitted by G. G. Schmidt, president of the Motion Picture Theatre Owners of Indiana, that the organized exhibitors of Indiana wish to immediately remove Frank R. Rembusch, elected as executive committee member to represent the national organization in the film zone in and about Indianapolis.

They state that at a recent convention, to which every exhibitor in Indiana was cordially invited, and which Mr. Rembusch attended, serious charges, including that of willful disloyalty to the national body and malicious misrepresentation of the exhibitors of Indiana, were read. They further state that Mr. Rembusch was given every opportunity to refute the charges, but refused to do so.

In the clear conscience with which the executive committee of the state organization to further investigate Mr. Rembusch's conduct, and to make a decision as to his qualifications to represent in the national body the exhibitors of the state.

The executive committee of the Indiana organization, after careful consideration, finds that it will be to the best interest of the organized exhibitors of Indiana to eliminate Mr. Rembusch as the representative in the national executive committee, and requests that this be done immediately.

The committee further requests that the national executive committee appoint E. H. Bingham, of Indianapolis, to fill the vacancy, if created, so that the Motion Picture Theatre Owners of Indiana may function through one who is in close harmony with their desires and whose support of the Motion Picture Theatre Owners of Indiana will be 100 per cent.

The request of the executive body of Indiana was transmitted to the officers and each national executive committee member of the Motion Picture Theatre Owners of America for consideration and a vote. As a result of the vote taken by the executive committee, the charges were sustained and Frank R. Rembusch was forthwith removed from the office of executive committee member representing the Indiana zone, and E. H. Bingham, of Indianapolis, was appointed for the unexpired term.

The vote was as follows: For sustaining the charges and removing Rembusch, thirty; for dismissing the charges and removing Rembusch, one; vote requested not to be recorded, one; not voting, two.

The tellers were John S. Evans, Philadelphia; John R. Steen, Newark, N. J.; W. H. Linton, Utica, N. Y.

To Discuss Regulations About Storage of Films

The Board of Commissioners of the District of Columbia has announced that it will hold a public hearing beginning at 10:30 a.m., November 22, to discuss regulations which the Commissioners have under consideration regarding the storage of motion picture films in the District of Columbia. It is expected that just prior to the hearing Jack S. Connolly, national representative of the N. A. M. P. I., and Thomas Butler, manager of its film buildings committee, will hold a conference with the members of the Washington Exchange Managers' Association to arrive at a program for the motion picture industry at the hearing.
Theatre Tragedy Finds Industry Asleep

Unwarranted and Unfair Attacks in Newspapers Go Unanswered and Show Organizations Torpid

A result of the panic following a cry of "fire" in the new Catherine Street Theatre, in the congested East Side district of New York City, six children were trampled to death on Sunday, November 14. Immediately the newspapers of New York City in particular, and the newspapers of the country in general, rushed to a condemnation of moving pictures and of exhibitors, calling attention to the attendance of children unaccompanied by parents and printing a demand on the part of one official for the closing of all theatres until conditions could be "investigated."

An official examination following the pathetic tragedy resulted in the announcement by Fire Commissioner Thomas J. Drennan that every requirement of the law had been faithfully lived up to by the proprietors of the theatre. And it was pointed out that anywhere in the United States, wherever persons congregated in large numbers, such tragedies are possible and even probable when panic begins.

The New York Times, conspicuous at all times as the carping critic of all things that have to do with moving pictures, led the way in the newspaper attacks, which up to date have aroused no active resentment on the part of any of the organized bodies in the industry, including the National Association of the Moving Picture Industry and the Motion Picture Theatre Owners of America. In the course of its comment the Times said:

"The only real safeguard lies in such construction and maintenance of all these places that even the cry of 'Fire!' raised with or without reason, can only cause a hurried departure through adequate and easily accessible exits. That means greater expenditures than some exploiters of the film can afford to make, but the closing of all the irremediably dangerous little theatres would be no loss to the community.

"The law as to the admission of children was devised with a view rather to the protection of their morals than of their lives. It probably has as little efficacy in the one direction as in the other."

The Evening Post, which has been more fair to moving pictures than many other newspapers, lays stress on the fact that children were permitted to go to the moving picture houses alone, and seems to see a preventative remedy if parents invariably accompanied the little children.

The trampling in this instance was done by adults, and even if the children had been accompanied by parents it is difficult to understand how they could escape injury and death, for with panic in a crowd the parents would have been powerless to prevent the rush.

Asked for information regarding what the National Association of the Moving Picture Industry was doing to refute the attacks made by the newspapers on the moving picture industry for a tragedy for which the industry is in no way responsible, Mr. Frederick H. Elliott, secretary, said: "This is an exhibitor matter and there are no exhibitors in our organization."

Mr. Sydney S. Cohen, president of the Theatre Owners Association, when asked a similar question gave replies that might be termed as vague. He hinted mysteriously that work was under way, but they were so indefinite as to create the impression that practically nothing was being done.

Mrs. Ellen A. O'Grady, Fifth Deputy Police Commissioner of New York City, who is as favorable to moving pictures as the average woman is to a rattlesnake, was mother of the idea that all the picture houses should be closed pending an "investigation." Through the efforts of William Brandt and his colleagues of the Theatre Owners Chamber of Commerce, this and other ridiculous action by officials was prevented.

The tragedy of Catherine Street proves conclusively the need of co-operation among all branches of the industry for the industry's betterment and for the industry's protection. Every theatre owner and manager is as anxious as the wildest reformer in the world could possibly be to have his theatre a clean place of amusement for little children as well as for adults, for exhibitors are fathers, too, and they are just as human and just as kindly in their human sympathies as all other classes of men.

Yet with this condition thoroughly known to the industry, when a flood of newspaper attacks followed an apparently unavoidable tragedy, no voice on behalf of the exhibitor or on behalf of the industry was raised in reply.

If we are to have organizations in our industry, can they not devote as much time to helping their industry promptly as they do to petty politics or to the mad scramble for publicity?
Steffes Warns Northwestern Exhibitors
of Censorship, Sunday and Tax Dangers

MORE than forty new members were added to the rolls of the United Theatrical Protective League at the North Dakota meeting last week, conducted by W. A. Steffes, of Minneapolis, president of the organization. The meeting, which was held at Fargo, was the most successful of its kind ever scheduled in the state. The meeting was one of series to be conducted over the Northwest by the United Theatrical Protective League to warn exhibitors of impending dangers from Sunday closing laws, censorship bills and encroachments upon their business by producers. Mr. Steffes has announced that he expects to have upon the membership rolls of the league 95 per cent. of the exhibitors of the Northwest before the annual convention of the Motion Picture Theatre Owners of America, Inc., scheduled for Minneapolis in June.

"You have no conception of the fight we are going to have during the coming year," Mr. Steffes told the delegates in his opening address. "Last week I attended a meeting of the Federation of Women's Clubs in Minneapolis, and I was ashamed to see how much more they knew about our business than I do.

"They analyzed our business to the last detail. They named specific theatres. They knew the attendance—what proportion was adults and what was composed of children; they knew what comedies were good, what were bad, what had passed the National Board of Review and what had not.

"Those women are organized and they propose a selection committee, which means in effect a censorship committee. They are endowed with voting power now, have a national movement on foot and realize that politicians are reluctant to oppose them.

"Minnesota exhibitors face another danger. Last year a bill was introduced in the legislature proposing to raise the state tax on theatres from $500 to $2,500. It was killed last year, but it will come up again this year.

"Sunday closing is bound to come up again in Minnesota. North Dakota is already closed, but we are going to try at least to force through local option on that question.

"We must get through the legislatures of the northwestern states anti-encroachment bills similar to that in force in New York. Then there is the 5 per cent. tax and the music tax. We cannot run our theatres with classic music on which the copyright has died. These must be remedied.

"Exhibitors are the most disorganized group of men in the world. We must perfect our organization and then we can present a united front against encroachments of all sorts.

The Fargo meeting was to be followed by a South Dakota convention late this week at Sioux Falls. More than 400 members have been added to the league since the annual convention at Minneapolis in September, Mr. Steffes announced.

A dinner to all the exhibitors and exchange men at the meeting was given by J. F. Cubberley, manager of the Minneapolis First National exchange at the close of the convention. After the dinner, A. Hummel, manager of the Minneapolis Vitagraph exchange, gave a special screening of "Dead Men Tell No Tales," Jack O'Toole, manager of the Minneapolis Select office, gave a showing of "Out of the Snow" and "Red Foam" at the Fargo Princess Theatre.

America Exports Most Unexposed Film to Japan

Figures showing American exports of moving picture films during the month of September have just been secured by the Washington Bureau of the Moving Picture World from the Department of Commerce.

Exports of unexposed film during the month amounted to 3,560,064 feet, with a value of $98,616. The field for this class of film is limited to about eight countries, of which Japan is the most important market, exports to that country during September totaling 2,181,865 feet, worth $65,093. Other important markets are England, which took 762,735 feet, worth $15,676, and Canada, which took 451,953 feet, valued at $12,423. The only other countries to which unexposed film was shipped during the month were Denmark, Argentina, Brazil, China and New Zealand.

Exposed film shipped abroad during September totaled 8,770,336 feet, with a value of $404,038, most important markets being Australia, Canada and England.
Prostituting the Screen

THE Motion Picture Theatre Owners of America are to “pass” on a series of “industrial” subjects for use in moving picture theatres, the same being advertising subjects ostensibly subtle and sugar-coated so as not to distress the men and women who pay money to enter a theatre for entertainment on the screen.

The Motion Picture Theatre Owners of America are not, so we are very heavily assured, to receive any money from this source, but the State organizations are to receive a few dollars when any one of their members is foolish enough to lend his theatre for such a purpose.

There are propaganda pictures that might well be shown in all theatres, an instance of this being the showing during a political campaign of administration achievement, provided these showings would assist in anti-censorship results of a practical sort. But advertising films are absolutely wrong, as the public, having paid for straight entertainment is cheated by the showing of paid advertising.

The magazines cannot be cited as similar cases in point, because in magazines the advertising can be avoided, while on the screen the spectator has no choice except to shut his eyes.

Whether the Motion Picture Theatre Owners of America or any officer in that organization directly or indirectly receives money for the official O. K. of the organization, or whether they do it for nothing, affects in no wise the iniquity of this absolute prostitution of the moving picture screen.

Advertising films should be shown as advertising films, and not sandwiched in with the dramas and comedies produced legitimately for entertainment and entertainment only. The handwriting on the wall is too plain even for the stupid to overlook. The death knell of the entire organization of the Motion Picture Theatre Owners of America will begin to toll with the first official or unofficial stamp of approval given by that body to the use of the screen for advertising, no matter how subtle or how camouflaged.

The attention of the National Association of the Motion Picture Industry, the Associated Motion Picture Advertisers, the Theatre Owners Chamber of Commerce and all other exhibitor organizations is herewith called to this situation because no more pernicious thing has ever been attempted in moving pictures.

Requested Enlargement of Parcel Post Approved by Post Office

REPRESENTATIVES of the industry are anxiously awaiting a decision from the Interstate Commerce Commission on certain representations made to it by the Post Office Department affecting the transportation in the mails of motion picture films.

The Washington Bureau of Moving Picture World has learned that favorable consideration has been given to the request of the industry, presented to the Post Office Department by Jack S. Connolly, national representative of the N. A. M. P. I., that the present parcel post facilities be enlarged. Existing regulations limit the use of the parcel post service by the industry to four zones. The desire is that this limitation be removed and permission granted the industry to use the service the length and breadth of the United States. Under such a provision films can be shipped from Los Angeles direct to New York City.

At the same time Mr. Connolly urged that the weight limit be increased to 100 pounds. He has conferred with First Assistant Postmaster general John C. Koons and it is understood that the latter has signified his approval and that he has taken the matter before the Interstate Commerce Commission. It requires also the approval of the commission before any such change in the postal laws and regulations can be made.

Of Mutual Benefit

The changes proposed would benefit both the industry and the postal service. The former would in the course of the year save hundreds of thousands of dollars and would be assured of prompt service. The postal service would benefit through increased patronage.

The principal reason for the request for an increase of the limit of weight is the desire of film shippers handling the large features—ten reels—to be able to send them in a single container. Under the present limit of weight it is necessary to divide the show so as to put the reels in two containers. This doubles the risk of loss, for one container might arrive all right, the other being lost. That would be as bad, or worse, as losing the whole show. It is to guard against this that Mr. Connolly has urged Mr. Koons to act.

Another very important move is that to have the parcel post privilege extended to motion picture films for export. At the present time, it is said, it is not possible to ship them except as freight and as a deck cargo when the mail is transported on American vessels. This is according to an understanding and arrangement with the fire underwriters. This matter is being taken up with the insurance men in New York.
This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

Our friends in the advertising department have exhibited to us the designs for the special color sections that will form a part of the great Christmas Number of Moving Picture World under date of December 25 with publication time, as is usual, a week earlier.

These designs are remarkable in that they radiate the very spirit of Christmas and form a frame for the notables whose portraiture they will surround. We are so pleased that we felt like passing the word on so that you might be expectant of fine things and we assure you that you will not be disappointed. It will be the most gorgeous holiday number that ever graced the industry.

Associated First National, the lively bell ringer of the industry, has rung out again with a fine clangor of the showman's bells. This time it is Charlie Chaplin's "The Kid" and although the price is high so is the attraction and the money to be made therefrom can be counted without the aid of a corps of experts in figures. First National's watchword seems to be enterprise. It is making a virtue of its goal, the giving the exhibitor what the public wants.

C. Gardner Sullivan is to produce his own screen plays for Associated Producers, according to advice received from Frederick Blount Warren, that splendid exponent of sane energy and fine showmanship. In this new association we congratulate Mr. Sullivan and felicitate Associated Producers. It should, and unquestionably will, mean much for all of the world of moving pictures.

Tom North has shaken the dust of Washington from his throat and has joined out with Louis B. Mayer under the flying eagle eye of Paul Mooney. This brings New York and Tom North into propinquity, juxtaposition and, as 'tware, direct contact with New York —vastly to the benefit of New York. Tom North is one of the lieutenant-generals of the Lost Battalion, a four-square able hombre, and we congratulate Louis B. and Paul the Perspicacious on the association. Likewise we award to Tom the handsome gold filigree planked steak and may he live long and prosper.

"Kismet" has broken the house record at the Strand Theatre on Broadway and is establishing prestige which means money for all concerned. The press department of Robertson-Cole has turned out an exploitation book that has everything in the way of practical suggestions and helps, including music, that could be needed by houses great and small. "Kismet" in every element radiates the fragrance of success and the definite smell of money.

Discovered! A New Type of Picture!

SOMEBODY told us when we were a little boy that there is nothing new under the sun. We didn't believe it then, although as the years elapsed we began to realize that it had an element of truth. We now return to our earlier unbelief because in this very week we have seen "Thoughtless Women" for which Daniel Carson Goodman is entirely responsible in story and in direction. It is new and it is vastly different because it is the sort of picture that the real critics have been crazy for. Incidentally it is intelligent, it has brains in it and it tells a simple and direct story in a simple and direct way.

Alma Rubens is the central figure around which Dr. Goodman causes his story to revolve, and the supporting puppets are well chosen, for they express the idea of the creator of the picture. During the entire progress of the story no woman in evening dress slaps a man's face, no man engages in a rough and tumble fist fight and still more unusual the players seem actually to be human beings, doing the things and saying the things that are natural to them in their respective characters.

To tell the story is not the purpose of this comment. It should be permitted to tell itself to the thousands who yearn for the different, the natural and the genuinely interesting on the screen. The picture is not without certain minor faults, but the diamond is there and the small flaws are hard to remember after the picture ends.

We congratulate Dr. Goodman on having the courage to do the thing which we hope he will do again, different because natural, interesting, tremendously so because in the story telling he submerged everything to the legitimate unfolding of his narrative.

"Thoughtless Women" takes its place among the great things of the screen even though some of the smaller minds may mistake its simplicity for insignificance.

ARTHUR JAMES.

Florence Turner, who returns to the screen in Viola Dana's next Metro release, "Blackmail," has received hundreds of letters from every part of the United States congratulating her upon her announced return. Turner, for years star, writer and producer on her own account, is now a member of Metro's stock company. Mildred Harris Chaplin has deserted California—she has made one picture in the East and will then return to her Los Angeles home. It will be titled "A Playthong of Desire," to be released through Associated First National Pictures. Mildred's producer is planning on having the fair star appear in a playlet in New York in conjunction with the Broadway showing of her biggest photoplay effort, "The Woman in His House," distributed through Associated First National Pictures, Inc.

First National officials were so enthusiastic over Mr. and Mrs. Carter De Haven's initial super-comedy, "Twin Beds," that they immediately arranged with the popular stars to produce a series of celebrated comedy stage successes for the screen. The Girl in the Taxi" will be the first of this series, and a splendid cast will interpret the many comedy roles. As the De Havens collaborated in the writing of this farce and also appeared in the original New York production, film fans are assured that they will see a snappy and complete version of this play when it reaches the screen.

Clip and Paste

For Newspaper and Program Convenience

November 27, 1920
American Pictures Against the Field; What We Must Do to Maintain Prestige

American Producers Must Work Hard to Hold Advantage Gained in Foreign Markets During the War—Could Form Mutually Protective Export Organization and Send Special Versions of Original Pictures Abroad

By BARON HROLF DEWITZ

THE American producer of motion pictures who is reaching out for new business in all these various places on the globe must do so with the utmost intelligence if he means to hold the advantage gained during the war. Mere excellence of picture material will not be sufficient in the long run. There are ambitious rivals in foreign lands, rivals skilled in the making of super-pictures before he ever saw one, who will soon be in shape to contest the field with him on pretty even terms. He must organize his export trade from the ground up, with people who know the business conditions and the language of the ultimate consumer intimately.

An American agent unable to utter a syllable of Spanish in Buenos Aires, is about as convincing as a Brazilian persisting with Portuguese in New York. Several American producers maintain branch offices abroad that are little more than storerooms for American films. Such offices must be transformed into live exploitation centers and put in shape to do abroad what every producer knows he must do at home to survive competition.

Special Versions for Foreigners

The American producer also must arrange his home studios in such a way that the adaptation of pictures for specialized foreign demand may be done efficiently while production of the original picture is under way. By changing a few scenes, here and there, deleting others and sometimes adding new scenes, the American producer, who will put himself in shape to tackle this difficult job, successfully, will have in his possession one original for the American market and one or two versions of the original to satisfy all phases of a varying foreign demand.

Thus released and adequately exploited the American producer is going to maintain his supremacy abroad, but the producers who make the mistake of sticking to the hasty-pudding school with its faulty retitling and barbarous re-editing of export prints are going to fail abroad.

Looming beyond the problems of production and exploitation is a situation that must be straightened out before American pictures can lay siege to the war-worn territory of Europe in real earnest. It is the tantalizing problem of international exchange. The dollar costs altogether too much in Europe and buys a great deal too little here.

' ‘Take Central Europe as an instance. In Austria one dollar brought almost five kronen before the war. Now you get no less than fifty kronen for one dollar. Suppose you were in Vienna today asking $8,000 for the Austrian rights of an American picture, the unhappy local buyer would have to shell out the huge sum of $400,000 kronen to you in place of 40,000 kronen were the rate of exchange restored to normal.

Anybody can see that it is utterly impossible to do business on such a ridiculous basis. Super-pictures now are being made in Germany for the Central European markets, at a total cost of little more than 100,000 marks a picture. The result is that American films are practically excluded from Central Europe at present, where German, Scandinavian and Italian brands still lead. Until the exchange takes a drop or the dollar depreciates the American picture will not get into this market.

Germany "Closed"

Germany is another valuable market which will remain closed to the American picture for similar financial reasons, and also for the fact that the German government encouraged the building of innumerable producing studios and picture theatres during the war. Germany is able not only to supply the vast demand for her screens with native picture material, but also the screens of Austria, Hungary and other Central European states.

The German-made article of today is inferior to the American imports, but the German price is from one-fourth to one-fifth of the price tagged on the American picture, and that settles every trade in favor of Germany. It is hardly necessary to declare an embargo on film and prohibit its importation as an article of luxury, as the Germans figure self-protection.

There are similar knots to be untied in nearly every country ravaged by the war. Nowhere is it plain sailing.

Extend Liberal Credits

Until the finances of Europe can be put on a reassuring basis and a gradual return to normal rates of exchange is under way, the only safe course for the American exporter of film is to pursue a policy of "laizes-faire," cut his price in half and extend liberal credits in addition. By this means, the American producer would retain his popularity abroad, also, in a business way, he will assure himself of a continued market, and he will be "right there" when better times arrive to profit with them.

The producer who stands on the dollar valuation, rigidly insisting on his full price to be paid him in dollars, is already discounted abroad. And, besides, he will be always running the risk of having his best pictures pirated. As might have been guessed the Germans are to the fore in this handsome occupation, venting a cheap brand of spite on the American producer by "duping" his pictures and galloping away with them over the screen territory of Central Europe.

Organize and Unite

With Copenhagen as a base for this underground traffic the local agency there, posing as a Danish enterprise, would buy the original American print, contrive a duped negative of the same and smuggle it into Germany.

Anybody can see that the ramifications of the film export trade are so far-reaching and so intricate, paralyzed as the conditions are almost everywhere, due to the post-war chaos, that no single American producer can hope to cope with them alone. It is rather by resolving themselves into a mutually protective export organization that the leading American producers may secure for their pictures the legitimate share of the future foreign demand, and also protect themselves against foreign producers who are striving to oust the American from the screen territory that became theirs during the war.

Internationalization Begun

Whatever turn the final evolution of picture-making may take the melting pot is already on the fire. The great work of internationalizing the motion picture has actually begun. The American people never had a better advance agent abroad than the motion picture of the last three years' make, an agent that paves the way for commerce as well as for a better sociological understanding. It has made Americans popular abroad and for the first time, I dare say. Previous impressions were necessarily based on the tourist crowd and necessarily unfavorable.

The educational influence of the American picture has been most keen—
Cazenovia’s Community Picture Theatre Shows Best Films at Reasonable Prices

THROUGH the efforts of Mrs. Henry R. Burden, a wealthy year-round resident of Cazenovia, N. Y., a former New Yorker, a plan has been worked out which has been successful in providing a community motion picture theatre in that village at prices within the reach of all and at the same time furnishing pictures the equal of which are shown in the larger cities of the country, and almost as quickly.

The village has about 1,800 inhabitants. It is without manufacturing concerns of any sort, supports a large seminary and is best known perhaps as a summer resort of the higher class. It has had a theatre erected by subscription and which has been more or less idle excepting for community dances and similar attractions.

The success which has attended Mrs. Burden’s efforts, is probably best described in the following communication to a representative of Moving Picture World:

“Three years or so ago I became interested in a movement to provide this community of Cazenovia with a moving picture theatre. My sole object was to give to the public good, wholesome and educational films and at the same time keep the admission prices as low as possible.

“This we have been able to accomplish quite successfully. The admission price has always remained the same—22 cents for adults, including the war tax, and 11 cents for children. At these prices, we have been able to take care of all overhead expenses and likewise pay a small interest on the capital invested.

“What the future has in store for us is hard to say, as the price of film is advancing in a most alarming manner.

“In talks to agents for distributing houses I have always insisted that they give us the best possible service, sending only the higher class films and eliminating the trash. It is gratifying to say that these agents have met our requests in a very satisfactory manner, and I wish to call to your attention the fact I ascribe a good part of the success which has attended our efforts to the village a community theatre, the highest class pictures and at a price that fills every seat at the two performances on the three nights each week. By insisting on good pictures, on which the patrons can bank, and placing the admission price at a figure that will take care of the overhead, the plan could well be tried out in many a small place.”

Film Business Growing in Federated Malay States

The motion picture business of Singapore and the Federated Malay States has grown into a prosperous and successful industry, according to the American consul at Singapore. American films are gaining in favor, it is declared, and are far more popular than those of European manufacture.

Most of the theatres have full orchestras and give two two-hour shows each night at prices ranging from eight cents to $1.15 United States currency. Good comedies and serials are especially in demand. In establishing this trade in these markets the consul points out that special precaution should be observed in packing films and film projection equipment, which should always be accompanied by instructions regarding its installation.

Pegler Engaged by Walsh

Jack Pegler, former field exploitation man with the Mayflower Photoplay Corporation, has been engaged as special representative by R. A. Walsh. Pegler’s office will be in the Capitol Theatre Building, where Walsh maintains his executive headquarters. The employment of Pegler is an appreciation on the part of the producer of the value of publicity and advertising matter that has a distinct sales angle.

Players Visit Rothacker Plant

Anita Stewart and her husband, Rudy Cameron, visited the Chicago Rothacker laboratories on their way to the coast. Other laboratory visitors were Charles Christie and Reginald Warde. Mr. Warde plans to sail for Europe on the Imperator on November 14.
Where Do the Women Stand?
A Straight from the Shoulder Talk on Censorship from a Writer Who Thinks Before He Writes

The women of this country are now voting and are taking an active interest in politics. The women of this country are the staunchest supporters of the motion picture. These women and their children comprise the major portion of our audiences. They have made motion pictures popular—not the men. These women will take the time to study this industry, its growth and its possibilities. Men will not because they have not. The fellow who says “we have much to fear in this industry because women are voting,” has no vision. Women have made motion pictures what they are today by making possible the rapid growth of the industry. The moment you hear censorship is coming up in your state, get in touch with the women, the women's clubs and organizations. Tell them your story frankly; tell them the truth. Don’t tell them that “outlaw” pictures are not made but tell them that five years ago almost ten per cent. of the pictures were the subject of just criticism upon their part. Then tell them that because the producers of motion pictures have been taught that the only way to live in this industry is to make clean pictures, this per cent. has been reduced to less than one-half of one per cent. today.

The National Association of the Motion Picture Industry has the figures to back up this statement, and will be glad to furnish them to any group who wants the facts.

Don’t wait until your roof blows off before you realize that a storm is coming; watch the clouds and keep your eyes toward the sky. If an attempt is made to hurt the industry, of which you are part and parcel, take your case and discuss it with the women of your state. A good business man always discusses his troubles with his best customers.

This will be an eventful year in legislative matters. “An injury to one branch of the industry is an injury to all branches.”

Natural Color-Kline Company, Pathé, Gaumont and Nordisk, the last three named being the most popular films of continental manufacture. The price usually paid for new films is from 8 to 12 cents a foot.

Another subsidiary of the African Theatres Trust, Ltd., is the African Film Productions, Ltd., which was formed recently for the purpose of producing and manufacturing films. This company is endeavoring to stage the various interesting incidents of South African life and history and is also producing scenic films. It is understood it intends to place its product on the American and English markets.

Educational Names Manager for Its Dallas Exchange

Educational Film Exchanges, Inc., has announced that N. H. Wolff has been appointed manager of its Dallas exchange, succeeding J. H. Toner, and that he is actively in charge of the branch with offices at 1922 Elm street. Mr. Wolff is a man of long experience in the film world, having most recently been associated with Associated Producers, Inc., in the Chicago territory. Mr. Wolff is a native Texan and understands exhibiting conditions from the largest centers to the smallest towns.

Before taking up his new work Mr. Wolff had a series of conferences with the New York office, and his arrival in Dallas has been marked by an intensive selling campaign.
Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); and Wid's (W.).

The Little Grey Mouse

(Louise Lovely—Fox—5 reels)

M. P. W.—It presents certain phases of society life that ring true, and, while not a big subject, is the kind of a picture that brings satisfaction to an audience.

N.—New star's first picture mildly interesting.

T. R.—Is a pleasing little feature and has a certain amount of gripping power. It will hold the attention of the average spectator.

W.—Not unusual but satisfactory treatment makes it adequate offering.

Eyes of the Heart

(Mary Miles Minter—Realart—5 reels)

M. P. W.—The production is well handled by Paul Powell. It is good entertainment for any program.

N.—Mary Miles Minter scores success in story of pathos and sentiment.

T. R.—The picture as a whole affords capital entertainment and should prove a lucrative box office asset.

W.—"Glad Girl" type of picture greatly aided by comedy twist.

Mad Love

(Lina Cavalieri—Victor Kremer—5 reels)

M. P. W.—May be classed as good entertainment.

N.—The sequence is bit lacking, the photography noticeably so. Yet it is not a picture that will necessarily disappoint an audience assembled to be entertained rather than to look for flaws.

T. R.—A romantic photodrama that will appeal to the woman particularly, and as it is the aim of the showmen to first draw women, on the theory that men will follow, this picture is a safe investment.

Half a Chance

(Mahlon Hamilton—Jesse D. Hampton—Pathe—7 reels)

M. P. W.—It is difficult to recall a better example of the high-tension adventure yarn with a down-and-out hero battling successfully to regain his lost position in society. This has all of the thrilling, tumultuous action usually found in such stories, knit together by an almost unwavering continuity, and very few of the sordid and distressing scenes which mar many similar attempts.

N.—Well acted and directed, but development suffers.

W.—Virile story that contains a wealth of action—fine suspense.

Out of the Snows

(Ralph Ince and Zena Keefe—Selznick—5,500 Feet)

M. P. W.—Is corking good entertainment of exciting snow-country kind for these days of a misbehaving November thermometer.

N.—It is strong in incident and dramatic moments, with a pretty love story running throughout.

T. R.—Unusual photographic feats, and a number of highly dramatic moments, interwoven with the love story of the North-west are the other outstanding features. But they are great enough in number for such a lengthy picture.

W.—Unusually fine Northern atmosphere and effective treatment in this.

The Branding Iron

(Barbara Castleton—Goldwyn—5 reels)

M. P. W.—"The Branding Iron" is a high class production of intensity and strong dramatic interest throughout.

E. H.—Splendid photography and fine direction combined with perfect settings mark the picture as one of the best of the present month.

N.—Story of primitive passions is rather overdrawn.

T. R.—Primitive passion is the dominant theme of "The Branding Iron," a melodrama of unusual force and realistic appeal. The picture throbs with powerfully sustained suspense and interest in its thrilling situations and sweeping action never slackens, although the brutal detail of the branding incident is somewhat of a shock to weak-nerved patrons.

W.—Direction makes much of poor story material.

The Plunger

(George Walsh—Fox—5 reels)

M. P. W.—No drama of high finance has been thrown on the screen which conveys more of the real Wall Street to the spectator than this Fox feature "The Plunger," with George Walsh in the leading role.

T. R.—This is a "mile-a-minute" drama of Wall Street. There is no lack of action throughout the five reels. The story has been well told, but the direction could have been improved upon.

N.—Story of frenzied finance makes ordinary picture.

W.—Familiar incidents handicap well staged production.

Peaceful Valley

(Charles Ray—First National—6 reels)

M. P. W.—Just so long as there is a call for clean wholesome stories "Peaceful Valley" will remain one of the best in its class.

E. H.—Is the best Charles Ray offering to date and one certain to go over big in every locality.

N.—Humorous incident, rustic settings and Charles Ray—enough.

T. R.—"Peaceful Valley," a beautifully photographed, ably presented screen version of the rustic drama which served the late Sol Smith Russell for a stage vehicle a generation ago offers agreeable entertainment.

Conrad in Quest of His Youth

(Thomas Meighan—William De Mille—Paramount—5 reels)

M. P. W.—It should prove a most enjoyable entertainment at any motion picture show in the land.

N.—Delightful story is enriched on the screen.

T. R.—The picture was warmly welcomed when shown at the Rialto Theatre, New York, and should prove a valuable drawing card.

W.—Well known novel makes weak screen material.

Always Audacious

(Wallace Reid—Paramount—6 reels)

M. P. W.—In its effect upon the spectator, the Paramount release, "Always Audacious," might be described as one long, breathless moment. It offers absorbing entertainment.

E. H.—A screen vehicle full of excitement and suspense. Reid plays a dual role with rare artistry. A picture that will please the most fastidious.

N.—Clever twists make interesting crook story.

T. R.—Thrills galore, fast action, and lively comedy, combine to render this picture of undoubted drawing power.

W.—Entertainment exponent comedy offering with star in dual role.

A Beggar in Purple

(Featured Cast—Pathe—6 reels)

M. P. W.—Throughout this production, which contains many pleasing scenes there are effective touches. The meeting of the two blind men is a good bit; the stock market scenes are exciting and full of action and the electrical storm is particularly good. With better coordination this feature would have touched a much higher point of interest.

N.—Good production given average story.


W.—Average program picture with adequate production to old story.

YEP, IT'S AN ISLAND!

Viola Dana in a scene from "The Offshore Pirate," released by Metro.
C. Gardner Sullivan, Screen Author, Elected Associated Producers Member

C. Gardner Sullivan, one of the most successful authors in a commercial sense that the screen has ever produced, is the eighth and newest member of Associated Producers, Inc. Thomas H. Ince, Mack Sennett, George Loane Tucker, Allan Dwan, Maurice Tourneur, Marshall Neilan and J. Parker Read, Jr., are the older members.

This announcement in behalf of Associated Producers comes from J. B. Warren, general manager of distribution, who is spending several months in Los Angeles watching production with the producers, who are also considering the entry of other famous factors into their organization.

This means an enlargement of Associated Producers' annual output, as Mr. Sullivan will produce four pictures annually, beginning with spring and summer releases in 1921.

Hillyer Associated with Sullivan

Associated with Mr. Sullivan in C. Gardner Sullivan Productions will be Lambert Hillyer, who has written most of and directed all of the William S. Hart productions since Hart left the Thomas H. Ince fold last year. Mr. Sullivan personally will write his stories and continuities and co-operate with Hillyer in direction. This combination holds out promise of pictures of big power in keeping with exhibitor demands which both men so thoroughly understand.

"I am confident, through long experience in picture making," says Mr. Sullivan, "that I know what will appeal, basing this belief on the appeal of such of my stories as 'Sex,' 'Peggy,' 'Stepping Out,' 'Hell's Hinges,' 'The Pinch Hitter,' 'The Coward,' 'Wagon Tracks' and 'The Stepping Stone,' all of which I created.

"My plans are simple: To make the best pictures I know how to make—modern stories of modern people working out the everyday problems of every man and every woman. They will not be confined to any particular strata of life and their sole aim will be to afford clean entertainment."

Believes in Heart Interest

"I am a great believer in heart interest, and it will be the keystone of my productions. In Mr. Hillyer, who for three years has successfully directed William S. Hart, I feel I have one of the best directors in America. He has the human note. Of one thing I am convinced, that the story told by motion pictures must be believed from beginning to end, otherwise it will fail. Although I am a strong supporter of lavish sets where justified, I know that such sets and the most extravagant outlay of money will not save a production built upon an impossible or unconvincing story. Therefore my stories will be the dominant requirement, coupled with the best direction, acting and photography I can obtain."

Deliver Fine Productions

Members of the Associated Producers in Los Angeles are during the current week delivering to their New York distribution five completed pictures. Those being delivered this week are:

Maurice Tourneur's screen version of James Fenimore Cooper's story of the American Indian, "The Last of the Mohicans."

J. Parker Read, Jr.'s, second Associated Producers production, starring Louise Glaum. This is entitled "Love."

Hobart Bosworth in "A Thousand to One," produced under the personal supervision of Mr. Read.

Thomas H. Ince's presentation of "Lying Lips."

Mack Sennett's first five-reel comedy for Associated Producers, "A Small Town Idol," starring Ben Turpin and with a dozen Sennett favorites in the cast.

Six other productions are in the making at the Coast studios of the various producers.

Bars Unvaccinated Children

The public health board of Tiffin, Ohio, has issued an order to all of the theatres in that city prohibiting the admittance of children who have not been vaccinated within the last five years.
Keeping in Personal Touch

By SAM SPEDON

At a meeting of the Brooklyn Women's Club, Monday, November 8, S. Marion Tucker, president of the New York Drama League and professor of English at the Polytechnic Institute, held that the moving picture is the most important social problem facing the world to-day. The moving picture, instead of being a means by which the child can develop a sense of beauty and judgment, is used as a method of vicious demoralization. Dr. Tucker recommended neighborhood organizations of mothers to create a co-operative moving picture house, wherein they would have full direction over the production of pictures. Mrs. George Barry, of Oakland, Cal., and one of the founders of the National Federations for Better Films, told of the work accomplished by that organization.

Dr. Tucker said: "We have got to recognize that the moving picture is here to stay and that all children will go in spite of us."

H. B. Smith, of Avon Park, Fla.; the Ford Brothers, of Lincoln, N. C., and W. S. Scott, of Savannah, Ga., have recently purchased equipment and will soon announce opening of new theatres in their respective towns.

Maurie Meyers, personal representative of George Beban, arrived in New York from the Coast by way of Seattle and Minneapolis, on Sunday, November 7. Mr. Beban and Sol Lesser will arrive here about December 1.

F. Mantzke, manager of the Robertson-Cole Distributing Corporation in Minneapolis, is the oldest manager in Minnesota.

Walter K. Hill, who left the Moving Picture World to go with the National Theatres, has resigned from the latter organization, his resignation to take effect about December 1.

Kenneth Smith, formerly of First National publicity forces, is now reviewing for "Wids."

Arthur James, editor-in-chief of Moving Picture World, was unanimously elected a director of the National Association of the Motion Picture Industry, in place of George Braisell, resigned. A meeting of the N. A. M. P. I. will be held at the office of the Association on Friday, November 11, to consider the question of increasing the dues of Class 2 to twenty dollars.

H. Schwartz, proprietor of the Lumer Theatre at Willimantic, Conn., was in New York, November 4. Mr. Schwartz said business has been so good he thought he could afford to visit his friend and look over the pictures at the same time. He is likely to imbibe a little of the New York atmosphere every so often.

Mack D. Weinberg is handling "Below the Dead Line" for Ascher Productions, Inc., as sales manager.

H. H. Buxbaum has promoted Max Goldstein from the auditing department of the Famous Players-Lasky New York exchange to take charge of the advertising and ac-

cessory department, to replace Gilbert Ethier.

James Buchanan, well-known cameraman of the Southeast, is at present in Cuba on a special expedition to secure news events for a prominent film company.

The Atlanta Southeast Convention, to be held at Atlanta, second week in December, is being well supported by the press and public of the city and the general press throughout the Southeast is advertising it broadcast. It is expected that over five hundred exhibitors will attend this big motion picture congress of the South. The Personal Touch man will be there to meet his many friends.

The fifth annual convention of Motion Picture Exhibitors' League of the Maritime Provinces was held at Halifax, N. S., October 20 and 21. The first meeting, held in the Board of Trade rooms with President R. J. Adams, of Halifax, in the chair, and Secretary J. J. Franklin at the accustomed post, the following officers elected for the coming year are: President, F. G. Spencer, St. John; vice-president, H. R. Walker, Dartmouth, N. S.; secretary and treasurer, W. C. McKay, St. John; vice-president for Nova Scotia, Dan Sullivan of Halifax; vice-president for New Brunswick, W. O. Fenety, Fredericton; vice-president for Prince Edward Island, C. J. Gallagher, Charlottetown. The league voted to hold its 1927 conventions in St. John, N. B.

Sydney S. Cohen, president of the Theatre Owners' Association of America, was driving his automobile on Riverside Drive, New York, on Monday, November 8, with his son. The boy alighted from the machine to cross the driveway when he was struck by another car and had his hip dislocated.

Ascher Brothers, by special arrangement with the Chicago Evening American, opened the doors of their twenty beautiful theatres to the "Peter Rabbit" Club members. Each theatre showed for this special occasion one of the Goldwyn Pictures Corporation's "Edgar" featurettes, with Johnny Jones and Lucile Rickson in the stellar roles.

Both of these well-known juvenile stars are members of the Peter Rabbit Club.

This was undoubtedly the largest Halloween party ever arranged for children.

The week of October 31 was a big event in the history of Ascher Brothers' Adelphi Theatre. This week was the celebration of its third anniversary. Manager J. P. Koppel, who opened this beautiful cinema temple in Rogers Park, again met his friends, making this a gala week, having arranged a special anniversary program.

Mabel Graswinckel has become a director for the Community Service. Miss Graswinckel was formerly an executive for large mail order houses and a charter member of the League of Advertising Women of New York, and is a director of that organization as well as its historian. She is also a member of the National Federation of Business and Professional Women's Clubs.

THANKSGIVING

Every week is Thanksgiving Week in the households of Moving Picture World readers—
exhibitors and their business families. They enjoy the turkey because they have plenty of
the best white meat and they have so much nutritious filling; besides that they don't have
to bother about the thin soup, purveyed by the housewife devishes on the outside looking in.
Hiram Abrams Talks Cold Turkey

In an Exclusive Article He Predicts Increased Demand for Next Six Months and Tells Why

By HIRAM ABRAMS.

EXHIBITOR demand for good pictures is going to be a great deal stronger in the next six months than it has been in the past six months.

For a long time the whole motion picture industry has been riding on a wave of constantly increasing prosperity. In the last two years particularly, there has been a great increase in attendance at motion picture houses and this growth has come about in the face of rapidly increasing admission prices.

Inflation of our currency and the widespread demand at high prices for all productions of the farm and factory have led to money spending by the great mass of people on a scale never before seen. Much of this spending has been done with little discrimination. "Easy come, easy go."

Many new theatres have been built and many more are in various stages of completion. The tendency has been to increase seating capacity to a basis that would be adequate to take care of the increased business.

So-called feature productions have become much more numerous. Many exhibitors have felt that the public was spending its money so freely and with so little discrimination that it mattered comparatively little what they booked. The man with the inferior show could always count on a fair amount of business from those people who didn't care very much where they went so long as there was a show going on and a crowd to keep them company. Then, too, the man with the inferior show would get a certain amount of "over-flow" business from the house of the man who was giving a better show.

Now we are in the early stages of the necessary, but to most people disagreeable, experience of deflation of currency and of credit. Commodity prices are falling and with their fall lack of employment of labor has already manifested itself in certain localities.

Estimates Vary Widely

Estimates of the extent and duration of the coming readjustment vary widely. On the one hand is the chronic optimist who persistently maintains that the effect on general business will be very slight. On the other hand is the chronic pessimist who insists that the country is directly headed for an absolute business panic. Probably, as is generally the case, the truth lies somewhere about midway between the hopes of the most optimistic and the fears of the most pessimistic, and time will prove that the readjustment will neither be a slight one nor will it yet even approach a panic.

But whatever the degree of the depression, some depression is certainly coming. With falling commodity prices and slackening demand for labor, both merchant and laborer will have less money to spend and so will all other classes of people. And whatever amount is spent for amusement will be spent with a great deal more forethought and discrimination as to probable entertainment value to be received for the expenditure.

Here we have then a seating capacity developed on the basis of taking care of the crowds, when the crowds are at their biggest. And, against that, a diminishing of the crowds.

Undoubtedly, there will be some exhibitors who will try to meet the diminishing receipts by substituting a cheaper grade of pictures. If he has intelligent opposition he speedily gets put out of business. If he has no opposition he finds that his receipts diminish so much faster than he can possibly cut down expenses that he gives up hope of making a profit by operating on that line, and unless he is a really hopeless case he changes tactics and goes out to buy good pictures. By and large there is not much use of thinking about this class of exhibitor right now—he has to learn by experience.

Established Facts

No one can judge the future except by a careful study of the past. Periods of depression have been plentiful in the business history of our country. But the picture business is so young and has expanded so fast that we have to look outside our business for analogies that will help us in deductions.

I believe that the deductions I have drawn will convince most people of their truth by their straight-forward appeal to common sense judgment of probabilities. But to give additional confidence in their reliability and essential truth, it is well to list some of the clearly established facts of business experience in former periods of depression. Here are two:

1. In general business it is found that the quality product—when not a mere foible of luxury—best maintains its market. This covers all lines of goods—shoes, automobiles, groceries, dry-goods, etc.

2. In the legitimate theatre it has been found that the established and acknowledged great stars out of the theatres when the mushroom stars are all put out of business by decreasing box-office receipts.

That the public is not only still willing to pay real money to see really good pictures, but is even more willing, is amply demonstrated by the unprecedented success of such wonderful pictures as "Way Down East," "Over the Hill," "Pollyanna," "Humoresque," "The Mollycoddle," and "Earthbound."

The really good picture will continue to do a really good business. The really great picture will continue to do a really great business. The mediocre picture is going "to get it in the neck."

I believe that the conditions we are approaching will work out to the great benefit of the industry as a whole and to the great financial profit of the real exhibitor and the real producer.

As "Pollyanna" would undoubtedly say "Let's be glad the business is going to find itself and be established on the firmer foundation which the survival of merit in exhibiting and in producing will ensure."

English Object to Inadequate Plots of Moving Pictures

There are 40 moving picture houses and two distributors in the city of Bradford, England, which has a population of 300,000 people and is in the center of a group of important manufacturing cities and towns with a combined population of 1,000,000, according to a report to the Department of Commerce at Washington, D.C., from the American consul. American films predominate in the programs at these theatres, but there has recently been some criticism of the poor class of these films, the trouble apparently lying in the inane and foolish plots.

The feeling is growing that England is being used as a dumping ground for second-class pictures that do not go well in the United States. There are, however, also many excellent American films being shown, it is declared.
Rubbernecking in Filmland

Q UITE a few things have happened this week. Gus Inglis and his bride have returned from their honeymoon; Arthur S. Kane is in town; Winfield Sheehan, publisher of "Filmland," has arrived; and B. P. Schulberg is here in conference with Ben Feiman—the two Bens are doing big things for Katherine McDonald featured in "The Sky Pilot" and "The Sky Pilot" set at home again; Ray Rockett who went east with the first crop of the Rockett Films, is among us once more, with a happy smile on his face.

Bayard Veiller is back at his desk at Metro with a hatful of contracts with big writers, including Montague Glass, Louis B. Mayer, Maxwell K. Stewart and Rudolph Cameron have returned, started the fires and got Louie's big movie mill in running order. Elmo Myers, producer and director of "three weeks" or maybe longer, to write scenarios for her books to be made into Lasky plays.

Roscoe Saves the Day

Pete Smith, personal representative for Marshall Neilan, who went east a few weeks ago, has returned with the cat, the gold fish, the canary bird and the family and the intention of making Filmland his future home. It has been a case of all coming in and nothing going out so far as travel is concerned, and our housing situation already strained to the cracking point might well have been displaced. Roscoe Arbuckle hadn't made a lot of room by going away for a few weeks' business and a vacation trip to New York.

Things seem to be looking up in the production line; nearly all of the studios are shooting.

I went out to Goldwyn one day, saw Reginald Barker making shots for "Snow Blind," with Pauline Stark, Cullen Landis, Mahlon Hamilton and Mary Alden in the action. Cullen Landis' conception of a chaper with a sprained ankle and Mary Alden was bawling Mahlon Hamilton out for having pulled some kind of an awkward play that caused the accident.

Ick Han Many Offers

I peeped in on a set where Wallace Worsley was shooting a stagecoach office page of civil war days for Gertrude Atherton's story, "Noblesse Oblige," with Mabel Julianne Scott, Lewis S. Stone, Charles Clary, Darrell Foss and R. D. McLean in the characterization.

Watched E. Mason Hopper doing double exposure stuff with Helene Chadwick for Ruper Hughes, "Mr. and Mrs. Elusive Jones," as Saw Nick Cogley, who is playing the part of a colored mammy in Will Rogers' film, "Boys Will Be Boys," and thought he was the real article. Nick says I'm not the only one that his make-up has fooled—every time he crosses the lot someone wants him up to do the family wash.

Had lunch with LeRoy Scott, the latest Eminent Author to come to Goldwyn's, J. Ashurst Joplin and Gerald Duffy, who is going to write the continuity for Mr. Scott's first story. Mr. Scott had only been in Filmland a few days when I saw him and got him to sign up to help him to qualify for a leather medal of the climate club by making any enthusiastic statements anent our climate.

"I am an ardent enthusiast," he said.

"To judge from remarks I have heard it must be a great country. Coming out on the train I got the idea that Los Angeles is regarded as a sort of supply depot for spare parts for the human system. One man was coming out with a bad live, another was troubled with bronchitis. I suppose he was looking for inner tubes."

I paid a visit to King Vidor's New England village studio and watched him working on Ralph Conner's "The Sky Pilot" for First National. King has a wonderful set representing a western saloon that was very well up to our standard. The rafter and timbers of the room looked as though the place had been built fifty years ago; the roulette outfit was the real thing; the spots of color that little-known and unremembered service; the gang of cowboys that crowded the place were bona fide to the last degree on their leather pants; but right there the realism stopped.

Locked Spirit-Ual Touch

Of course, I know all about this prohibition thing, but there ought to be some way—a doctor's prescription or something—that would make it possible to put the real spirit-ual touch to a scene like this. Near beer is near enough so far as the audience that looks at the picture is concerned, but it is not near enough to soothe the bitter disappointment of one who believes in realism, especially on a hot day, and there ought to be a rule to keep a director from inventing that and unsuspecting correspondents to pour props of that kind down his rubberneck under the impression that it was as near as it looked, and ought to be made. But last week King Butler from raising the roof in ribald laughter when such a cruel stunt is pulled off.

Making movies is an interesting business, but some of the most interesting stuff never gets into the pictures. I had a long talk with a well-known director, who has been doing and continuing his efforts to have the Blackfeet Indians before he was allowed to get the real inside dope on their lives and tribal customs. He was recommended for membership in the tribe by another who reckoned on that he had been adopted, and the ceremony began. Burud said he thought the whole thing would be confined to a lot of dancing and whooping and having a little paint daubed on his face.

They did all of that, but there was more that he had not reckoned on and that the other white man had forgotten to tell him about. He was put through the sweat lodge ordeal. A sweat lodge is made by digging a hole in the ground and erecting a tent of skins over it. A large fire is built and a number of large stones are heated to a white heat; these stones are put in the hole in the ground under the tent, the candidate for membership in the tribe goes in the tent and stays for an hour.

Delusion and a Snare

Burud says it is like taking a Turkish bath multiplied by six. After the hour is up, the sweat lodge is made as low as possible and a squaw approaches with pail of nice, cool-looking water. The candidate, by this time naturally is somewhat thirsty and thinks he is going to be dehydrated. He is declared a good Indian—but not so. The sweat dashes the water on the hot stones a cupful at a time, until it is completely cooling.

This causes steam to arise and increases the Turkish bath atmosphere of the little tent a few more points, and considerable of the water splashes from the hot stones onto the naked feet and legs of the would-be Blackfoot. If the candidate wincos or shows any signs of fear he is rejected.

After Burud was taken out of the sweat lodge he was given a medicine bag, a lump of paint for tribal make-up purposes, the names of So Ap, which means Rising Wolf, declared a full member of the tribe, and allowed to go anywhere and shoot anything he wanted. He says being brought into the tribe was a tough proposition but it was worth the trouble since it allowed him to get stuff that the ordinary visitor to the Indian country never even dreams of.

A Metro Spectacle

I went out back in the hills beyond Griffith Park, over a switchback automobile road to where Rex Ingram is making the battle stuff for Metro's "Four Horsemen of the Apocalypse." This is one of the most elaborate things of its kind I have ever seen. The entire village built up on a slope of a hill, and across the canyon, a castle with walls over two hundred feet high. The scene represents a part of the Battle of the Marne, the German army was approaching and throwing shells into the town.

The village was madam with the "Breakway" plan. A telephone switchboard with lines running to more than a hundred points of the village was used to direct the demolition of the buildings. The firing from a battery way back somewhere in the hill would start, Ingram would phone Breakaway Number 25, and a roof would come in with a burst of flame.

Another minute and part of the steepel of the church would come down with a mighty crash; next the front of a shop would come tumbling into the street. Then the big siren that was used for signaling the battery would screech its "stop firing" signal and the building would be quiet until the sound cleared away.

I stood on the side of the hill for an hour watching this stupendous action, and when Ingram phoned in Number 97 or some thing, and the fountain that stood in the middle of the village square heaved itself up in the air. I got in the air photography but I wish I had got a pity that a camera was not trained on me as I went away from that spot. I am sure that a picture of me leaping from a platform and hanging on that rocky hillside and ever and anon clearing a manzanita bush with a graceful bound, would be fine addition to any film.
Rupert Hughes Places Griffith with Shakespeare in Comparing Geniuses

By T. S. DA PONTE

There is much I have to learn in writing for the screen. But I am not alone in this. Other authors also, who have been honored by having their books widely circulated, are finding that they must change their methods in writing for the silver sheet and must visualize for the screen which is vastly different from visualizing for written fiction.

While some stories that are written in magazine or book form, are of course capable of adaptability for screen purposes, the best moving picture productions, I think, will hereafter come from the pens of authors whose stories are planned primarily for screen production.

The world is advancing," Mr. Hughes stated as he give a verbal backward jump across the years and brought in a reference to Gothic architecture. But it was for the embellishment of his description, as it were, for he linked it with the modern skyscraper, and the even more modern and omnipresent "movie." "It wasn't so long ago," he went on, "that the skyscraper was adjudged by critics as 'hidesous architecture.' But latterly it is coming to be considered as the only addition to architectural art since the Gothic period.

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Additions to Art

It is much the same with moving pictures. Critics formerly carp at them, but they are now coming to be recognized as one of the greatest additions to art and beauty. And their appeal is universal. Music, literature, the drama, or other arts are necessarily more or less limited in their influence, but the 'movie' has no limitations.

They mark an epoch in the advancement of civilization and art. There have been other distinct marks of advancement, of course, but none so far reaching. As one incident of such advancement I might cite the use of the curtain in theatres. In Shakespeare's time, for instance, there were no curtains for a stage, and it was necessary to have a band of 'supers' come out in view of the audience and remove any of the 'dead bodies' which the action of the play required. The death required.

Modern Innovations

"The adoption of the electric light was another innovation that did much for the dramatic advancement. Formerly an actor would have to give a long harangue to get his point or motive. But now, with the advantage of electric lighting, which allows him to be seen clearly from all parts of the theatre, he can make the emotion clear up front. Expression.

The moving pictures give actors a similar opportunity even more advantageously, and by thus eliminating dialogue have given time for much more action.

These things—the advantage which the screen has for universal appeal—I have learned largely through my associations on the Goldwyn lot at Culver City, to which I am returning to write a story for the screen and to aid in the intricacies of its production.

Greater Stories to Come

"To my mind the short story is more adaptable for moving picture production than the novel. It is a mistake to think that a story, because it is short, does not contain the necessary material for a playscript. There are usually 15,000 words in a novel which has had wide circulation, Mr. Hughes said he felt no hesitancy in deciding in favor of the novel. "Nevertheless," he said, "novels are not such worthwhile mediums for exploitation when made into movies as many suppose.

Few Readers

"That is because the reading public is not numerically large. Consider 'David Harum,' he said. "It has been a huge success as a 'seller' that was ever written. However the number of volumes sold amounted only to approximately 2,000,000, which isn't compared to this country's 100,000,000 population. You can readily see, then, that comparatively few people ever heard of that novel. Therefore, it is my contention that a picture must stand, more or less, simply on its own merit.

"Other authors hold the same belief. So they are giving their attention to turning out stories directly for the screen. Governor Morris is doing that for Goldwyn with 'Water Lily,' and Gertrude Atherton has just finished a screen story for the same organization entitled 'Novalisse Oblige.' All of us will come to this method sooner or later if we intend to write for the screen."

Saenger Books "Love Madness"

The Saenger Amusement Company, operating a chain of theatres in the South, have booked "Love Madness," the J. Parker Read, Jr., and Louise Glaum production, which was recently released on the Hodkinson program for a total of fifty-five days over its circuit.

After shooting and reeling for Realart for over a year, William D. Taylor is spending his vacation doing more shooting and reeling. He has substituted a rifle for a motion camera and a rod for a film winder, however.
Chicago and the Midwest

By PAUL C. HINZ

Tribune Takes Popular Vote on Whether Screen Is Improving: The Ayes Have It!

FOR a more unbiased, more representative statement of public sentiment in regard to the progress of the moving picture, what could excel an expression from those who have been an audience for many of the films of the Los Angeles suburbs," he said. "My personal appearance was most carefully timed, as it would have to be not to spoil the art of the picture. During the last scene of the film where I have an argument with the girl I love, we turn, supposedly to the audience, to whom I point as arbiters. The subje, quoting me, reads: 'Wait! I ask you!'"

"Then, in the very same clothes of the Italian character, that I wear in the screen role, I come out on the stage, and, in dialect, continue on with the drama, half-humorously, half-seriously, by addressing the audience in a personal way. Then I conduct the rest of the show, a short talk, stepping out of my character. It has a thrilling effect. The audience is stunned at first by the sheer novelty of it. But their surprise turns to delight when they realize that the one before them is the hero of the screen, suddenly come to life."

Fred Aiken Goes South
But Only Five Blocks

What was Vitagraph's loss in Chicago last week was Superior Screen Service's gain, when Fred C. Aiken, for the past year manager of Vitagraph's Chicago office, resigned to join Harry Weiss as manager of Superior Screen Service. He will be active on November 20, concurrent with the removal of "S. S. S." to its new quarters at 21 East Seventh street.

Everybody in the trade knows that Mr. Aiken's name in the Chicago district has been comprehensive and successful. They know that Vitagraph is sorry to lose him, because District Manager E. F. Tarbell doesn't hesitate to say so, and, dramatically, previously to his recent position Mr. Aiken was manager of Select's Chicago office, and his earlier associations included a term as the Company's representative in the Central West, South-west and West, and before that he established the Theatre Film Service in 1906.

For some time past he has been secretly connected with Superior Screen Service in the capacity of treasurer and vice-president.

Twenty in Eleven Years
Is Ascher Bros.'s Record

Ascher Bros. passed another milestone to success the week of November 7. Eleven years ago this firm made its first move in the picture theatre business by opening the twin houses, the historic Akins Theater. The ways and means of increasing business and building finer theatres have been carefully studied by Ascher Bros. during this period, until now they operate twenty-first class theatres in Chicago un-

Der a policy of "Courtesy for All." Three new theatres—the Roosevelt, West Englewood and Portage Park—now under construction, will be completed within three months. The Ascher Bros. is extending outside of Chicago into Milwaukee, Rockford, Cincinnati and Dayton.

The loyal, efficient support of Lewis P. Newhafer, for three years general manager of Ascher Bros., has been an important factor in the success of this firm.

Independent Films Soon
Open New York Branch

The most recent indication of the prosperity of the Independent Film Association is the news that it will open a New York office within thirty days. Plans for increased productions of the popular Neal Hart features are now in process.

These points were discussed at a meeting of the executives of the Independent Films Association held the first week in November. H. E. Belford, sales manager, gave a statement of the plans and which independent exhibitors need now is just what we are giving them—a definite number of yearly releases that measure up to a definite standard of quality, together with national exploitation that is maintained after we have closed the territory.

Following the business session there was a dinner at the Blackstone Hotel. Those present were Eddy Eckels, president and general manager; N. A. Woody, secretary and treasurer; H. E. Belford, sales manager; Fred Robertson, advertising manager; H. C. Robertson, foreign representative, and M. B. Raub, service manager.

Special Xmas Issue

E. J. Ryan, exploitation manager of the Woodlawn Theatre, has thought up a new way to please patrons. The Woodlawn News, a weekly devoted to information about the features booked at the theatre, is a thing of the past, and in its place is the Movie Bulletin, a neat compilation of articles about stars, stories and scenarios, that is published monthly.

Mr. Ryan is now working on a special Christmas issue of thirty-two pages, designed to be of unusual interest to the fan and containing a section devoted to photographs of screen favorites. A mailing list of 4,000 regularly receives the Movie Bulletin, and in addition about 6,000 are distributed in the Woodlawn district.

"The Jungle Princess"

"The Lost City," Warner Brothers' successful serial, has been converted into a five-reel feature, "The Jungle Princess." It will be distributed in this territory by the Celebrated Players Film Corporation, beginning November 21. Its first loop showing will be at the Alcazar Theatre, Sunday, November 21.
Schenck Renews First National Contract For Norma and Constance Talmadge

W HAT is claimed to be the largest individual transaction in motion picture history is revealed in an announcement by Associated First National Pictures, Inc., that Joseph M. Schenck, producer of Norma Talmadge and Constance Talmadge attractions, has renewed his contract with the exhibitor organization for a period of three more years.

The company's official statement described the transaction as “Mr. Schenck's pledge of special feature productions to the amount of $20,000,000 in support of his belief that exhibitors can work together in harmony and successful co-operation.”

Of the present contracts which Mr. Schenck has with Associated First National Pictures for productions starring the Talmadge sisters, each has approximately one year more of operation. Combined with the new agreement the two stars will be identified solely with the exhibitor organization for a total of four more years.

Endorsement of Plan

Exhibitor officials of Associated First National Pictures regard the renewal of the contract as an indorsement by one of the industry's foremost producers of the co-operative principles of its franchise plan and as an unequaled evidence by Mr. Schenck of the confidence leading independent producers have in a method which places theatre owners into direct contract with their sources of film supply, eliminating the exchange's or middleman's profit to the personal advantage of both.

“When the present contracts for Norma Talmadge and Constance Talmadge productions expire in 1921,” reads the company's statement, “Associated First National Pictures will have released twenty productions by these two stars. Mr. Schenck's production activities have found a market through this organization for almost two years, and in that time he has had many chances to study closely every detail of our co-operative plan, both for the present and for the future, and we are confident that it will be sensational news of an agreeable nature to everyone of our more than 3,500 independent exhibitor members to learn that Mr. Schenck has pledged special feature productions to the amount of $20,000,000.”

Biggest Single Deal?

As a single transaction, the deal is said to be without equal in the amount of money involved and in its prophecy as the forerunner of a series of important changes in the relationship between producers, stars and independent exhibitors. It is the first big contract held by Associated First National Pictures at the start of its co-operation plan which is renewed after the sub-franchise method had been established and put into operation nationally. This, according to exhibitor officials of the organization, is significant in revealing the opinion of a producer as prominent as Mr. Schenck about future methods of producing and marketing special feature attractions.

Despite the many chances offered Mr. Schenck for releasing arrangements with others, he decided, it is said as the result of his past experience with the exhibitor company, to continue his association with it and for a length of time which is almost unprecedented in contrast to the usual terms of releasing contracts for big important stars which rarely extend for more than a year or for a maximum series of six or eight productions.

Studied Foreign Situation

The company's official statement explains that its exhibitor executives took a poll of opinions of members during the early summer with the result that Mr. Schenck was approached to renew the agreements as the unanimous wish of all sub-franchise holders.

At that time, the announcement states, the Associated First National sub-franchise plan was comparatively new, and no definite action was taken by Mr. Schenck looking toward a realization of the expressed wish of the organization's executive committee.

Meantime, Mr. Schenck decided to give both Norma Talmadge and Constance Talmadge a deserved vacation in a trip abroad, which combined business with pleasure and permitted Mr. Schenck to make a minute and detailed investigation of every condition in the foreign market.

It was not until after the producer and his party had returned to New York that negotiations for a renewal were resumed. Fresh from his European investigations, and with ample evidences of the far-reaching growth and influence of the Associated First National franchise plan made available by its activities for eight months, Mr. Schenck agreed to accompany H. O. Schwarbe and J. D. Williams, secretary-treasurer and manager, respectively, to Chicago to conclude the renewal of the contracts with the executive committee and the board of directors. This joint session was called for the consideration of that and several other important matters, which, the announcement declares, will be made public soon.

At this first session in the Hotel Congress, Mr. Schenck explained what he had discovered in Europe of the relative attitude of foreign agencies and exhibitors toward all of the leading American concerns, and concluded with a resume of the plans and intentions on which he had determined for the future production activity of the famous dramatic star and her equally famous sister and comedienne.

Advised that an extension for three years of the contract between Norma and Constance Talmadge and the members of Associated First National Pictures amounted to an absolute indorsement of the sub-franchise plan and co-operation method, Mr. Schenck returned to New York with the productions of the two feminine leaders among outstanding screen personalities pledged exclusively to enfranchise exhibitors for a total of four more years.

Lawrence Grant, of the stock company, has been cast for an important role in May Allison's new starring picture, "Are Wives to Blame?" Mr. Grant recently had a part in Miss Allison's previous picture, "Held in Trust," which is soon to be released. Philip Rosen is directing "Are Wives to Blame?" Edward Cecil, another member of the stock company, has gone to the Yosemite Valley.
Producers Pictures Corporation Formed for Florence Lawrence, First Film Star

The Producers Pictures Corporation, a new film producing company financed by St. Louis capitalists, of which George H. Kern is general manager, is making preparations to start production on its first picture, "The Unfoldment," from an original story with an inspirational motif written by George Kern.

Florence Lawrence, the original Biograph Girl, and first star of the films, has been secured to play the part in the picture. Miss Lawrence, who has been in retirement for the past four years as the result of an accident, came to Los Angeles a few weeks ago with a dramatic company to play at the Mason Opera House.

She was not featured in the stage play, but had not appeared many times on the stage of the Mason until she was discovered by former personal friends among film players in the audience.

Mr. Kern, who was looking around for a suitable star for his production, heard of Miss Lawrence's presence in Filmland, and immediately began negotiations for her services.

Mr. Kern is no novice at film production. Having set up a camera himself in his native city of Boston and later on in Chicago, he formed the Mutual Film Co., and put on the screen his first product, which he exhibited as both stage and screen actor, and as director.

Studio space will be secured within a few days at one of the community plants in Hollywood by E. W. Dutton, business manager of the organization, who came to Los Angeles recently from Saint Louis, where for many years he was exchange manager for Pathé.

The story is being put into scenic form by Reed H. Brustis and James Colwell, a pair of continuity experts who have recently completed scripts for Monroe Salisbury, Katherine MacDonald, and others.

Opening Studio Tennis Courts

Lois Weber was hostess at a reception held at her studio on Santa Monica Boulevard, last Monday, the occasion being the opening of the studio tennis courts, the first to be opened in the country. More than three hundred people were present, and besides the tennis matches, the entertainment included dancing, refreshments, and a preview of Miss Weber's newest Paramount offering, "Painting the Lily."

"Buck" Massie Heads Symphony

Henry L. Massie, long identified with the motion picture industry, has been appointed house manager of the Symphony Theatre on South Broadway. Massie will act as assistant to Dr. H. B. Breckwedel, owner of the Symphony, and will have charge of the publicity and advertising of the theatre in addition to his managerial duties.

Manager of Fox Studios Arrives

Winfield R. Sheehan, vice-president and general manager of the Fox Film Corporation, has come to the coast on his annual trip from New York City. Mr. Sheehan will remain in the west a month or more on business connected with the productions turned out from the Fox Hollywood Studio.

McQuade of Chicago in Town

James S. McQuade, manager of the Chicago office of the Moving Picture World, arrived in Los Angeles last Tuesday, to remain until after Christmas.

Mr. McQuade is taking a well-earned vacation, and while in Filmland will visit Col. W. N. Selig, formerly of Chicago, and other friends in the industry. Mr. McQuade is stopping at the Clark Hotel, but will make his official headquarters at the Los Angeles office of the World.

Opens with Fairbanks Picture

The Mission Theatre, a new amusement house on the west side near the Victory once stood, on South Broadway near Ninth street, which is scheduled to open for business on November 20 will show the new Douglas Fairbanks picture as its opening attraction. The picture which was filmed under the title of "The Curse of Capistrano," has been renamed "The Mark of Zorro," and will be given its world premiere when the Mission Theatre presents it to its patrons.

New Gore-Leser Theatre

A new and modern theatre building will be erected by Gore Brothers and Sol Leser in the heart of the business district of Anaheim within the next few months. The theatre building will cost approximately $350,000, and is the thirteenth amusement house in the chain of Southern California theatres controlled by the Lesser-Gore organization.

Large Theatre Company Formed

The West Coast Theatres, Inc., one of the largest theatrical corporations on the Pacific Coast, and which will include a number of theatres in all the large cities from Seattle to San Diego, was incorporated here last week, with a capital stock of $2,000,000. Among the directors are Sol Leser, Abe L. Gore, M. Gore, Adolph Kamin, T. A. Morrissey, J. Knight and Frank S. Button.

Louis B. Mayer Back

Louis B. Mayer, after an absence of several months, has returned to Los Angeles with the announcement that two new productions will be begun within the next fifteen days at his studio, Miracle Road. These productions will be big spectacular projects, which will be made in addition to the Anita Stewart and Mildred Harris productions.

Jensen & Von Herberg and Employees Sign Agreement Calling Off Strike

The strike of union employees in Jensen & Von Herberg theatres was ended on Monday, November 8, when Chas. S. Jensen and H. T. Moore, of the Moore Amusement Company of Tacoma, signed an agreement with officials of the musicians' and projectionists' organizations. Mr. Jensen came up from Portland to confer with the union officials and has been treating with them since J. Von Herberg left to attend the First National meeting in Chicago.

The contract, as signed, is to continue in effect until September 21, 1922, and the union officials are not to make any request whatever for changed conditions before that time.

Ends All Litigation

The men go back to work under the old wage scale and the same working conditions, but the contract calls for a six-day week, which has been in practice heretofore, but not in writing. All old employees are to be restored to their former positions without prejudice, if they desire to accept. Those members of the unions who stayed by the firm during the strike may be reinstated in the union and retain their present position.

The ending of the strike, it is declared, brings to an end all claims and litigation incident to it. It is provided that projectionists in Seattle, Portland and Bremerton are to have a six-hour day with pay of $1.25 an hour and $1.50 for overtime. Musicians in these cities are to be paid $50 a week for side men and $75 a week for leaders, and the old orchestras are to be restored at once to their former size at the Coliseum and Strand theatres in Seattle and at the theatres in Portland and other cities where orchestras were formerly employed.

Started in Tacoma

Slightly different scales of pay have been arranged for the men of Tacoma and Yakima.

It will be remembered by readers of Moving Picture World that the strike originated with the projectionists in Tacoma, who struck for the same rate of pay that Seattle operators were getting. All union employees walked out in sympathy when the demands of the Tacoma operators were not met.

Attractions and MacDonald Move

The executive offices of the Attractions Distributing Corporation, and the Katherine MacDonald Pictures Corporation, have removed from the Longacre Building to 576 Fifth avenue, New York, where larger quarters intended to accommodate the expansion of these corporations during the past year have been secured.
Records “Go Smash” as “Kismet” Plays to Many Thousands at the Mark Strand

December 27, 1920
MOVING PICTURE WORLD

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A Tale of an Oriental Paradise

Setting New Records

Reports from Manager Joseph Plunkett of the Strand Theatre, New York, indicate that all house records will be broken by the triumphant run of “Kismet,” the Robertson-Cole super-special starring Otis Skinner, which made its American debut at that theatre.

With a Sunday which broke all previous records and a Monday on which more money was taken in than on any other Monday in the Strand’s history, all indications at the hour of going to press point to a decisive smashing of all the Strand house records.

taken by this widely known house primarily because it had box-office faith in “Kismet” and knew that its own financial return would be proportionate to the extent to which the picture was advertised, the theatre at the same time was teaching the exhibitors of the country a practical lesson in how and why proper exploitation pays.

When the Strand decided to make the “Kismet” campaign of the broadest possible proportions, it determined at once that all the New York dailies should be used with distinctive and exclusive advertisements. These were prepared one by one in an art department specializing in motion picture work. There were, all told, seventy-five of them which were sent out to fourteen daily newspapers covering comprehensively the whole of New York City.

The city was covered with twenty-four sheets containing a large picture of Mr. Skinner and a large date sheet on the Strand showing. Besides this there were placed in a score of locations along Broadway, throughout the theatrical section, oil paintings showing some of the beautiful scenes in the picture. These were supplemented by lobby display pictures, which were placed in dozens of windows in various parts of the Greater City.

Striking in another direction, tie-ups were arranged with the phonographs and music stores on the song “Kismet,” a popular Arabian song and fox-trot written by Herschel Henlere and Guido Diero. The Kresge Stores of New York City arranged window displays on this song, into which were worked some of the oil paintings, and phonograph stores made displays on the records of “Kismet” in different parts of New York.

Manager Plunkett of the Strand Theatre began work as soon as he had booked the Strand’s Picturization of Otis Skinner in “Kismet”

The most expensive production in the history of motion pictures—a product of such wonderful beauty both definite and mystic qualities, such apparent and apparent advantages, that these productions which time will make the values which they have been overshadowed, which are really not as important as was expected with it.

The Strand Theatre takes its opportunity of presenting an entertainment in value equalizing the remarkable play, with an admirable program and a special musical program. Furthermore, the 255 drawings, the prints of motion picture achievement, will be offered at regular Strand prices.

“Kismet” on the most elaborate prologue ever put on by this theatre.

All the colorful atmosphere of old Bagdad is in the splendid setting which the Strand built for its opening. The stately “ship of the desert,” the camel, was there in the flesh, and there also were all the varied rich tints and beautiful architectural lines of the famous old city of “The Arabian Nights.”

On the street the camel also was used as a means of exploitation. Obtaining permission from the police, the Strand

(Continued on page 503)

LEADING CAMELS THROUGH PRINCIPAL NEW YORK THOROUGHFARES

[Image of camels and the Strand Theatre]

A Tale of an Oriental Paradise

[Image of a poster for “Kismet”]
Hunting the News Still

Sky's the Limit in Selznick Organization Which Tried to Give News Editor Photographic Sales Capsule Pleasant to Take

By WILLIAM J. REILLY

A LL'S fair in love and publicity, but it's mainly a question of technique. The high prices of milk maids and news editors has put Anna Held's milk bath down with the geraniums and the woodbine. You don't have to play Diana at the Dairy to get into print, as any bathing beauty will demonstrate. And just as the fountain pen and the dotted line have superseded the blackjack and the shining set of brass knuckles in the art of making mazuma; and just as the corned beef and cabbage walking delegate has graduated to the caviar school of Robert P. Brindell, so the publicity man of today carries his degree from the College of Technique.

Again, all's fair in love and war. Publicity is a war. It is fought with every conceivable type of weapon, from hand grenades to fifteen-inch guns. Some publicity managers think it's all a war of poison gas. It's a good thing General Foch didn't have one of these for his manager or he'd have issued a statement every time he went from Paris to the front and back again. And he won the war, which is the moral to the mimeographers who work the statement at both ends—New York and Los Angeles.

But as we have said—it's a question of technique and technique is tecking up. We underwrote an article a few weeks ago, wherein we said that the movie was still on a still hunt. It was then. It is now. The movie will always be on a still hunt because as any film advertising man will agree the still is the warp and woof of his copy, the bone and sinew of his war, and one great adder to his boss's income. Which brings us to the stage direction that calls for the introduction of the news still, brother of the production still.

Q. What is a news still?
A. A news still is a sales capsule. It doesn't have to shake his sense of duty before taking; is easy for the news editor to take. It has intrinsic news value. It associates a film star with an event, but if the star were cut off the event would still stand out. It is a wave that breaks upon a Sunday supplement, a feature or news page with a film star riding on the crest. It intrigues the news sense of the newspaper man to such an extent that because he is a newspaper man he cannot lock his columns against it.

Such is the news still. It is even so. Let us look into the way the Selznick publicity organization, Randy White et al., invades an institution, or halts an event long enough for its camera to click, its star to get across in print and the exhibitor thus to sell more strip tickets at his box office.

In the first place the sky's the limit. And even the sky is invaded if necessary. No stall is too long if at its end an idea may be coraled and photographed by side by side with a Selznick star. It doesn't hurt the idea in the least, for even a mouse may look at a king, and a bathing girl may glance at a Presidential candidate, and vice versa.

Down among the D's on the Selznick payroll is the name Charles Duprez. Opposite the name is a certain, specified, known and stipulated sum which when the eagle screams and the ghost walks upon the ramparts he receives for doing nothing else but figuring how he can pry open with a Selznick photograph the columns of anything using lead, ink, newsprint.

Take a lonely, not to mention savory example.

Thanksgiving time approacheth. At the mention of which name you conjure up pictures of mince pie, squash pie, mashed potatoes, gravy, stewed corn, nuts, celery, TURKEY. Bang! Right in the eye—TURKEY! Right in the other eye—TURKEY! What editor worth his salt, not to mention the rest of his dinner, wouldn't satisfy that gnawing, craving memory of yours by printing the best and most appropriate TURKEY pictures he had at his disposal?

RIGHT! "At his disposal!" There's whom the Selznick publicity organization comes to bat and slams out a homer with the news columns full. They see it to that friend editor has Thanksgiving pictures and that a Selznick star is cavorting around with the turkey or the plum duff.

Zena Keefe, the aforesaid photographer, and a member of the publicity staff spent a whole day on an upstate turkey farm securing appropriate pictures. Corn and shoe leather were spent with lavish hands—and feet. Mrs. Farmer lost nine pounds through worrying on how many pounds her gobbler's lost in the mad chases around her ten acres. Zena Keefe had to do battle with a twenty-pounder. But the party brought home the bacon—pardon, turkey, as you can see by the illustration here and no doubt those in your favorite rotogravure section.

Miss Keefe and her gang also stormed that Rock of Gibraltar, the Museum of Natural History. A lot of red tape had to be unwound but the party finally landed there. All the pictures had to be taken by flashlights and for a whole day Miss Keefe gamboled before the lens with baboons, mastadons, mummys, ant-eaters, South Sea warriors and all sorts of other interesting animals and people.

The articulated skeleton of Sysonby, the racer who back in 1904 stood them all off like Man o' War, was pushed forward under the lights. The case cracked and jerked, until the skeleton started into action, as if the spirit of the great Sysonby had come back. It was soon going at a gallop, and under the wire.

In like manner Elaine Hammerstein invaded the Zoo, bearded the hippo in his back yard and threw the monkey house into an uproar.

So the chase for the news still goes on. Next time you hear about this Selznick hunch they'll be shooting Zena Keefe up on the mon—but that's giving away a secret.

TRY THIS ON YOUR EDITOR

And see if he doesn't "take" it without shaking. Selznick figures Zena Keefe can hold a turkey just as well as any one else.

THE HARP THAT ONCE THROUGH TIME'S GREAT HALLS—
Words and music by Zena Keefe, Selznick star. A picturesque movement upon the ribs of a great mastodon which won't get on the musical page but which with a mastodon story is quite apt to make the feature page of any daily from Newark to Seattle.
Realart’s New “Play and Then Pay” Plan May Revolutionize Methods of Marketing

That the success of the “play and then pay plan” adopted by Realart in distributing Mayflower-presented specials will revolutionize the long established method of marketing pictures, and that the small-town exhibitors will benefit the most under the new scheme of things is believed by John W. McKay, general manager of the Mayflower Photoplay Corporation.

“The entire system of fixed rentals,” says Mr. McKay, “has met with much opposition, especially from the small-town exhibitor. The reason for this is that under the fixed rental plan the exhibitor is very often deprived of a fair profit regardless of the amount of business he does. The ‘play and then pay plan’ unquestionably solves this phase of the rental riddle.”

Chance to Make Profit

Under the Realart-Mayflower booking scheme, as explained by Mr. McKay, the exhibitor is always given a chance to make a profit. Instead of being forced to take a production at an arbitrary price fixed by the distributing company, he first plays the picture. He then bas its future for it on box-office receipts, paying what he actually thinks the picture is worth. According to Mr. McKay, settlements under this arrangement average fifty-fifty, indicating that the consensus of opinion is that whoever supplies the picture is entitled to half the profits.

“The great problem in the picture business,” says the Mayflower manager, “is to hit upon a scheme that will pro-rata rental costs fairly among exhibitors. This, naturally, is a difficult task to undertake, owing to the wide variance in theatre owners’ interests. It is very unfair, for instance, to expect the man who has a $1,000,000 house with an enormous overhead consisting of a big orchestra and other expenses incidental to lavish presentation, to be as fortunately as a film rental as the owner whose investment consists of a neighborhood house with an automatic piano.

Rentals and Receipts

“Figures issued by the Government recently in connection with tax reports, indicate that the average payment in film rentals amounts to only 1 per cent. of the money taken in. This, of course, will be disputed by many individual exhibitors, but the fact remains that this figure is backed by Uncle Sam’s figures. However, the big problem is not so much the amount of the sum paid in rentals but the manner in which the money is to be apportioned among theatre owners.

“The mere fact that exception is taken to the Government’s figures indicates that some exhibitors are paying too much for their films while others are not bearing their share of the cost. It is my opinion, therefore, that the ‘honor system of booking’ will pave the way for a lasting solution of this troublesome question.”

Want Only Fair Price

The manner in which exhibitors have received the new booking project, says Mr. McKay, leads him to believe that exhibitors have a desire to have the justice of the new arrangement and to realize that it is the long awaited beam of light on the dark horizon of the film market. This plan, he believes, eliminates for all time the menace of distributor domination and puts rentals on a basis equitable for all.

“It is not the policy of either Mayflower or Realart to demand an exorbitant price for our product. We want only a pure and just rental. If a theatre man’s inventory warrants him in paying only 35 per cent. of his receipts, then 35 is all we want. And it is no difficult matter to tell what percentage is fair when it comes to a matter of settlement—the facts are evident on the face of things.”

Its Full Significance

It is the small-town exhibitor and the small exhibitor in the big town, Mr. McKay points out, who constitute the backbone of the picture industry. Therefore, any method of marketing that insures them an absolute certainty of profit, and also fairness and justice to the distributor and exhibitor, bids fair, Mr. McKay believes, to be universally adopted.

“It is very doubtful,” he says, “if anyone other than those exhibitors who have played pictures under this new plan realize its full implications. In the long run, this plan means to the industry. Without a doubt this is the most interesting and most practical experiment ever conducted since the exhibition of films became such a gigantic business.”

As an indication of the extent to which this plan has introduced Mayflower and Realart, Mr. McKay quoted the following passages from a letter written in considering the plan by J. S. Moody, general manager of Realart:

“In Morton, Minn., Realart was a stranger until we started a campaign. The first Mayflower returned $10.50 from $18.50 gross.

“Waverly, Minn., is opposite a series of blank spaces in our sale control, but the first Mayflower shown there brought us $15.75.

“Revillo, S. D., not sold. Mayflower introduces us to the town and to $10.50.

“Nothing on our records except the name of the town in the space reserved for Scandinavian shows in their octagonal cards. We sent a knock-down to the exhibitor, though, and we collect another $10.50.

“Franklin, Va., wasn’t on our calling list until a member of the Mayflower family dropped in and borrowed $10.50.

“Brockport, N. Y., might as well have been Bing Slig prison as far as we were concerned, prior to this, to Mrs. Mayflower’s second marriage. Since then we’ve had a $31 night there.

“Stanton, Mich., used to be a dot on the map; now it’s our customer. One Mayflower picture thus far—$15.75.

“Bucktown, Ohio, has 10 shows from non-customers! Every two in five orders coming from a man with whom we never before have dealt.

“The pictures available under the ‘play and then pay plan’ are Allan Dwan’s ‘Soldiers of Fortune’ and ‘Luck of the Irish,’ Emile Chautard’s ‘The Yellow Room,’ R. A. Walsh’s ‘The Deep Purple’ and Charles Miller’s ‘The Law of the Yukon.’ The one requirement in connection with the booking of these features is that if one is booked all must be taken. No advance is asked and no rental paid until the close of the showing. Then the exhibitor pays Realart box-office receipts.

Fifth Avenue Modiste to Dress All of Metro Stars

Just what is the most advanced and the ultra correct attire for Madame and Mademoiselle to wear upon any and all occasions, whether it be to a fashionable ball, an afternoon tea, the opera, or when visiting or shopping, will be depicted by the feminine members of the casts of all future Metro productions.

Under an arrangement just completed by Barbara Bel Geddes, director of Metro’s West Coast studios, who has been on a flying visit to New York, the famous Fifth Avenue modiste, Henri Bendel, who has won a reputation by creations for New York’s “four hundred,” will design all the frocks to be used in the ensemble scenes along with those worn by the stars in their forthcoming productions.

The signing of the modiste is the result of the realization by Metro officials that when Miss Bendel’s creations are worn by Madame and Mademoiselle the audience will take the same interest among the feminine patrons as the action of the play itself, according to some students.

Vignola Begins Work on Latest for Cosmopolitan

Robert G. Vignola has begun the production of his fourth special “made for Cosmopolitan—released by Paramount.” The story is “Redemption Cove” (working title), written by Donn Byrne, the magazine’s staff writer, and put into scenario form by C. Doty Hobart. The principal roles will be played by E. K. Lincoln and Seena Owen, and a new screen player has been picked by Director Vignola to play the supporting parts.

“Redemption Cove” was said to be one of the best stories ever written by Donn Byrne, is a “crook” story told from a different angle. The types of characters are among the most unusual and sympathetic ever portrayed on the screen and call for rare acting quality. Comedy and satire combined in subtle proportions with the intense drama, make as main interest among the fewest stars. A particularly desirable story for the screen and one that is bound to find favor with the public, it is said.

“Flying Pat” Release in December

Dorothy Gish will be seen in the Paramount Picture, “Flying Pat” early in December. The story, which is by Mrs. Chet Withey, wife of the director, deals with the young wife of a famous aviator and young widow who returns from his flight. James Renennie, who plays opposite Miss Gish, will take the “young wife” up in an airplane, and there will be no taking the incident, as Mr. Rennie was in the Royal Flying Corps for two years during the war, and has all the flying qualification attributed to the character he is playing.
New York Exhibitors Aid Police Drive for Big Hospital and Endowment Fund

The theatre owners of Greater New York were invited to attend a luncheon at the Hotel Astor on Friday, November 12, by Police Commissioner Richard E. Enright and James J. Walker, counsel for the Theatre Owners' Association of New York, introduced Commissioner Enright:

He said: "The police of Greater New York are making a drive for $5,000,000 to build a new hospital and operating room of the theatre owners in raising the funds to build it. Already they have purchased a site in Brooklyn, 200 by 700 feet, at the circle of East 13th St. The building will cost $2,000,000, the equipment $500,000. The balance will be used as an endowment fund and the maintenance of the hospital will be provided by the annual receipts of the police day.

There are 11,000 members of the New York police force and six out of every thousand are victims of tuberculosis owing to exposure in all kinds of weather. A large percentage is constantly on the sick list and the police force is very much in the Sah's service. Policemen were mere charity patients when taken to a hospital and hadn't the necessary attention and care due them."

D. W. Griffith spoke on the worthiness of the object, thought that the brotherhood of man could be served in no better way, and contributed $1,000. Sydney S. Cohen, president of the Theatre Owners' Association of America, said a day would be set aside by the exhibitors for the raising of funds, to be known as police day, and a percentage of the day's receipts would be contributed to the fund. William Brandt, president of the Theatre Owners' Chicago Souvenir and Educational Greater New York, said the Chamber of Commerce would supplement the previous action.

Over $75,000 was contributed by individual and companies. Much more was pledged by different theatre concerns and producers. The drive for contributions will officially begin on December 9, after the Red Cross and other drives have been completed. William Fox and E. F. Albee were appointed chairman and promised were made to bring the matter before the various associations of the theatrical and motion picture industries.

Among the prominent men of the two industries present were William Fox, E. F. Albee, Edward Loew, V. A. Savage, Lewis Selznick, Samuel Rothafel, Arthur Hammerstein, Joseph Schenck and R. H. Burnside.

Fabian's Newest Newark Picture Palace to Open On or About Thanksgiving Day

The new house will be operated along the same lines as the Broadway cinema palaces and all previous attempts in the presentation of pictures will be outdone, if the present plans of Mr. Fabian are realized. Several distinct and novel surprises have been promised by New Jersey's pioneer showman after the opening of the New Fabian. He is a man to whom the motion picture industry can look to for new ideas in the very near future.

Mr. Fabian states that only dignified advertising and no news will be employed.

"The class of people who will patronize the New Fabian will not respond to questions, indignities or materialism. It will appeal to all of the people, of course, but we want to build up a reputation of being able to back up our promises so that we may instill confidence in the minds of our patrons. This confidence I will consider the greatest asset that we will be able to accumulate."

Avery Hopwood Has Signed a Three Year Contract to Write Plays for Paramount

The association of Avery Hopwood with the Famous Players-Lasky Corporation will cover a period of at least three years, according to the terms of the playwright's recently signed contract in which he has agreed to write a terminal screen plays exclusively for Paramount.

Jesse L. Lasky, vice-president in charge of production of the Famous Players-Lasky Corporation, said that when he asked Mr. Hopwood in New York to write for Paramount, the playwright did not feel that he had sufficient material or technique to undertake it. However, he volunteered to go to the Coast and study at the Lasky studio. For several weeks he has been watching the picture production methods closely and now feels in a position to undertake writing for pictures. The signing of the three-year contract is the sequel. Mr. Hopwood, however, does not intend to give up his activities as a playwright.

His first picture story is to be for Cecil B. DeMille, who will only follow the super-all-star production of "Amelot" which the producer is now planning.

Sarah Mason Writes Moore Script
Sarah Y. Mason, well known scenarist, who was engaged by Myron Selznick, president of Selznick Pictures Corporation, as a member of the scenario department, is now busily engaged in preparing a new story to be used as a starring vehicle for Owen Moore. Miss Mason came to the Selznick scenario department after achieving an enviable reputation as a continuity writer with several other organizations.
CURRENT RELEASES

SOMEONE IN THE HOUSE
by Larry Evans, George S. Kaufman and Walter Perriwal. ALL-STAR CAST

ARE ALL MEN ALIKE?
by Arthur Stringer
Starring MAY ALLISON

THE FATAL HOUR
by Cecil Raleigh ALL STAR CAST

BODY AND SOUL
by William Hurlbut, featuring ALICE LAKE

WINCHELL SMITH'S
The SAPHEA
Starring Wm.H.CRANE & Buster KEATON

COMING

POLLY WITH A PAST
by George Middleton & Guy Bolton starring NA CLAIRE

HEARTS ARE TRUMPS
by Cecil Raleigh ALL STAR CAST

THE MISLEADING LADY
by Paul Dickey & Charles Goddard
Starring Mr. BERT LYTELL

BUSTER KEATON in
THE SCARECROW

CINDERELLA'S TWIN
by Luther Reed-Starring VIOLA DANA

METRO
PICTURES
CORPORATION
J. Parker Read and Hodkinson Exploiting Louise Glauin Films by Offering Prizes for All Scenarios Accepted for Her Use

THREE Louise Glauin specialts, "Sex," "Sahara," and "The Lone Wolf's Daughter," are to be benefited by one of the biggest co-operative advertising and exploitation campaigns in the history of motion picture promotion, already launched by the W. W. Hodkinson Corporation, distributing this product, and by the promotion department of the J. Parker Read, Jr., Productions, according to statements by these two organizations.

Tying up with theatres everywhere throughout the United States a $5,000 scenario contest is in operation to further this exploitation. The contest opens on November 20, 1920, and closes on January 20, 1921.

Harry Owens, of the J. Parker Read, Jr. company, has just arrived in New York on his tour of exchanges and visits to members of the clientele served by the Newspaper Enterprise Association, which has taken hold of the proposition and which is distributing the contest material contracted for by 400 newspapers in its service.

The scenario contest offers a first prize of $2,500 for a suitable scenario for Louise Glauin, $1,500 for second award and $1,000 for third prize, with the producer's option of purchasing additional stories at $1,000 each and unlimited number. In case of any tie, the sums equivalent to the prize for which contestants will be awarded are to be divided.

Have Launched Contests

The Los Angeles Express, Seattle Times and the San Francisco Daily News and many other newspapers already have launched their respective contests with effective theatre publicity. Thousands of persons have entered the contest in the brief time it has been operating. Filmen, the Swedish motion picture publication, and the London Daily Mail, as well as CinePour Tous of Paris, have cabled permission to operate the contest in their respective countries.

Judges are chosen in each community and usually comprise the mayor, the superintendent of schools, a prominent member of the clergy or any other nominals. The mayors of Los Angeles, San Francisco and Seattle, as well as United States Senators, and Louis Joseph Vance and Eva Peron of Argentina and other prominentables, are usually wealthy, literary, cinematic and political life, have welcomed the contest as a beneficient, educational propaganda, it is stated.

Favorite Movie Star Will Be Named at M. P. T. O. A. Chamber of Commerce Ball

PLANS for the grand ball which will be given at the Hotel Astor on the evening of January 5 by the Chamber of Commerce of the M. P. T. O. A. are rapidly assuming concrete form. Various members of the several committees reported at a meeting held in the Astor recently that much enthusiasm is being manifested by members of the organization, and that evidences of co-operation from all lines of the industry may be expected. This will be the first big affair given by a branch of the film industry since the last ball conducted several years ago by the Screen Club.

Will Decide on Winner

One of the features of the ball will be the decision of judges as to who is the most popular motion picture star. Harry Reichenbach, director of exploitation and publicity, has arranged with two big New York newspapers to co-operate in the popular contest. Judges will be named in these papers on which the public will have the opportunity of expressing themselves as to their favorite star. The contest will include all stars in the industry, whether male or female.

The votes in the contest will be assembled by the various theatre owners belonging to the organization, and on the night of the ball the winner will be announced. Each member of the organization has agreed to place a ballot box in the lobby of his theatre, into which the public may deposit their ballots. Further particulars of the contest will be given the public through the use of slides, heralds, etc., and full particulars will also be printed in the papers which will conduct the contest.

The popularity contest is only one of many features which will be used to stimulate public interest in the ball and entertainment. The midway praisisse, will be a feature. Two of the foremost outdoor showmen in the United States have agreed to give their time to arranging the features of the praisisse, and a great show is promised by those in charge.

Headliners to Appear

B. S. Moss, who is chairman of the vaudeville entertainment committee reports that he has already arranged for several headliners to appear. Invitations are being sent to a number of prominent city, state and national figures, and acceptances have been received from several.

Following the ball, supper will be served in the three big restaurants, which the management of the Hotel Astor will reserve exclusively for those attending the ball. Tickets to the ball will also entitle holders to the dinner.

Showing for "Pagan Love"

On the evening of Sunday, November 21, there will be held at the Selwyn Theatre, New York, a special showing of "Pagan Love," the first Hugo Ballin independent release which will be published on the Hodkinson program. It is the screen version of "The Honorable Gentleman," by Ahmed Abdallah.

Leading the Field

A booklet published by the Security Trust and Savings Bank of Los Angeles shows the motion picture business heading the list of California industries. Its return is a total, with $87,000,000 invested, is hardly one-half the size of the motion picture business, with $150,000,000 invested. Expenditures in California last year by the industry were more than $120,000,000 and were confined almost entirely to Los Angeles and vicinity, says the Los Angeles Express.

Vitagraph Has Engaged Edward Jose As Director

Edward Jose has been engaged by Albert E. Smith, president of Vitagraph, to direct Alice Joyce in her next picture, "Her Lord and Master." Mr. Jose on the new production will be begun as soon as the supporting cast has been engaged.

Mr. Jose's stage and film career covers a period of twenty years, during part of which time he was stage director for Antoinette and Sarah Bernhardt. His most recent picture was Geraldine Farrar in "The Riddle Woman."

"Her Lord and Master," is a play of American and British life. It was written by Martha Morton, who is also the author of "A Bachelor's Romance," and other plays.

Though much of the action takes place in England and several of the important characters, including the leading male role are British, the play is typically American in treatment and spirit.

Miss Joyce has the role of a young girl who has been sent to the Middle West of the United States, and is imbued with the viewpoint of the country and its people. Her wealthy parents have pampered her and she is absolutely untrained by convention. She marries the young Viscount Canning and her father instructs his new son-in-law to be firm with his wife. The Englishman becomes "her lord and master" after the British standards form the basis of the story.

Lichtman Appoints Givens

Al Lichtman, general manager of distribution, Famous Players-Lasky Corporation, announces the appointment, effective Monday, November 15, of Herbert Givens as manager of the Pittsburgh exchange. Mr. Givens succeeds E. M. Stuve, who has resigned on account of ill health.

Divorces Charlie Chaplin

Mildred Harris Chaplin has been granted a divorce from Charles Chaplin in the Superior Court of Los Angeles. She charged the comedian with cruelty. He was not in court but was represented by lawyers. It was stated that a property settlement involving about $200,000 had been made out of court and that Mrs. Chaplin has agreed not to use the name of Chaplin professionally. Mrs. Chaplin has been receiving ances of newspaper space since the announcement.
Pola Negri Is Great as Countess Du Barry in First National's Historical "Passion"

By EDWARD WEITZEL

There would seem that the unexpected gain happens in screendom, as well as in the other and older realms of the amusement world. Producers and exhibitors in this country are known to look coldly upon costume dramas, doubly so upon those of foreign make. Experience has taught them their public, as a rule, prefer modern stories of American life. In the face of all this, the First National has imported a picture from Europe dealing with the life and times of Jeanne Marie Vaubernier, better known as the Countess Du Barry, the celebrated favorite of the notorious Louis XV.

This historical drama has been given the somewhat indefinite title of "Passion," but the combined disadvantages of being a costume drama on an historical subject and of foreign manufacture are entirely overcome by the grip of the human element in the story and the force and emotional pull of its telling. The career of the little French milliner who captured the fancy of the royal rake then ruling France is a fascinating tale, in spite of its many sordid details. There remained always some shreds of true womanhood in the heart of Jeanne Marie Vaubernier, and her expiation by the keen knife of the guillotine seems to have cancelled her debt to society.

"Passion" Is a Romantic Triumph

One point should be made clear: It is as romance and not history that "Passion" triumphs. Its historical background has great interest of its own and should add materially to the drawing power of the picture, but it is the love story of Jeanne and Armand de Foix and the part the King of France played in the destiny of these two beings of humble birth that will win most of the photodrama's popularity. This—and the acting of Pola Negri as the woman best known as the Countess Du Barry!

It is impossible to speak too great praise of this foreign artiste's embodiment of Jeanne, Polish by birth. Pola Negri has the vivacity, ardent temperament and natural grace demanded by the character. She is also an actress of consummate skill. A woman of many accomplishments, she makes it possible to understand the attraction the Du Barry of the court and the apprentice of the Maison Labille held for her suitors of different ranks. She is gloriously and fascinatingly alive every moment she appears in the picture and belongs to the age and country she depicts as convincingly as the costumes she wears with so much charm. The grim tragedy that finally blows out her life is the more deeply felt because she never loses entirely her physical allurement or the appeal of a childlike trust and sincerity, constantly being imposed upon her by her own recklessness and love of luxury. She is a pathetic figure when in the grip of the executioners, and her display of terror from the time she is driven from the deathbed of the suddenly stricken monarch until the end mounts steadily in a crescendo of tragic power that is never marred by a stark realism that has no place in a work of art.

Story Triumphs Over Production Defects

Technically, "Passion" is not without serious flaws. Its sets are the result of an earnest desire to make them worthy of the story's well-known historical events. The Paris exteriors are built after authentic sketches of the French capital during the year 1759, but unskillful lighting robs them of a sense of reality. Seen from the outside, the houses do not seem to be inhabited, although there are men and women at many of the windows during the mob episodes. The trick of killing the white light in a picture evidently is not known to the director. One noticeable slip is the inclosing of a letter in an envelope.

But, here again the strength of the story and the ability of the stars and the members of the supporting cast to bring out the human element that is never absent, triumph over production defects and place "Passion" among the best examples of imported screen products shown in this country. All classes of spectators will find it splendid entertainment.

Fervor in Nine Reels

The version to be released here is in nine reels. In the main, it is admirably constructed. Up to the outbreak of the mob, the story advances with steady pace. From then on, it should be condensed and gain in dramatic force. "Passion" opens with the arrival of Jeanne Vaubernier in Paris, and shows her contented and industrious as an apprentice at the Maison Labille, and happy in the love of handsome young Armand de Foix. Light of heart and with a woman's inborn relish for luxury, she cannot resist the invitation of Don Drego, the Spanish count, when he asks her to dine with him at his home. Here she meets Count Juan Du Barry, the dissolute nobleman who sees in Jean a pretty face which will attract the attention of the King, if he can persuade the girl to take a petition to the susceptible Louis.

Events move rapidly from now on. Jean accepts the offer of Du Barry, goes to live under his roof, and gets as far as into the presence of the Duke of Choiseul, Minister of State, with the petition that means wealth to her protector. Here the duke checkmates her. Knowing His Majesty's falling, and being anxious that his sister, the Duchess of Gramont, become Queen of France, the Minister of State sends the demure little milliner about her business. But chance favors her. She stops to rest in the palace grounds and is stumbled upon by Louis.

Countess Du Barry's Royal Lovers

His Majesty is smitten at once. Du Barry is informed that his petition will be granted if a suitable husband can be found for the captivating Jeanne, who will then be made a member of the royal household. The Count's brother William is hired to go through a marriage ceremony with the girl, thus bestowing upon her the title of the Countess Du Barry. She immediately takes her place as the king's favorite, and is fawned upon by all the great nobles of the Court.

Her old lover, Armand de Foix, learns of her new honors, and joins the party of downtrodden malcontents who hate the low-born woman, now the mistress of the king. Armand becomes a conspirator, is captured and thrown in prison. The intimated monarch continues to shower his favors upon Jeanne, until he is stricken suddenly with smallpox and dies. The king's favorite, driven from the palace by the Minister of State, is condemned to death and executed on the guillotine.

As an authentic pictorial record of the life of the Countess Du Barry, whose romantic career is one of the best known in all history, "Passion" will take its place as a screen classic.

POLA NEGRI CREATING FASHIONABLE HEADGEAR

Scenes from the First National picture called "Passion" and starring Pola Negri in the role of Jeanne Marie Vaubernier, afterward the Countess Du Barry
Hyman's Musical Program

Owing to the length of "Kismet," which forms the feature at the Mark Strand, Brooklyn, November 21, the usual program of small features will be omitted and the feature will be presented as the sole offering of the bill. The overture will open with the "Scherazade" overture by Rimsky, which is the theme for "Kismet." The lighting scheme will be house lights out at opening, spot on overture, the house lights coming up gradually at the finale fall, the opening of the curtain.

The composition will be played without scenic or light effects until near the close when the curtains open to disclose a street in Bagdad with the steps of the Mosque of the Carpenters. Hadji is discovered in a spotlight, asleep on the steps as at the opening of the film. He slowly awakens and sings "Far Across the Desert Sands," by Amy Woodward Finden. Eight men and four women in Arabic dress enter, carrying native instruments, and dispose themselves about the stage as the lights come up full.

As the song ends three dancing girls enter and perform a characteristic dance to the music of the chorus. Chorus accompanies the dancers with shouts of encouragement and rhythmic swaying in time to the music.

As the dance ends the lights go down and the singer, now off stage, takes up the "Far Across the Desert Sands" as the curtain drops and the picture is started, the singing continuing through the opening scene.

A Little Experiment in Exploitation Made a Second Day as Big as the First

J. C. FISHER runs the Temple Theatre, St. Marys, Pa., and he has not been doing exploitation because he figured that everyone knew what he was going to do. The town has a population of less than 8,000, and it needs no special advertising to get the public informed as to the attractions.

But Mr. Fisher began to figure on things and he got the right answer. He decided that there was a difference between telling and selling. He figured out that more people might come if they were told instead of merely told. He decided to try it out.

Second Day Philosophy

He had "Go and Get It" booked, and he had it booked for two days. Two-day runs were not sellouts in a town of 8,000, but Mr. Fisher has it figured that with the lower rental for the second day, the absence of express and other charges, paper and all the rest, he can play to slim business the second day and still break better than he could with a daily change.

He announced that two $2.50 gold pieces would be hidden somewhere around the local public square. All the public had to do was "Go and Get It!"

Got the Interest

One coin was placed in a dirty match box and dropped in the gutter, the other being placed at the base of a railroad crossing signal device. All day long the crowd searched, but neither was found. But that did not keep them from the house that evening, and they had a turnaway.

The next morning a kid on his way to school found the coin in the matchbox. Mr. Fisher rushed him over to the newspaper office and the afternoon paper carried the story.

Gave It a Shake

The hunt, which had lost interest, started all over again. Here was assurance that the stunt was not a fake. Once more the square was crowded and at last the second coin was found.

And that night they had a turnaway again. After this when Mr. Fisher gets a bigger than usual story he is going to exploit it and go and get it some more. He is sold on exploitation.

There are hundreds of other managers who feel as Mr. Fisher did. They fail to realize that you must sell the idea and not merely advertise a title.

Timely Advertising

Some really cold day when people are complaining, start an electric fan in your lobby, directing the air current where it will not strike the entering patron, and advertise "It's so warm inside we have to run the fans." You cannot get a better argument.

Used Moving Vans to Tell of Moving "Over the Hill"

In spite of the number of drama theaters in New York, it is not always easy to get and hold a date. "Over the Hill" the Fox production based upon "Over the Hill to the Poorhouse" recently had to move for the third time because its success has outrun the original bookings to a great degree.

To tell about it large spaces were taken in the papers, but they wanted something that would reach everyone, so ten huge moving vans were hired for a three-day campaign and they toured the town from the financial district to the outlying precincts where goats feed alongside palatial apartment houses.

TALK ABOUT HOGS! THINK OF TEN MOVING VANS IN ONE LOT!

Fox moved "Over the Hill" again to continue the New York run and took ten moving vans in a parade from the Battery to the Bronx to tell the money-maker had set up a mint up in a new box office.
Selling the Picture to the Public

How Detroit Exploited for "Madonnas and Men"
John H. Kusky of Detroit, tore things wide open for his showing of "Madonnas and Men" at the Madison Theatre, using all the usual advertising aids and importing from New York the Burgess treadmill effect in "Ben Hur," and also used for the race scene prologue to "In Old Kentucky.

This time four horses were attached to two chariots and the race was preceded by a prologue in which seven persons were employed.

The lobby was elaborately dressed with paintings to suggest the entrance to the Roman Coliseum, one of the most elaborate lobby decorations ever used in a theatre, the house lending itself well to the big effects.

The horses were paraded daily through the streets, with lettered blankets, and street car and other exploitation supplemented the heavy newspaper work.

Doubting Thomas Again Helps Publicity Agent

It will be recalled that some time ago considerable press work resulted from a manufactured inquiry as to whether or not Mary Pickford really slid down the coal chute in "The Hoodlum." Using the same idea recently got a heap of publicity for "Go and Get It" in Cincinnati.

The plant was a letter to the Post, in which the writer questioned the genuineness of the airplane stunts and commented upon the ethics of the Post in "permitting the advertising of such a fake.

The Post printed the letter with a comment and other letters were sent in until the correspondence became a controversy, when the paper shut down on a free space but announced that it would submit the question to the director.

The result was a sworn affidavit from Marshall Neelan that no trickery was employed in filming these scenes. This was given prominent space in the Post and then collections of the letters, together with the denial were prepared for lobby display wherever the picture was shown.

Apparently it was a spontaneous question, but probably William A. Clark, of the Associated First National exchange for that district could tell more about it if he would. If he won't you can use your own judgment.

Sold "Race of the Age" by Newspaper Office Showing

Appreciating the fact that he had something that was right in the news, Joseph Goldberg, of the Educational Film Exchange, in Louisville, took "The Race of the Age," showing the race between Man of War and Sir Barton, around to the newspaper offices and gave showings to the staffs of the Courier Journal and the Times.

The news editor and the sporting editor made it a fifty-fifty break on their stories, and other sporting editors followed suit, so as not to be out of the running. They were all given a chance to see the film in advance.

There was a racing meet at Churchill Downs and the town was packed with horsemen. Keith's Mary Anderson boomed it above the vaudeville bill and the Strand gave it sixty per cent. of the publicity, and both houses overflowed.

Overprints Stock Poster to Get Christmas Slogan

Some weeks ago we printed a reproduction of some of the special sheets gotten out to advertise each Paramount special. Norman L. Dixon, of the Des Moines exchange, has found a new use for that for "Something to Think About." He printed them up as shown in the cut and now every store in Des Moines is using from two to a dozen or more because the title works in aptly with the big idea.

THE CHRISTMAS OVERPRINT

They went so fast that the supply ran out, but Dixon is having more printed to send through his territory and the idea has been sent to the other Paramount exchanges. If you have the picture and cannot get the posters, print your own, and then sail in and get a hook-up page from the merchants, working along the same lines.

Real Genuine Horse Was "Down on the Farm" Here

You may think, because you have played it, that Mack Sennett's "Down on the Farm" is all through, but it seems to have the vitality of youth still and is going the rounds as strongly as ever.

For its showing at the Rialto Theatre, Tulsa, Okla., William M. Smith caged a real horse in the lobby, but you cannot see the horse in the cut because he merges into the background. That white horse you do see is just a painted understudy.

This display narrowed the lobby space somewhat, but it drew a pile of people through what was left for entrance, and that is the main point.

IT'S WINTER "DOWN ON THE FARM," BUT RUBEN IS AT IT YET

William M. Smith, of the Rialto, Tulsa, Okla., used a live horse for his display. You can't see the horse, but he's there, just under the big tree. We don't think much of the haystack, but it all helped to make business.

The man who only "reads" the pictures in an exploitation section loses what he is paying for. The pictures cannot tell it all. Read the text and get the full idea.
Selling the Picture to the Public

De Luxe Lobby Decoration Sold "The Branded Woman"
You can make a cutout for the lobby and sell tickets; more tickets than you could sell without. You can dress up the cutout and very greatly increase business.

THE OLYMPIA LOBBY DISPLAY
The Olympic, New Haven, chose the latter for Norma Talmadge in "The Branded Woman" and brought the First National attraction to the attention of many more persons than would have been attracted by the straight cutout, and they sold to more people because they conveyed the unconscious suggestion that an attraction so advertised must be better than the average.

The text of the hanging card reads:
"This is the story of a girl who is forced to the very brink of the abyss from which no woman ever escapes: and of what hap-

pens when her husband learns the truth."
This is capital selling text, but why did they book in "Don't Blame the Stork" for the added attraction?

Bronx Manager Believes That Preparedness Pays Well
John C. Frey, of Loew's Spooner Theatre, in upper New York, recently played "Madame X" and wanted to emphasize the fact that this gave the women a splendid chance to weep.
He arranged with a nearby store for a window display. The Goldwyn part of it consisted of pictures of Miss Frederic in her tearful large head, and the scenes in which she dies in the arms of her son.
The real advertisement lay in the fine display of handkerchiefs, and appeals to the women to supply their wants before entering the theatre.
Women love to have a good cry in spite of the insistence of some producers on the happy ending, and they are having glorious times at "Madame X" on that account.
This is just an adaptation of the girl who had a splendid time at the matinee because she had never cried so hard in her life, but it got the play over to smashing business.

Made Local Girl Star of "The Law of the Yukon"
Boyd Chamberlain, of the Victoria Theatre, Shamokin, Pa., believes that it pays to play up the local stuff. When he found that Goldie Job was in "The Law of the Yukon" he booked that Mayflower release with great speed and then had some strips prepared for his 24-sheet stands, from which it can easily be gathered that Goldie will be among those present.
And he booked it for three days, to make certain that no one would hate him because he sent the film back before they saw her.
Then he stuck a pair of old storm boots in the window of a shoe store as the boots worn by Goldie Job on the job in Alaska, and added a window card slightly smaller than a three-sheet.

Made a Cut Trade Mark of All "Penalty" Advertising
Now and then it pays to make a trade mark of a star in an advertising campaign. The America, Denver, tried it lately with Lon Chaney.
They had the Goldwyn production of "The Penalty" and they made the legless cut of Chaney the trade mark of every piece of advertising they put out, using the same cut in its various sizes. Then they hooked Chaney to his work as "The Frog in 'The Miracle Man.'"
The stunt cleaned up to the limit because they all wanted to see what he could do in the new role. The advertising ran all the way from a throwaway to a three fulls, but everything had the cut, so it all hooked up—which is the big idea of the trade mark.

Marriage License Joins Fake Summons as Winner
Frederic Hathaway, of the Alhambra, Utica, has added the marriage license to the fake summonses and the automobile warning. He had these prepared in the usual official form on the outside and within the text read:
"The bearer is entitled to all the fun, joy, humor and pleasure of Married Life without any of the discomforts. This special license, entitling the bearer to the unusual privileges enumerated in the preceding paragraph, is issued at a reduced rate. The usual $2 fee is eliminated by it and the bearer acquires all the privileges enumerated herein on payment of the usual admission fee at the Alhambra Theatre any day during the week of October 18."
This idea was backed up by newspaper displays which advertised that you could enjoy married life at the Alhambra, as nowhere else, and by a taxi stunt telling that you cannot enjoy married life in a taxi, but can at the Alhambra. The couple in the car pulled numerous spats to give point to the sign, and it put the picture over.

GOLDIE JOB IS THE NAME THEY KNOW HER BY IN SHAMOKIN, THE OLD HOME TOWN
She is down on the programs as "Nancy Deever," but the crowd in Shamokin knows that Goldie is on the job; and when "The Law of the Yukon" played at the Victoria they let the Mayflower release run a bad second to Goldie, and the local angle won out hands down. The picture on the right shows Goldie's boots that she wore while starring in "Alaska."
**Another Treasure Hunt**

**Booming “Go and Get It”**

R. C. Osteen, of the Strand, Aberdeen, S. C., has a new idea in treasure hunts which he worked for "Go and Get It."

He started his campaign for the picture with a special showing to newspaper men and the faculty and students of Anderson College.

This brought a good newspaper writeup and a signed endorsement from the college association. The girl students also agreed to sell tickets for a commission.

With this planted, Mr. Osteen announced a treasure hunt, the hunters to call at the theatre box office for entry tags. When all had qualified, they were told that one of the local merchants had a ten-dollar bill for the first boy who said to him, "Mr. Osteen told me to 'Go and Get It.' Have you got it?"

The boys visited all the stores, and they certainly advertised the film. It was the only story since "The Birth of a Nation" to run that long, and after the two-day showing the following feature had to be withdrawn and the Neilan picture put back.

The idea is clever except that merchants may object to the invasion of their stores. It would be better to put out a Raffles and make it a street stunt, unless the merchants assent beforehand.

But it sold 2734 tickets in two days to a 400-seat house. That's the answer.

**Told It All at Once**

John Furrer, of the Standard Film Exchange, Pittsburgh, believes in exploitation for the exchange as well as the theatre. Recently he took an automobile selling tour out of the City of Colored Smokes he had the back of his car plastered with a sign reading:

"I am bound for the 'Vanishing Trails' selling 'The Son of Tarzan' and I will land every contract I go after unless I meet 'Thunderbolt Jack' and his 'Tiger Band.'" Apart from that the car was inconspicuous.

**Took Full Page to Tell of New Paramount Deal**

La Petite Theatre, Kankakee, took an entire page recently to tell that it was going to show the Paramount string, opening with "Something to Think About."

The keynote of the page was the idea of "Bringing Broadway, New York to Court street, Kankakee."

This is the big thing about the entire picture idea. The small towns no longer get number two companies and stale presentation. They all fare alike and get the same players at about the same time.

If you have a small house, drive home the idea until it sticks in the brain of every patron.

**Tied Up with the Legion for a Big Window Display**

Last summer we showed a capital window display from the Bristol Theatre, Bristol, Conn. Here is another utilization of the same window, this time for Charles Ray in "Forty-five Minutes from Broadway."

A hook-up was made with the local post of the American Legion, not because there was anything in the play to work on, but because the Legion wanted a benefit and the management appreciated the value of this tie-up.

The window was next door to the theatre and at first it was dressed with a railroad set, realistic to the smallest details. As the playing time drew near and the window had become familiar, a new kick was given by taking out the cutouts of Ray and substituting real persons to pose as the Kid and Mary, the posers being provided by the Legion.

These poses were taken only at showing times, when a guard of honor was posted either side of the window to gain additional attention. This gave the window a second time on earth and greatly increased its value, since the appearance of well known local people in a small town always constitutes a big drag.

**Los Angeles House Works the Old Reissue Stinger**

The flood of reissues under new titles has abated, but now and then some manager with no vision seeks to sting his patrons. The latest example comes from the Alhambra, Los Angeles, where Gloria Swanson is announced "in her latest characterization," and the play is "Her Decision," which certainly is not a late picture by several years. It is not a Paramount production, but may be one of the old Triangles.

**THE SWANSON ADVERTISEMENT**

Miss Swanson did not attain any great degree of recognition until she came under the Paramount banner. Many persons do not realize that she was ever with another company. They will go to the Alhambra in the expectation of seeing Miss Swanson in a modern play. When they do not find what they are looking for, they will mark the Alhambra off their list.

The house may make some money from the use of her name, but for the pennies they take in dollars will probably be lost. There is no objection to be offered to reissues when presented as such, but reissues are not "latest characterizations" and are misleading.

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**HERE’S A TWO-IN-ONE DISPLAY FROM THE BRISTOL THEATRE. SAME BACK, BUT CHANGE OF IDEA**

The early days offered the window as shown at the left, done with cutouts of Charles Ray. This ran for a week, and about the time the interest waned—at the opening drew near—the Legion Post provided live posers for the tableau at showing times and mounted a guard of honor on either side of the display because they had an interest in the receipts.
"Fortune Teller" Getting Many Old Lobby Fronts

Robertson-Cole's "The Fortune Teller" with Marjorie Rambeau, seems to be getting more stuff in the smaller houses than in the first run houses. Certainly more displays are coming in from the "velvet" towns. This front is from the Alcazar Theatre, Great Falls, Mont., and shows what can be done at comparatively small cost. The usual banner is replaced by a sign which fits the arch and shows more aces than are permitted in the average poker game. Perhaps they worked from a pincushion deck. A camp kettle, substituting for a witch's cauldron, stands in front of the house with the figure of a witch propped against the supports, while the ace of spades replaces the usual three sheets on the side boards. It is neatly done and yet it probably does not represent a very large cash outlay. It is not cash but brains which counts in exploitation, and the Alcazar shows the brains.

Fliver Parade Drew for Lloyd Fordcar Comedy

Ascher's Auditorium, Dayton, pulled a man-sized idea with a fliver parade to promote Harold Lloyd in his auto comedy, "Get Out and Get Under." Prizes were offered for the best and the worst, and that drew about all the Ford cars in town, and they chugged and wheezed and rattled down through the business section the opening day of the comedy.

All entrants had to be placarded to be eligible for the prizes, so each car carried a sign and most of Dayton had a good laugh then and another when it went to see the show.

It's a simple stunt and one suited to any sized town. If you have played Lloyd, save the idea up, but use it some time.

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Selling the Picture to the Public

Play for the Clubs

Don't overlook the possibilities of club business. Sell any organization a block of seats at a reduction to get them to come in a body. The jazz they make will be an advertisement in itself and you will make new business.

Getting Facts to Prove Value of Window Tie-Up

While most merchants realize the value of a window tie-up, there are still many who grudgingly consent to the use of their windows with the air of one who confers a favor.

When the "Humoresque" campaign was planned, hook-ups were effected with the Wurlitzer stores and with the Columbia Graphophone Company.

Peters Is Interested

Oscar A. Doob effected the sale to the phonograph people, and got G. M. Peters, sectional manager in that vicinity, interested. Mr. Peters believed in publicity and believed that it would help the sale of "Humoresque" records, but he wanted to know just how much good it did.

Some two hundred dealers were under his direction, and these were supplied with materials for the tie-up and instructions on how to dress the windows. They were also asked to report in figures just how much the business was helped.

He did not want to be told that there were "good results." He wanted to be told in dollars and cents how many records were sold.

Returns Show Results

The returns are far from complete, but the results so far show that in every instance the tie-up has a definite cash value in added sales, and some dealers report that this not only helps the sale of "Humoresque" records, but give figures showing that the sale of other records is above the average. We hope presently to give these figures, but meanwhile it seems to be demonstrated that the window tie-ups sell records as well as tickets.
Twin Beds Tied Up with a New Model Automobile

The First National Exhibitor's circuit has completed a tie-up with an automobile concern through which Mr. and Mrs. Carter de Havens and their first National production, "Twin Beds" will be used to exploit a new model of the car in all cities.

It was first planned to confine the campaign to California where the de Havens purchased the first model to be delivered, but the advertising agency having the campaign in charge liked the idea so well that the de Havens will be linked with every announcement of this model through a series of photographs sent to all the selling agencies.

The car will not be in the market until next spring and in the meantime it will be widely advertised and wherever the car goes you will find Carter de Haven at the wheel and some reference to "Twin Beds" in the text.

Good Stunt Suggestions for "Red Foam" Publicity

Offering a number of good suggestions, the play "Red Foam," the Ralph Ince production put out by Selznick, gives real exploitation.

The chief stunt is to use a camouflaged washing machine with the water dyed red and stir this to foam. Various angles and variations are suggested, which should work well. If you cannot get the loan of a washing machine, try the suds machine described recently in connection with "Suds." It will work as well for this. The essentials are a container, some liquid soap and an air pump for blowing the bubbles. Dye is used to color the water and the solid extract of logwood might be added to the dyes suggested. It should be used very strong for the bubbles will show pink at best.

To contribute something new offer a red foam sundae to the nearest soft-drink place. This can be any sort of an ice-cream foundation with red whipped cream or marshmallow, flavored with marshmallow or grenadine. Make a cup of pistache or vanilla and fill with the cream, then letter the fountain mirror with colored soaps or tinted whiting, and work in with cutouts from the lithographs.

And before you put the press book down read about the cutout poster. This will be good for both lobby and window display.

Advertised Fall Festival to Get Crowd to His House

Before this year the Harvest Festival at Jamesburg, N. J., was bad medicine for the Star Theatre, which James Comihan runs.

A Harvest Festival, if you never met with one, is a farmer gathering where they have a picnic supper and swap Munchausens about the size of their respective crops. The farmers come in from all over the section and by the time they get through pulling the long bow their arms are too tired to reach into their jeans for admission tickets, and anyhow it is time to go home.

Comihan figured that there was a lot of money going to waste, so far as he was concerned, so this year he got into touch with the committee having the event in charge.

He pointed out that there was a fine meadow right alongside his house where the festival could be held, and he guaranteed to have an extra good attraction. He also offered to do all the advertising for the event.

He booked in "In Search of a Sinner" and advertised until you couldn't tell whether Constance Talmadge was giving the festival or was merely going to pick out a sinner. At any rate he got the two attractions so firmly connected in the minds of the farmer population that they felt they had to see the show and, since it was only next door, they did.

It cost Comihan a few extra dollars for advertising, but he is willing to spend twice that much any time someone can show him how to get such big returns again.

Specials for "Earthbound" Helped Sell Los Angeles

Special advance showings of "Earthbound" helped very materially to put over "Earthbound" in Los Angeles and again demonstrated the great value of this form of exploitation.

It was figured that the play was one to make talk, especially among the more cultured classes and that this form of exploitation would probably sell it better than hectic advertising. Several special presentations were given to representative groups and playing in a second-run house at a one dollar top, the attraction has already run to five big weeks.

Miller's theatre, where it is playing, has not the advantage of a good location, but dignified publicity and this advance work have held the house full for upward of a month with the run not yet terminated. As the house seats only 600, the run is likely to continue for some weeks.

There is nothing better than pre views for good pictures.

Another Fashion Show

Newman's Theatre, Kansas City, was the latest to work the fashion show, using it in conjunction with Bebe Daniels in her first Realart release, "You Never Can Tell.

The style show was given equal prominence with the play in the advertising and the stunt was put over with the usual Newman thoroughness, and, of course, it cleaned up. The style show is one of the best exploitation bets and it can be worked at least four times a year.

Something New in Threes for Lobby Front Display

The lobby front for "The Idol Dancer" from an unnamed house, is not unlike hundreds of other similar displays which have used the cutout of the dancer for a general display.

The novelty is found in the three-sheet boards at either side of the lobby. The photograph is rather obscure, but you will note that a shadow box has been built out and the opening cut irregularly. This is placed over the pasted paper and presumably lighted with the lamps, although such illumination would be decidedly effective.

Anything that will lift the curse from a straight lobby poster is to be welcomed, and this does the trick very nicely. Keep the idea in mind.

NEVER MIND THE DANCER, YOU'VE SEEN HER BEFORE

Give your attention to the three sheet boards with shadow boxes. That's the big idea in this house front from a theatre too modest to send in its name and address. It's mighty effective for lobby work.
Selling the Picture to the Public

This Stage Wedding Got 4500 in a 2600 Theatre

Drawing 4500 persons to a 2600 seat house was the record of Mayflower's "In the Heart of a Fool," at Blank's Rialto, Omaha. The New York office of Mayflower suggested a stage wedding as an attraction, possibly arguing that thoughts of marriage are always in the heart of a fool.

Anyhow they roped in a would-be happy couple and dazzled them with the thoughts of the lot of presents they would get, for most of the prominent merchants had been induced to contribute wedding presents which were made the basis of window displays.

The first sixteen rows of the lower floor were reserved for single women who were to scramble for the bride's bouquet in accordance with the tradition that the lucky captor would be the next wed.

Not all of the 4500 came to get these seats, but they were in great demand. The rest were brought in through Edward Hollan's clever handling of the publicity, and the picture went over to a start that held good for the rest of the week.

It's old stuff, but it always works.

Used Army Recruiters to Sell Boston "Humoresque"

Walter P. Lindlar, out of the home office, slipped over to Boston to start things for "Humoresque" at the Tremont Temple. The town was temporarily without an exploitation man and Lindlar was rushed over to fill the gap while S. G. Sladdin traveled on from Omaha to take over the keys to the exploitation desk in Boston.

Lindlar got up posters wherever paste would stick and then Sladdin came in and started something which backed this up.

Boston has an army recruiting company of about a hundred men, and they like to make a noise as well as the theatrical men. Both the navy and the army have worked out the exploitation idea and Sladdin had no trouble in persuading the officer in charge to let the men go to see the Hurst play.

Of course they went in a body and took the band along for fear someone might overlook a hundred men marching down the street. They carried signs for "Humoresque" which were almost as noisy for both "Humoresque" and the recruiting service as their band.

And just to keep away from the narrow Boston streets while they went through the preliminaries, they formed their line on the historic Boston Common where not more than five or six thousand people would be able to see them, and they marched for a motion camera and the band went on a musical jag and everyone was happy, especially the recruiting officer and Sladdin.

Later the film was shown in the Boston theatres, while some army arguments and stills were used for window displays.

Farmer's Matinee Still Pulls the Crowd

The "Farmers' Matinee" is still going the rounds. Sam Erskine, of the Banner, West Lebanon, Ind., is the latest to report good results.

Once each week he sells his show to the local merchants and they in turn give it to their rural patrons. The show is given on a Tuesday of each week and it draws an average of 600 buyers into town. The farmers come from miles around, do their trading and leave Saturday to the townies.

This stunt, which was dug out by F. H. Richardson for his projection department several years ago, is one of the best trade getting stunts we know of, yet surprisingly few managers are using it today.

Made His Timely Tie-up Cinch New Women Patrons

No one around New Brunswick, N. J., meant to insult the women when it was suggested that they form an "auxiliary" to one of the old parties. It was just felt that the women might like to be by themselves and away from the tobacco-chewing politicians. That was the idea, but it made a new party and a lot of business for Benjamin L. Suydam, of the Bijou.

He thinks exploitation even while he sleeps and when he read that auxiliary stuff he got a woman to write to the papers in a tone of plaintive indignation that the new women voters should be regarded as an auxiliary. They were not, she tended, an inferior sex. She called for the organization of a party which should not be an auxiliary.

Apparently acting on this cue, Suydam offered his lobby as a recruiting station, fitted it up with tables and chairs and sample ballots and stuff, and the women went ahead and formed their own party.

And "The Inferior Sex" was the dominating note of all the advertising for Suydam had Mildred Harris Chaplin in the first National production of that title, and it was all an advertising stunt from start to finish.

And now the Bijou is more solid than ever with the women patrons, but Suydam is smoking no post-election cigars donated by either Republicans or Democrats. He doesn't care. If he gets the women the men will have to come. They make the business even if they are the inferior sex.

Reporters' Contest Won a Big Smash in Dallas

Most newspapers outside of New York, Chicago and San Francisco have trouble in building up their repertorial staffs. They often have to try out several cubs before they get one who can be trusted to go after the news, in the place of a man who has left.

Working on this fact, the Old Mill, Dallas, pulled a reporting contest for the exploitation of "Go and Get It," hooking up with the Dallas Dispatch in offering prizes of from $15 to $50 for the best news stories of a happening current the week the First National attraction was shown. The house put up $50 and the newspaper did the rest, and they gave a lot of pure reading for the trifling sum.

The idea of the contest was that "Go and Get It" told the story of a newspaper reporter and the Dispatch wanted to see if there was any embryonic repertorial talent lying around loose.

Starting in a week ahead the paper referred to the film as a school of practical journalism, while the house worked along similar lines. No one had to see the film to take part in the contest, but contestants were told that they could find valuable hints.

GEE, BUT THE ARMY HAS IT EASY! NOTHING TO DO BUT SEE "HUMORESQUE"

This was in Boston, and after they formed in parade on the Common and the still and motion cameras had worked overtime, they marched to the Tremont Temple to see "Humoresque" as you can guess from this rhyming. They took a band along and told all about the show and how nice it was in the army. This is one of the best recruiting hook-ups yet
Here Is the First Program
With Gaelic Town Name

Thomas J. Gogan, of the Pavilion, Kingstown, Ireland, sends in a set of his house programs and asks for comment. Apart from the layout of the sheet, it is interesting because the title page carries a panel reading

DUN LAOGHARE
(LATE KINGSTOWN)
CO. DUBLIN
He Pay

Weekly New.

This is the first program to be reproduced with the Gaelic title for the town. It will be noted that just above the telephone number is still "Kingstown, 61" and most of the advertisements still use the old nomenclature. Mr. Gogan varies his ink from week to week to give character to the change, apparently alternating red, purple, and green and repeat. The sheet is 5 1/2 by 8 inches and is six pages, railroad folder style. He asks for suggestions, but there are few comments to be offered, for he has worked out a form which cannot be materially bettered. In the large cut the page on the right is one of the inside pages, to show the form of the actual program. That on the left is the back page and the title page appears in the center. In the actual program the underline runs to the left of the back page and is folded inside. The inside form shows the two changes for the week, one on either side of the musical program, which occupies the center page. The back page is generally used for house talk, in this case devoted to a talk on articles found in the theatre, and Mr. Gogan explains that they find almost everything but not much. Usually it tells of coming attractions. He words his announcements crisply and while the space is small, it is sufficient to get the ideas over. Most programs are sold the patron, but Mr. Gogan distributes his free of cost to the patrons and profits thereby. Selling the program is an age old tradition in many parts of Europe, but patrons appreciate the generosity of a management which relieves them of this small expense. The advertising more than pays the cost of printing, and the benefits from the publicity are more than the small revenue from the program sale would amount to. The program is always in two colors with the program matter in black, which makes it easy to pick up from the advertising, and this last small refinement will be appreciated by those who have to wade through the ordinary program. We cannot offer Mr. Gogan any suggestions, but we can tell him that he is getting out a program in the most approved form. We know of none better.

Got a Ten Page Section

Max Doolittle belies his name. He is publicity manager for the La Crosse Theatre Company, and when the Rialto was recently opened he got out a ten-page special section, looking up the supply houses, the exchanges and all who had to do with the house. And to make certain that he got credit, one of the cars on the front page carries his name as editor of the section, which is a wrinkle other hustlers will appreciate. The left hand ear tells that it is the special Rialto section, while that on the right reads, "Personal supervision of Max Doolittle, Director of Publicity." He must have been reading about Max Karger or Tom Ince, the pioncers of personal supervision.

Providence Ads Not So Full As They Used To Be

Even Providence seems to be looking up in the matter of crowded space lately. This cross-page hundred liner from Fays tells a lot, but it takes the space to tell it in. There was a time when if there was a square inch of white space in a Fay ad they probably fined the artist, but now the hand-letter, but like the work of Hyman's artist does, it looks more like type. It is not so popular and elegant and yet it has a strength which will cause it to be read and it will be read with a feeling that it refers to a

A PRETTY DISPLAY FROM PROVIDENCE

stuff looks better and the reverse is large enough to show up, while the cut placement helps decidedly. The times do change and there has been a marked departure from the old crowded stuff. We don't like the hand lettering, but at least it is spread out so that it may be read.

A PRETTY BUFFALO DISPLAY

If Eddie Fyman does not look out the Mark Strand, Buffalo, will be giving him a run. Lately we showed several samples of the stuff Mr. Weinberg plans up by the lakes, but this later example is so much ahead of the best of those that it looks like the work of another artist. You can get a good idea of it from the reproduction, but it needs to be seen as a two-three. to get the best effect, though it will work from there up to cross page and retain about the same proportions. It is

A PRETTY DISPLAY FROM PROVIDENCE

BETTER THAN USUAL PICTURE. If the Mark Strand houses corner add the good letters; they can start in to sell advertising service after a while. This display is pretty enough to frame.

A PRETTY DISPLAY FROM BUFFALO

AN IRISH PROGRAM WITH THE TOWN RENAMED IN GAELIC FROM THOMAS J. GOGAN

SUNDAY & WEDNESDAY
ALICE JOYCE
in her latest production
"THE PREY"
A Sentimental Story of English Love

 Added Comedy Attraction
 Johnny Hines-Torczy
 By Small Fare... It's A Bear.

BETTER THAN USUAL PICTURE. If the Mark Strand houses corner add the good letters; they can start in to sell advertising service after a while. This display is pretty enough to frame.

A PRETTY DISPLAY FROM BUFFALO

AN IRISH PROGRAM WITH THE TOWN RENAMED IN GAELIC FROM THOMAS J. GOGAN
can mortise and set in any of the copy desired, or it can be cut apart and used in that form at a pinch. It gives art work to those who wish to form their own dis-

plays and supplements the ready set service. Moyer has a good idea in this stunt, and we think that others could follow suit with profit.

—P. T. A.—

Hyman Uses Spotlight to Light Up “Peaceful Valley”

Eddie Hyman’s artist is still using scene cuts in his one and two column spaces. Lots of others can get the cuts into doubles, but it is going some to get the singles. This reproduction shows the double column space sixty lines deep. It gets all of the features into the space and yet does up to standard and it is in this that Hyman’s artist excels.

—P. T. A.—

How Jimquin Makes One Cut Do the Work of Two Spaces

Jimquin, of the Rialto, El Paso, got two ads from one cut. That on the left shows the three nines originally used. After he got this for an advance, he sent the cut over to be chopped up and spread it over twice the space to better effect. This explains the irregular outline of the “Thomas H. Ince Special” just below the signature in the larger space. We like the larger advertisement better, not because it is larger, but because of the open space. That benday backing to the small cut is what many exhibitors desire, but note how Jimquin’s own mortise, just above the title, lights up that section of the advertisement. And it is a nice little line Jimquin sets in there, “A mother story that hits the greatest tarket in the world—the human heart.” That will play to use with almost any mother play and will work as well for “Humoresque” as for “Homespun Folks.”

—P. T. A.—

Change of Color Makes A Two-Part Ad Effect

Using a solid and an open cut gives the effect of two different displays for the Regent, Toronto. At first glance you wonder where “The Restless Sex” is playing and

If These Pages Help You Why Not Send for a Copy of

PICTURE
THEATRE
ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know. It costs only $2 the copy, postpaid, and anyone of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick building, Chicago, Ill., or Wright & Callender building, Los Angeles, Cal.

WHAT ATTRACTION THE REGENT HAS TO OFFER TO MAKE MATTERS WORSE, THE LIGHTER CUT IS PAMELED IN WITH RULE, STILL FURTHER CUTTING OFF THE CONNECTION WITH THE LARGER CUT. A BETTER ARRANGEMENT WOULD HAVE BEEN TO RUN SIX-POINT RULE BORDER FROM THE EDGES OF THE CUT TO THE LEFT HAND LIMIT, CUTTING OFF THE RULE WORK AROUND THE SMALLER SPACE AND REPEATING THE TITLE. AS IT STANDS, THE DISPLAY IS OUT OF BALANCE AND DISJOINTED. IT

Selling the Picture to the Public
One man saw in the beautiful innocence of the girl only something to pursue and capture.

The other saw in her something to be guarded and cherished and yet he was a crook.

To be worthy of her he decided to be straight, and straight he was from that day on. Yet those who should have been the first to help him in his worthy resolve were the last to believe and aid—the representatives of the law.

A really splendid picture, full of suspense, action, and lots of humor, too.
PRODUCTION

TO PAY

He thought: we would pay
and look with such possi-
bility, money was not even
worth it.

He thought: the world was
not ready for that new tempe-
t of his power, wisdom, and
control.

No longer were we going
to hold off such things,
never to get out of
the rut of
civilization.

As they went on, he felt
that these were moments
could say the men and in a
thrive, the devil to the
devil to play.

A strange, dreamlike, and
powerful image.

\[ Name \]
Another Pathé Serial

A Pathé Serial

JUANITA HANSEN

in The

PHANTOM FOE

with

WARNER OLAND

Directed by

Bertram Millhauser

Produced by

George B. Seitz, Inc.

Pathé

Distributors

Read the Finest Reviews Ever Given a Serial Picture

"THE PHANTOM FOE" (Pathé)
Most unusual is the serial with the required attributes of a "feature" photoplay. "The Phantom Foe" has them.

First, there is the star, Juanita Hansen, at her best and losing no opportunity to show to advantage her ability as an actress as well as her aptitude in wearing beautiful gowns.

"The Phantom Foe" has a general appeal, is filled with thrills and mystery, promising good serial entertainment if the remaining episodes keep an even pace with the first two, and adding another laurel to the clever pen of George B. Seitz, as well as proving the directorial abilities of Bertram Millhauser.—Lillian Gale.

MOTION PICTURE WORLD

"THE PHANTOM FOE" Baffling Mystery Drama, Involving Hypnotism and Featuring Juanita Hansen, Is This Pathé Serial.

Reviewed by Jessie Robb.

Those film fans who enjoy being thrilled by mysterious disappearances, hair breadth escapes, murderous attempts on the life of the heroine and all the other villainies that go to make up a first-class mystery serial, will receive their full quota of thrills in "The Phantom Foe," a Pathé serial. The mysterious and baffling occurrences are cumulative up to the last episode, when the aura is explained and the real villain caught. The entire production has been handsomely mounted and with fidelity to detail. The many elaborate gowns worn by the women of the cast will please the feminine spectators.

A cast of well known serial players, headed by Juanita Hansen and Warner Oland, has been assembled and they measure up to the hard work demanded of them.

EXHIBITORS HERALD

WARNER OLAND AND JUANITA HANSEN IN THE PHANTOM FOE
Fifteen-episode serial; Pathé. Directed by Bertram Millhauser. Published October 17.

OPINION: If one were to come in on the showing of "The Phantom Foe" unaware of the fact that a serial was being screened he would at once gain the impression that he was seeing a fast moving feature picture, and an extremely well done one at that. For "The Phantom Foe" is not merely serial material, in the sense that we have come to know serials, but a combination of two types of production, serial and feature.

In other words "The Phantom Foe" has everything serial fans expect, action, romance, mystery, suspense, plus the niceties of a feature in investing, acting and graceful handling. Furthermore, the subject matter, while odd, is neither wild nor silly. It is a story; at least that part of it told in the first two episodes which are all that has so far been shown, that does not over-tax one's credulity. All these factors blended into one unit give Pathé something different in serials.
Pronounced a Winner!
One of these men started at the top of the ladder, rich, respected, and unsuspected.

The other started from the bottom, an ignorant brute, poor, suspected, and finally jailed.

A woman was the magnet to both.

They passed each other, one going up and the other going down.

The story makes a great human picture with a great hero of brawn and brain, a hero for men, and a hero for women.
In the Independent Field

By C. S. Sewell

Arrow Representative Negotiates Record Sale of Rights of Supreme Photoplays Corporation

J. S. JOSSEY, Arrow's special representative, has closed a contract with H. A. Kyler, of Supreme Photoplays Corporation, 144 Welton street, Denver, Colorado, for the exploitation rights on "Woman's Man," starring Romaine Fielding, "The Golden Trail," starring Jane Novak and Jack Livingston, "Cheifor Apartments," starring Georgia Hopkins, "A Man from Nowhere," starring Jack Hoxie, and three other productions featuring the same star, which will be made during the coming year.

The contract covers Colorado, Utah, Wyoming, New Mexico, California, Arizona, Nevada, Hawaiian Islands, Idaho, and Montana and is said to be one of the largest, if not the largest, state rights sale ever made by any independent organization. The price was announced as exceeding $4,000, and it is pointed to by Arrow as a revelation of the claim sometimes made that business is not good at the present time. Arrow records show a healthy growth in the sales department, from the United States and in the foreign field.

W. Ray Johnston, vice-president and general manager, states that Arrow anticipates that 1921 will be one of the best years in the history of the independents and that they have arranged for a large number of new productions to meet the demand they feel certain will exist.

Dixie Lee Featured in New Fox-Fischer Film

David G. Fischer, vice-president of Fox-Fischer Masterplays, Inc., announces Dixie Lee will be featured in his coming special production, "In the Shadow of the Dome." Miss Lee is an actress of wide experience and also appeared in Mr. Fischer's, "The Law of Nature."

Work at the Blacston studios will end this week. Two weeks will be required for the cutting of the 60,000 feet of film taken. The feature, which will be eight reels long, will be assembled about December 1.

New Idea Campaign Book on "Below the Deadline"

With a cover of striking design in three colors, Ascher Productions have prepared a very effective press book on "Below the Deadline," a melodrama of the underworld, written by J. P. McGowan and his "Portfolio of ticket selling ideas" as the company calls the book, contains various kinds of aids for the exhibitor.

There are suggestions for exploitation, publicity, advertising, music scores and presentations. The press matter contains practical stories covering advance announcements, fillers, opening and reviews. Snappy and easily prepared ads are shown, and the latest for current and advance advertising.

The book was prepared by Harry P. Diggs, who has been prominent in the exploitation field, handling the Rothapel Unit Program and others.

Tyron Power Signed to Appear in Ziegfeld Cinema Corporation Film

Tyron Power, the tragedian, has been signed by W. K. Ziegfeld to star in the large screen production under the banner of Ziegfeld Films.

This makes the tenth well-known stage player signed by Mr. Ziegfeld. Mr. Power, who made a hit in "Chu Chin Chow," has had an unusual career as an actor. He played as "leading old man" to Mme. Janauschek when he was nineteen years of age, and also appeared with Augustin Daly, Herbert Beerbohm's presiding genius of "Hamlet" and "Gringoire."

Quality Versus Overproduction

In a recent issue of this publication attention was called to the fact that, with 800 big productions on the way for the year and with a first-run market that will not absorb more than 200 of them, we face a flooded market.

This is developing a situation unequalled in the history of motion pictures, and with the necessity for depending more than ever on the remaining houses which constitute the vast majority of the outlet, and the preclusion of approximately three-quarters of the big attractions from first-run houses, it is of particular interest to the independent field.

Obviously the remedy for this situation is to be found in an increase of quality and a decrease of quantity, in the production of pictures of higher standard with greater box-office power and a lessening of the number of mediocre pictures that will just get by under ordinary conditions.

With the increase of competition and in face of overproduction naturally the better the picture the greater its chance of doing a big business; and if the state-right market is to hold the position it has attained in the past few months and compete with the other channels of distribution it will be necessary, as this department has endeavored to stress on many occasions, for independent exchanges to meet this competition by supplying exhibitors with high-class attractions of the same pulling power as those offered by the best of the program companies.

You cannot hope, Mr. Exchange manager, to continue to increase your business, or even hold your own, in the face of strong competition unless you are able to meet the other fellow on the same footing and offer the exhibitor productions that will enable him to make just as big a profit.

C. S. SEWELL

Priest Gets Beach Films

Rex Beach has entered into an agreement with Robert W. Priest to re-issue "The Ne'er Do Well," Colonel Selig and Rex Beach recently canceled their agreement regarding "The Spoilers" and "The Ne'er Do Well," and as Mr. Priest had handled all of the sales for Colonel Selig and was therefore familiar with details, he was selected by Mr. Beach to continue handling the two features.

Celebrated Gets Canyon Serial

"Vanishing Trails," the Western serial in which Frank Farnum has the stellar honors, with Mary Anderson in the leading female role, was sold to the Celebrated Players of Chicago for Illinois and Indiana.

The Sunrise Pictures Corporation Makes Debut in State Right Field

With the opening of offices on the tenth floor of the Candler Building, Sunrise Pictures Corporation enters the motion picture field as state right distributors. Negatives are now being bought up for American distribution, and the company has in various states printed in serial form in more than one hundred papers.

Max Carnot is president. While this is his first move in the motion picture business, he has long been identified as an investor. Associated with him are Nat Dorian, director of advertising and publicity, and Winfield F. Kelley, former president of the Kelwin Film Company, who is sales manager.

Graphic Offers Feature Not Made by Abramson

Pending the completion of his next production, Ivan Abramson has secured the rights for "Why Change Your Husband," which he announces is being booked heavily in New York along with his recent picture, "The Wrong Woman."

The new feature is announced as dealing with the laxity of married life, and stars Pearl Shepard and Jere Austin, with a strong supporting cast. This represents a deviation from the usual policy of Director Abramson of handling only his own productions.

To "Circus" Equity Film

A number of the territorial buyers of Equity's "Keep to the Right," including Salley Films for six Southern States, William Underwood for Texas, O'lahona and Arkansas, and Mrs. Collin, in Illinois and Indiana, have announced that they will give this picture, "circus" exploitation, particularly in the small towns. Advance men will be used as with theatrical attractions.
**In the Independent Field**

“Isobel, or The Trail’s End” to Have Premiere in Grand Ball Room of Hotel Astor, November 23

The premiere presentation of “Isobel, or The Trail’s End,” from the screen by Edwin Carewe, with a cast headed by House Peters and Jane Nova, will be given in the Grand Ball Room of the Hotel Astor, Tuesday night, November 23.

George H. Davis, who is presiding over the independent market, is setting a precedent in this showing, since this Curwood feature is the first open market production to be shown in this rate manner. “Isobel, or The Trail’s End” is said to be proving one of the most interesting and surprising events of the year, having aroused bidding by program houses, and is proving a great success in the open field.

The premiere at the Astor Hotel was arranged by Mr. Davis for the benefit of the trade in general. The numerous wires and letters of inquiry, and has already disposed of considerable territory. However, he has said that state rights buyers are to have first look at the picture, and arranged the Astor showing accordingly.

Admission to the showing will be only by invitation and card. Those who are interested can arrange for seats by communicating with Mr. Davis, he has announced in all the trade journals, at his office at 1000 Broadway.

**Bill Rudolph Leaves for Toronto to Arrange Special Showing for “Madonnas and Men”**

Bill Rudolph is now handling special exploitation for the Jans Pictures special production, “Madonnas and Men,” and left recently for Toronto to arrange for a first-run showing with special scenery and accessories at the Toronto Strand, beginning November 21.

The picture will be presented in the same lavish manner as characterized the showing at the Madison Theatre in Detroit, which broke all house records as outlined in an article printed in a previous issue.

Since the Detroit showing, Mr. Jans has been flooded with inquiries from state right buyers and has already closed several sales of territory, among which are the following: to John Kenney for Michigan; to Joseph Sirball, of Columbia Film Company, for western Pennsylvania; Ohio to Masterpiece Film Attractions; to Ben Fitzner for New York State with the exception of Greater New York, which with northern New Jersey will be handled by Jans Film Service. Foreign rights have been sold to Export and Import Film Company.

Herman F. Jans announces he intends to put this picture in a lavish style in all of the large cities, and that first runs will not be kept from state right buyers.

**Harry Sherman Says His Pen Will Insure Fair Profits for Everyone**

“Give the exchange a definite supply of attractions of fairly consistent box office value and charge it only a pro rata share of the production cost, taking the producer’s profit out of the distributor’s rentals, and everybody is in. The exchange and the exhibitor—is going to make money.”

Thus says Harry A. Sherman, president of the Sherman Productions Corporation, summarizing today’s plan under which he is operating in new exchange.

“The Sherman plan, in effect, is simply a co-operative method by which the producer does business with a group of exchanges under a guarantee which practically secures them against loss and which requires no advance payment prior to the release of the picture,” continues Mr. Sherman.

“The exchange’s only obligation is the payment of its share of the actual production cost upon the delivery of the completed positive prints, with the privilege of rejection if the picture is not up to standard.”

**Jules Bernstein Starts on Trip in Interest of Canyon Pictures**

Jules Bernstein, who has been retained as special sales representative by the Canyon Pictures Corporation, is now on the first leg of a country wide sales trip which will bring him to every important exchange center of the United States and Canada.

The list of pictures which Mr. Bernstein will present to the independent buyer includes Franklyn Farnum in “The Galloping Devil,” “The Stranger,” “The Hunger of the Blood,” and “The Fighting Stranger.” These pictures are the first four of the six five-reeler features which Colonel William N. Selig is making for the Canyon Pictures Corporation at his studio in Los Angeles.

Mr. Bernstein will also offer Mr. Fairum in the serial, “Vanishing Trails,” in all the territories which as yet remain unsold.

**Arrow Closes Record Independent Contract with Ritchey for Posters**

What is said to be the largest contract ever closed in the independent field for posters, has just been made with the Arrow Corporation with the Ritchey Lithograph Company, covering a long list of Arrow releases. The total amount involved is announced as in excess of $75,000.

A complete line of posters for the following subjects is included in this picture: "Thunderbolt," "Jack Hoxie" serial starring Jack Hoxie, twelve Muriel-Ostriche two-reel comedies; eighteen Spotlight comedies; four Jack Hoxie five-reel westerns, two Ruby DeRee specials, and the following independent features: "Bitter Fruit," "The Deceiver," "The Tame Cat," "The Man Who Traded the Don." The magnitude of this contract is looked upon as an excellent sign of the progress of the independent branch of the industry.
In the Independent Field

Unusual Presentation Planned for S-E Film

S-E Enterprises announces arrangements are underway to present its initial production, "It Might Happen to You," in a prominent theatre on Broadway in connection with several novelties. The six Reese monkeys which figure in some of the scenes will be used as an animal jazz band. In addition, Jimmie, the new Kinetoscope in the film, will be put through several stunts by his trainer, Walter Becthwith.

It is also announced that due to the presence of various jungle inhabitants in the picture, many opportunities are afforded for an unusual musical setting, and an unusual score is being prepared. The various novelties to be used in connection with the showing will be placed at the disposal of buyers in the key cities, and additional assistance rendered in the way of help to buyers and exhibitors obtain the maximum results.

Kremer Reports Heavy Business on Two Films: "Voices" and "Mad Love"

With preliminary arrangements for the eight Texas Guinan Western specials completed, Victor Kremer reports heavy bookings on "Mad Love," a western star, Lina Cavalieri. This picture has already played some of the largest and most representative theatres, and is said to be reap- ing a harvest via the box office. Mr. Kremer also reports that state right buyers have found another of his productions, "Voices," an excellent investment and that it is playing to big business. It is playing at the New York theatre on Broad- way and over the entire Loew circuit.

For the first Texas Guinan feature, Mr. Kremer is securing an excellent cast, several of the players having been in support of William S. Hart and Tom Mix. The title is "Daredevil Kate," and it will afford the star many opportunities for daredevil riding. This series, Mr. Kremer announces, will be of a type new to the screen and western range life with society.

In addition to the Guinan features, Mr. Kremer is also planning the four per-features for the world market which will be of a pretentious nature and world-wide in appeal.

Several First Runs for "Son of Tarzan" Serial

The statement made by Director Harry Reviere when he first started to make the "Son of Tarzan" serial, that he would produce a first-run serial, appears to have been borne out by reports received by David P. Dowell, who is distributing the production.

Selected Films, Inc., handling this serial in Illinois, report that it has been booked for entire Ascher Brothers Circuit and Lubliner & Trinz circuit, playing day and day where the circuits compete. This is said to be the first time a serial has played the two circuits. Similar reports are being received from other buy- ers, including the Liberty Film Exchange which reports a number of first-run bookings in Illinois, Delaware, Columbia and Virginia. Pioneer in New York has booked the serial for Sunday night concert over the big time vaudeville circuit.

Charles Urban's Kinetoscope Review in Four Issues

Deals Interestingly With Subject of Boy Scouts

FOR the numerous theatre patrons who like News Reel, but are disappointed at the lack of pictures, like those of the subjects must necessarily be treated briefly, Charles Urban is planning to cater to their desires. His Kinetoscope "Boy Scouts" shows, for example, during the summer the News Reel showed pictures of the Boy Scouts in London, and as there are Boy Scouts in nearly every neighborhood, many wish to know more about the Scouts.

Four reels of the Kinetoscope Review, which is now rapidly tak- ing shape as one of the Urban Popular Classics, are devoted to this subject, as follows: Number 29, "Boyhood"; 42, "Hiking the Alps with the Swiss Boy Scouts"; 30, "How the Swiss Boy Scout Started His Vocation"; 30, "Boy Scouts of America," describing the trip of the American boys to the International Convention held in England.

"Boyhood," it is said, will be especially interesting to the Scouts. It illustrates the funda- mental teachings, and in addition shows General Bad- dew's letter of introduction to the British organization. The reels showing the Swiss Boy Scouts reveal condi- tions very different from those encountered by the American boys.

The pictures of the American Boy Scouts are especially fine. They show the 300 picked from 400,000, representing 101 cities and thirty-two states, who at- tended the convention. There is a complete pictorial account of the parades, marches, rides, hon- ors, contests, kit inspection, etc., together with the service at Westminster Abbey and the ceremonies when the Lincoln statue in London was unveiled.

Shallenberger Is Host to Staff at a Banquet

Before W. E. Shallenberger left recently to attend a meeting of Federated Film Exchanges, of which he is general manager, at St. Louis, he called the Paramount and the departments together for a meeting, after which he sprang a surprise by inviting them to be his guests in the Ninemound Room of the Hotel Astor.

Besides being a delightful oc- casion, Dr. Shallenberger made several announcements of impor- tance. Among those present were Mrs. Shallenberger, and the following Arrow officials: Ray Johnson, vice-president and general manager; P. B. Dana, sales manager; A. E. Jones, financial manager; H. C. Davis, head of the accounting department; C. M. White, special representa- tive; Thomas Toby, manager of receiving and shipping depart- ment; W. E. Wood, manager of Accessories department; and J. Charles Davis, director of publicity and advertising.

Brand to Hold Special Showing of "The Victim"

"The Victim," which is being offered state rights buyers by the C. B. C. Film Sales Corpora- tion of New York, will be given a special trade showing in Bos- ton by George Grant of the Boston Federated Exchange, who has secured the New England rights.

Robert T. Haines is the star and he is supported by Joyce Fair and Harry Behmman.

Oletsky Plans Drive

Equity announces that Peter Oletsky, of the Federated Film Exchange of Baltimore, has en- larged his staff and will under- take a concentrated sales drive on "Whispering Devils," starring Conway Tearle and Rosemary Theby. "The Voice of the Night," well known in the territory, has been placed in charge of the sales force. It will have an early first- run in Baltimore.

To Live Wire State Rights Buyers Only

Twelve years' experience in selling and exploit- ing has taught us actual picture values.

When we offer you a picture you can be assured it will make money for you.

If you are in the market for sure-fire money- makers write or wire

C. B. C. Film Sales Corporation
1600 Broadway, New York
In the Independent Field

H. A. Spanuth of Commonwealth Successfully Selling "Holy Night" Direct to Exhibitors

H. A. Spanuth announces his old-new idea of selling instead of renting film prints, and dealing directly with the exhibitor, is meeting with success all over the country. He is using this method of distribution in disposing of Commonwealth's special Christmas feature, "Holy Night."

"It has," as Mr. Spanuth says, "a double advantage in saving time and overhead expenses. It enables me to sell the print, get a booking and secure publicity all through one operation. The number of orders and inquiries I have received just since November 15, the first selling date, has been surprisingly great."

"Holy Night," which is in one reel, has for its subject the birth of Christ, which is presented in a reverent way, but without any illusion to a particular sect. At the end, a modern interpretation of the episode, imbued with the present-day spirit of Christmas, has been added.

**Sales**

"The Woman Untamed" Elmer J. McGeown announces sale of two territories on "The Woman Untamed" which is being released on the states right market. Earl Larsen, of Peacock Productions, acquired the rights to Iowa and Nebraska. Harry Weiss, of Chicago, purchased the rights for Illinois.

**De Luxe Buys Features**

Mike Rosenberg, of the De Luxe Film Company, of Seattle, has purchased rights from Western Pictures Exploitation Company for "Swing Snapshots," "The Heart of a Woman" and "The Unhappy Wife."

**Capital Will Star Byrdline Zuber in a Series of Comedy Dramas**

Capital Film Company, through Russell, Greiver and Russell announces it is about to sign a contract to star Byrdline Annette Zuber, newcomer in H. H. Wood's stage comedy, "Breakfast in Bed."

Miss Zuber is described as a titian-haired beauty of great ability and versatility. Practically her entire life has been spent on the stage. Born in Chicago, she first appeared on stage there at the age of three. She has appeared with many prominent actors and producers, both on the stage and before the camera. She was also the model for the titian-haired pictures of Burns Jones, and was known as the Burns Jones Girl.

During her stage career she has been associated with Mabel Albert, Edward Ackerman, Montgomery and Stone and many others. In pictures, she has appeared in "The Master Mind," "Ten Cents a Million" and in the Cecil B. DeMille company as well as other pictures.

**Salley Buys Rights to Equity and Joan Films—Reports Business Good**

Frank Salley, of Salley Films, Atlanta, who was a recent visitor at the offices of Joan Film Sales Company, declares that despite the big drop in the cotton market, picture conditions in his territory are in good shape. The market is slowly recovering and everything looks bright generally. The unemployment situation has not checked boosting the attendance of motion picture houses and there is a strong demand for pictures.

Mr. Salley during the trip purchased territory on Joan's "Invisible Ray" serial, starring Jack Sherrill and Ruth Clifford; "She Played and Paid," starring Fan-lie Ward; and Equity's "Keep to the Right," featuring Edith Taliaferro, and "Whispering Devils," featuring Conway Tearle and Rosemary Theby.

**Walter Porges Forms New State Rights Film**

Walter J. Porges is president of the latest company to enter the independent field, Herald Productions, Inc. The first pictures to be handled by this company will be a series of two-reel comedies, known as the Perry Comedies, starring Mack Swain. The company will also handle feature pictures, and has already contracted for a six-reel subject recently completed on the West Coast.

Mr. Porges is not a newcomer, but was associated with the sales department of Selznick and Realart and more recently Sales Director for D. N. Schwab Productions, in which positions he has been in close touch with exhibitors. The company has secured offices in the Selwyn building.

New "Hallroom" Series Being Heavily Booked

"That exhibitors are anxious for the new series of the Hallroom Boy Comedies, the first release being 'Hired and Fired,' is evidenced by the volume of bookings reported by Merit Film Corporation," states Jack Cohn of the C. B. C. Film Sales Corporation. "The comedies will be the snappiest, funniest punchiest group of comedies ever made, and the girls are the pick of the peaches. A new type of comedy story with an original treatment of comic situations has already been decided upon and each issue of the new series will be more lavishly and expensively produced."

**Schwab Makes Sale**

D. N. Schwab Productions announce the sale of New England rights on the David Butler pictures, "Girls Don't Gamble" and "Smiling All the Way" to the Klein Distributing Company, of Boston.

**Live News from Our Correspondents**

**in Buffalo, Chicago and Pittsburgh**

**Addition to Quality Film**

In taking over the Noveltee Film Company, formerly owned and managed by Max Stahl, the Quality Film Corporation has rights to distribute "Screen Snapshots," "The Heart of a Woman" and "The Unhappy Wife."

**Orders New Prints**

Owing to the demand for dates, additional prints have been ordered by the Quality Film Corporation on "Nobody's Girl," featuring Billie Rhoades.

**McClelland with R. & W.**

Capitol, McClelland, one of the oldest and best known film men in the Pittsburgh territory, will now be connected with the R. & W. attractions, and is out on the road in the interests of "Voices." He is known to practically all the exhibitors.

**Muller's Mother Dies**

T. P. Miller, of the Independent Display Company, has the sympathy of the entire film fraternity, in the loss of his mother, whose death occurred recently.

**Buffalo**

gardiner to Get Big One

T. R. Gardner, president of Gardner Pictures, has returned from Philadelphia, where he was in conference with one of the big producers regarding world rights to a big picture, and will leave Buffalo on December 1 for Los Angeles, where he will spend two months completing details of the transaction. Increased business is being recorded by all the independent offices, says Mr. Gardiner.

**New Independent Exchange**

The Ward Film Distributing Company has opened a temporary office at 13 Milnor Street. I. Ward is the manager of the office. The company has purchased the New York state rights on "The Great White Trail," starring Doris Kenyon.

**Chicago**

**Additions to Celebrated**

J. S. Posner, formerly with the Select exchange, Chicago, is now covering the south side of the Chicago Celebrated Players and H. Smith has been added to the sales staff. He will cover Illinois territory. He was formerly with Educational.
Ask J. Eugene Pearce of PEARCE FILMS The Largest Independent Exchange in the South Why he bought "THE INVISIBLE RAY" Serial

TO EXHIBITORS in Louisiana and Mississippi, PEARCE FILMS, of 608 Canal Street, New Orleans, La., are now booking "THE INVISIBLE RAY" throughout their territory. Get in touch with them for your booking.

Ask to see the sensational posters, the crowd-getting, circus-style heralds, the lobby photos, the ready prepared newspaper ads, the newspaper publicity, the special exploitation and the crowd-pulling stunts in the big advertising campaign book.

Ask Pearce Films for a copy of the campaign book.

Book the serial and follow the dope and you'll clean up. State Right Buyers and Independent Exchanges—write or wire us for terms and prices for your territory. DO IT TODAY.

YO State Right Buyers and Independent Exchanges, who want the biggest money-getting serial on the market, write or wire J. Eugene Pearce, of Pearce Films, 608 Canal Street, New Orleans, La., and ask him why he bought the new Joan serial, "THE INVISIBLE RAY."

Find out from film men who have bought "THE INVISIBLE RAY" why they picked this serial from all the serials on the market. Ask Sam Zierler, Commonwealth Pict. Corp., 1600 Broadway, New York, or Bob Lynch, Metro Film Exchange, Philadelphia, or Tom Branon, of Eltabran Film Co., Charlotte, N. C., or Frank Salley, Atlanta, Ga. If these are not enough to convince you we will send you the names of fifteen or twenty more film men with whom you can communicate. Get the facts and you'll grab "THE INVISIBLE RAY."

JOAN FILM SALES COMPANY INC.
33-WEST 42ND STREET, N.Y.C.
ONE of the distinct novelties of the year is promised exhibitors by the Famous Players-Lasky Corporation in "Always Audacious," Wallace Reid's newest starring vehicle which, with Enid Bennett in the Thomas H. Ince production, "Her Husband's Friend," was released by Paramount November 14.

While the Reid picture is classed as a novelty, it should not be classed as a freak picture. It is stated that Reid claim upon the interest of the spectator is the fact that nearly half of its footage is in double exposure, but so perfectly has the photography been executed, it is asserted, that it is far removed from the average pictures which depend upon camera tricks to put the story across. Mr. Reid plays a double role. The cameramen are C. Edgar Schoenbaum and Karl Brown.

The original story of the picture appeared in Frank Luther's "Evening Post." "Tojours de l'Audace" was the title and Ben Ames Williams was the author. Tom Géraghty wrote the scenario and James Cruze directed the hero, a young San Francisco millionaire, is not aware of the fact that he has a double until the latter, a gentleman crook, has him shanghaied and usurps his place in society. The action is exceedingly lively as the rascal's undoing is finally accomplished and his victim is restored to his proper position.

Miss Bennett has the feminine lead and the remainder of the supporting cast includes Clarence Geldart, J. Monte DuMouchel, and Claudet Kapleau. "The Dope" in "The Miracle Man," Rhea Haines, Carmen Phillips, Guy Oliver and Fannie Midgley.

Marjorie Benton Cooke, whose death in the plane crash this year was such a loss to literature, was the author of "The Incurbs," from which Enid Bennett's picture, "Her Husband's Friend," was adapted. C. Carroll French wrote the scenario and the picture was produced at the Thomas H. Ince studios under the direction of Fred Niblo.

Miss Bennett has the role of a young matron who is married to a "lible" young chap whose continual carousing finally forces her to divorce him. He is then accidentally killed, and his friend, who has gone on his bond to guarantee the wife's alimony, has to make it good. Later she meets this man and falls in love with him. The character opposite the star in the title role, and others in the cast are Roland Lee as the divorced husband, Mae Busch, Aileen Manning, George Pierce and Robert Dunbar.

Paramount Released "Always Audacious" and "Her Husband's Friend" November 14

Selznick Engages Constellation of Well Known Players to Act in "A Man's Home"

O NLY 18 months ago, Selznick Pictures Corporation was planning a "straight wall" picture as work in "The Darkest Hour," "Beating the Odds," "The Green God," "Silent Strength," "Playing With Fate," and other screen plays. This popular picture producer has appeared to advantage in "The Better Wife," and was in the all star cast of "We Can't Have Everything," "A Girl Named Mary," "Tree of Knowledge," and in "The Whispering Chorus.

Matt Moore played the leading male role opposite Elsie Janis in "A Regular Girl," and also supported Katherine Thomas in "The Glorious Lady." He has also appeared prominently in "Getting Mary Married," "The Dark Star" and other successful pictures.

Lack of Theatres Responsible for Delay Getting Our Films Into British Market

E RNEST W. FREDMAN, managing director of the Film Renter and Moving Picture News of London, gave the members of the M. P. A. an insight into the motion picture theatre situation in England at the last weekly luncheon. One of the important things brought out by Fredman was the predominance of theatres rather than the block booking system is responsible for the delay in getting American films into the English market.

In England, said the speaker, "we have but 3,000 theatres as against your 18,000 in this country, and as a consequence it is impossible to play pictures as rapidly as they are exported, especially when one takes into consideration the fact that the British houses also play films of their own production as well as those sent from Sweden, France, Italy and other countries."

All of which leads to the conclusion that a glutted market rather than the block booking system is responsible for a condition which prevents the showing of an American film until after it is two years old.

No prejudice against American pictures exists in Great Britain, says Mr. Fredman. However, there is a natural preference for domestic productions, but the output of these is so small compared with the demand, according to the speaker, there need be no apprehension of domination of the market by British product.

In accordance with the usual custom, several new members were noted in at the last luncheon meeting. Thomas Emfield, First National; Ernest Shipman, of Ernest Shipman Productions released through the First National; George Blaisdell, Stoll Film Company.

World to Stop Free Service

The World Motion Picture Corporation announces that its offer of five weeks' free service on its news reel, known as the World's News Pictures, will be withdrawn on November 25.

This offer by the World has aroused no end of comment and interest among exhibitors and producers alike.
Elmer Harris Made Supervising Director of Realart's Studios on the West Coast

It is announced that Elmer Harris, author, editor and scenarist, will shortly assume the duties of supervising director of Realart's West Coast studios. He will succeed Will M. Ritchey, who is retiring because of ill health.

Mr. Harris is a graduate of the University of California. He began dramatic work in one of the original "Soldiers of Fortune" stage companies. He studied drama and acted in England, France, Italy and Germany, returning in 1907 to become the dramatic editor of the New York Globe. He was the supporting cast with Henrietta Crossman in "Trial Marriage," "The Offenders" and "Your Neighbor's Wife." These were early Harris stage plays.

In collaboration with Oliver Morosco Mr. Harris wrote "Pretty Mrs. Smith," "So Long Letty" and "Canary Cottage." He wrote the scenario for the Realart production, "Miss Hobbs," and "All Souls Eve," and is the author of "Ducks and Drakes," which is now being produced for Realart, featuring Bebe Daniels. Besides his Realart scripts he wrote screen versions of "The Lottery Man," "Why Smith Left Home," "It Pays to Advertise" and "The Six Best Cellars." He is considered an expert on farce comedy. In his new position he will be invaluable particularly for the type of plays in which Miss Hawley and Miss Daniels appear. His dramatic sense, combined with a thorough knowledge of film technique, fit him particularly for his new work as supervising director of Realart's West Coast studios.

Dempsey-Carpentier Films Secured by Fox Company

A new American invention, a special "night lens" on a motion picture camera, enabled Fox News to secure clear pictures, it is said, when Dempsey and Carpentier signed articles to fight next summer for a $500,000 purse.

The pictures were shown in the Broadway theatres recently and are now showing in theatres throughout the country.

Dempsey, Carpentier, Rickard and the rest of the party sat at a table in a shadowed corner, it is said, when the articles were signed and an extremely fast lens was necessary to "see" the picture which is as clear as if it had been taken in bright sunlight or in a studio.

Every characteristic gesture of the two champions can be studied, down to the differences in the manner of signing their names. There are close-ups of the fighters together, giving an opportunity to compare their physical frames. Besides Dempsey, Carpentier looks even slighter and more boyish than he does when seen alone.

New York Concert League Affiliates with Finston

The New York Concert League announces its affiliation with Nathaniel W. Finston, for a period of three years. Finston is the director at the Capitol Theatre and conductor at the Rialto Theatre.

At the age of 15 Mr. Finston began his musical career as first violinist in the Fifth Avenue Hotel Orchestra, and later held several other prominent positions.

He left the New York Philharmonic to become assistant conductor at the Rialto, and soon became full conductor. When the Capitol decided to inaugurate a symphony orchestra Finston was invited to become general musical director.
Metro Reports Addition of Four More Literary Lights to Staff of Authors
Montague Glass, Arthur Somers Roche, John Edward Russell and Gene Buck Join Staff of Noted Authors—Many Original Stories Are to Be Written

FOUR more noted authors and playwrights whose plays and books have won them international fame, have been added to the galaxy of literary lights contributing stories for screen production by Metro Pictures Corporation.

Under arrangements just completed by Bayard Veiller, director of productions at Metro's West Coast studios, who has been on a flying visit to New York, Montague Glass, Arthur Somers Roche, John Edward Russell and Gene Buck will add the lustre of their literary accomplishments and fame to Metro's productions.

The signing of these authors is advanced by Metro officials as still another guarantee that the unusually high character of the Metro offerings will not only be maintained but steadily improved upon.

"Abe" and "Maurruss"

There are few persons today who are not familiar with the famous characters, "Abe" and "Maurruss," those humorous, human, joint-proprietors of a wholesale clothing store, who were first brought to the attention of the public in the magazine stories of Montague Glass. These characters, with numerous others with whom they are thrown in contact will be woven into picture stories for Metro by Mr. Glass, who will leave in a few days for the West Coast studios of Metro.

Montague Glass was born in Manchester, England, June 23, 1877, and came to the United States when he was 13 years old. He attended the College of the City of New York and also New York University. In 1907 he married Miss Caroline Patterson, of Port Jervis, N. Y.

Stories and Plays by Glass


Some of Mr. Roche's best known works are "Loot," "Plunder," "The Sport of Kings," "Ransom," "The Eyes of the Blind," "Uneasy Street" and "Find the Woman," a present appearing in serial form in the Cosmopolitan Magazine. He is co-author of "The Scrap of Paper."

Russell's Works


According to Mr. Russell's contract he will write six special stories for Metro and will leave shortly for the Hollywood studios.

Gëne Buck is known wherever the Ziegfeld Follies are known. He was one of the original company of the first one of these famous girl shows, ten years ago, and has been associated with every one of them since then as a leading position in regard to the "Midnight Frolics."

Acquisition of these men brings some of the best known writing talent in America to the Metro fold. All of them, which already includes Irvin S. Cobb, George Kibbe Turner, Donn Byrne, Hubert Foote, Arthur Stringer, Lucia Chamberlain and Henry C. Rowland.

James Oliver Curwood Warns Only Four of his Pictures Have His Indorsement

THERE has been so much controversy of late regarding reissues of old pictures and filming of the earlier stories of new prominent authors that James Oliver Curwood has given warning to the trade and the public through the medium of paid advertising in another part of this magazine, advising that only four of his pictures are guaranteed by him and have his hearty indorsement as to their merit and standing.

These remaining pictures are "Back to God's Country," "The River's End," "Nomads of the North" and (now in the making) "The Golden Snare. All of these stories are from Mr. Curwood's original novels of the same name and have had considerable popularity in literature as well as film circles.

Godfrey Building, New York
The World's Largest Film Building—17 Stories High—160,000 Sq. Feet—15 EXCLUSIVELY SIMPLEX!!

They have each one cost much more than $100,000 to make, it is reported, and all are being exploited by First National Exhibitors' Circuit and are the only Curwood stories to be found on First National's program.

Marshall Neilan directed "The River's End" and David Hartford the other three.

Marshall Neilan can be reached through James R. Grainger, his personal representative, at the Capitol Theatre Building, New York, New York. Any information concerning the other three pictures will be furnished by Mr. Curwood's New York representative, Ernest Shipman, at 729 Seventh Avenue, or at First National Exhibitors' Circuit.

Manager for Mary Pickford

Bennie Ziedman, one of the best known young men in the industry, has assumed the position of manager of productions for Mary Pickford.

For a number of years Mr. Ziedman was the publicity director and personal representative for the Famous, and recently entered the producing field.

First National Plans Big Promotion for Dwan Film

With the delivery to Associated First National by Mayflower of "The Sin of Martha Qued," Allan Dwan's latest production under his Mayflower contract, extensive plans are being made for an elaborate promotional campaign that will carry the message of this picture direct to the public.

The production embodies what is said to be one of the most dramatic stories ever prepared for theatre presentation. In the end a woman's purity and goodness triumph and co-operation of business men's clubs, women's clubs, and churches will be enlisted in a "Hello, Stranger" exploitation campaign being prepared by Mayflower for towns in which First National obtains bookings. The object of this drive will be to bring people together so that they may become better acquainted. All literature bearing on the campaign will carry slogans such as "Suspicion caused the sin of Martha Qued—don't let it cause sin for you." "If you are suspicious, see 'The Sin of Martha Qued."' "The Sin of Martha Qued will cure you of being suspicious."

In creating this feature, Mayflower officials say Allan Dwan has shown himself to be "The Poe of the Screen." And with a story of unusual power featuring Joseph Dowling of "Miracle Man" fame, Frank Capra, Mary Thurman, Niles Welch and Eugene Besserer, it is the company's belief that the picture, backed by the extensive exploitation planned, will prove an unusually profitable box-office attraction.

Corona Sues Solomon

Mayer B. Schlessinger and the Corona Cinema Company, Inc., are the plaintiffs in a suit brought in the New York Supreme Court for an injunction restraining David Solomon, of 101 West Forty-sixth street, and others, from exhibiting "Mother I Need You."

It is alleged that on September 27, 1919, an agreement was made by which the plaintiff leased to the defendants the motion picture for the territory of New York and New Jersey for a period of five years, with a stipulation that the play was not to be sublet. It is charged the rights were assigned to the Signet Film Corporation and transferred by it to the Commodore Film Corporation, which is said to have released the picture through the Merit Film Corporation.
$500 of "Sea" Illinois, corporation, sections. Features, eleven tives chine are Famous H the 5, the 24,548.74. the Film the kremer corporation, newswire the heroines, has been skillfully omitted in this comedy in eugenics.

Margaret Fisher does a charming piece of acting in the role of the muse who is rapidly becoming an apt pupil of her aunt. Margaret Campbell, in playing the part of the aggressive, scientific aunt, who is obsessed with the subject of eugenics and the future of the race, handles a very difficult part in a capable way, it is said.

"Their Mutual Child," a "Flying A" Film, Is a Story Without a Villain

A NOVELTY for the screen written by P. G. Wodehouse, scenarized by Daniel F. Whitcomb, is "Their Mutual Child," a drama without a villain. The villain, who has been accepted as being necessary to set off the virtues of the hero and heroine, has been skillfully omitted in this comedy in eugenics.

The story is about an extremely scientific aunt who chooses a very muscular artist for a husband for her niece simply because he meets all the eugenic requirements.

Margaret Fisher does a charming piece of acting in the role of the muse who is rapidly becoming an apt pupil of her aunt. Margaret Campbell, in playing the part of the aggressive, scientific aunt, who is obsessed with the subject of eugenics and the future of the race, handles a very difficult part in a capable way, it is said.

The role of the artist is admirably taken by the leading man, Nigel Barrie. Harvey Clark, the well-known character man, takes the part of an English valet. Little Pat Moore in the title role has a prominent part for a small boy. The "insipid" brother of the heroine is well done by Joseph Bennett, and Thomas O'Brien makes a very convincing pugilist.

The rest of the well-chosen cast are Andrew Robinson, who plays the part of Ruth's father, William Lloyd, Stanhope Wheatcroft and William Marion.

Another feature of the production which was directed by George L. Cox, is the settings. Sidney Algier, assistant director, and Sidney A. Baldridge, technical director, are responsible for their beauty. In this play the home of an Eastern millionaire and the studio of an artist gave them a chance to work upon a very fine subject, and the results of their artistry reveal unusually attractive surroundings.

Finish Work in "Offshore Pirate"

Viola Dana and twenty members of her supporting company have returned to Metro's west coast studios in Hollywood, after three weeks spent at Catalina Island, filming the concluding exterior scenes of her newest starring vehicle, "The Offshore Pirate," from the Saturday Evening Post story by F. Scott Fitzgerald.

Jack Mulhall is playing opposite Miss Dana. Waldemar Young adapted the original story by F. Scott Fitzgerald to the screen. In the supporting cast besides Mr. Mulhall are Edward Cecil and Edward Johnson.

A David G. Fischer Production
Miss MacDonald in East

Katherine MacDonald, star of the Katherine MacDonald Pictures Corporation, has left Los Angeles on a flying trip to New York City where she will film the final shots of her eighth First National picture, "Conscience," a screen adaptation of Harry S. Sheldon's new play of the same name. She will be in New York for two days.

Before leaving Los Angeles Miss MacDonald spent several days in conference with President B. P. Schulberg and Vice-preident B. P. Fineman arranging a production schedule for the coming year. It is probable that on account of the increased production of planned arrangements will soon be made for additional studio facilities.

Fabian Appoints Paul Gray Publicity Director of His New Branford Theatre

Jacob Fabian, owner of the First National franchise for New Jersey and who operates a chain of theatres in that state, including the Regent and Garden theatres in Paterson and the Montauk and Playhouse in Passaic, announces that he has appointed Paul Gray as director of publicity and advertising for his new million-dollar Branford Theatre, with a seating capacity of 4,000, which opens on Thanksgiving Day. Paul Gray is an ex-newspaperman.

The opening gun in the advertising campaign for the new Branford, which is located just a few steps from Broad and Market streets, known as the busiest corner in the world, will be the eight-page section in all three of Newark's daily papers. It will be the first time that all three of Newark's newspapers have used a special eight-page section heralding the opening of a film house.

Director Storm Engages Well Known Photographer

Jerome Storm has signed James Abbe, well-known photographer of New York, to direct, under his supervision, special scenes which form decorative inserts of the Storm production of "Marmalade" for the Frohman Amusement Company. Mr. Storm recently viewed a Mack Sennett beauty special directed by Mr. Abbe while in California, and was impressed by the originality and effectiveness of the pictorial composition. As there are several tableaux of an unusual order in the Lilian Gish picture, Mr. Storm at once negotiated for the services of Mr. Abbe.

The photographer already is famous for his portrait studies, which have appeared in the leading magazines. He has specialized exclusively in photographing people of the stage and screen. Last winter Mack Sennett engaged him as directing supervisor of a special production. Several Abbe poses of the Sennett beauties were used in the divertissement preceding the Life." They particularly impressed Mr. Storm because of the effect secured by lighting, posture and general composition.

Margarita Fisher in "Flying A" Picture, "Their Mutual Child," Has Typical Role

The film, "Their Mutual Child," by P. G. Wodehouse, is one of those stories which lend themselves to picturization without loss of the author's original humor or pathos, according to American Film Co., Inc., which has secured the American rights for the picture, and is directed by George L. Cox.

In the character of the modern, sophisticated girl, Miss Fisher has a role typical of the present day, selfish and pleasure-loving, the author has drawn the character of an artist, not the artist usually imagined, temperamentally wild, a lover of sports, athletic and manly.

Miss Fisher and Nigel Barrie, her leading man, have interesting principal parts in a characteristic way, it is said. The story, while a comedy in eugenics, is not the usual play of a misfit marriage.

The special election reels issued by Pathe News, which permitted theatres all over the country to give scenes of the newly elected President in a "special" announcing his victory election night, are the subject of many congratulatory messages to Pathe.

The "special" election edition was accomplished by having in all Pathe branches of Pathe the actual local election and campaign. These films were delivered to exhibitors in cities throughout the country and permitted picture theatres to announce the Harding triumph and the issue of the Republican landslide. Unique among the incidents connected with the showing of the election specials are the "open letter" advertisement in which the management of the Strand Theatre in Pasadena paid its compliments to the enterprise and valuable service of Pathe, in all papers published in Pasadena on November 3, and the showing of the Pathe reel at the San Francisco Exposition Auditorium election night at a public showing by the San Francisco Call, a Hurry-Carrier.

The letter from the Strand Theatre was printed in a two column advertisement in Pasadena newspapers and reads, "We want to publicly thank you and your great film company for your foresight in giving the Strand Theatre and its patrons, the clever film, President-elect Harding's first show, and the best art of the cinema. The story was written by H. H. Van Loan and scenarioized by Jack Gilbert and Jules Furthman. Clarence Brown directed the picture under the personal supervision of Maurice Tourneur. House Peters, Marjory Daw, Joseph Singleton and Jack MacDonald are the principal players in the distinguished cast.


From all sections of the country unsolicited testimonials from satisfied exhibitors continue to be received by Metro concerning the powerful human appeal and the office-box office drawing qualities of "The Great Redeemer," the Maurice Tourneur Superproduction which Metro is distributing. "The Great Redeemer" had its New York premiere two week's ago at the Rivoli, where it did exceptional business but for several weeks past it has created a reputation in other large cities, notably on the Pacific Coast and in the Middle West.

S. MacIntyre, Metro branch manager in Omaha, Neb., has forwarded to the home offices a brief but expressive telegram from the Liberty Theatre, of Davenport, Iowa. It reads: "The Great Redeemer' is a real picture, by far one of the best that Metro has yet released." This voluntary testimonial from the Middle West is supplemented by another from New England. In a personal letter to M. H. Hill, Metro branch manager in Boston, E. G. Oodo, manager of the New State Theatre, Boston, N. H. says, "I have just completed my run on 'The Great Redeemer' and I feel that I would be very lacking in appreciation if not to let you know of this production. I have been managing picture theatres of the better class for eight years, but in my estimation 'The Great Redeemer' tops anything I have ever seen on the screen for story interest, acting and production, from title to tail-piece.

In the Shadow of the Dome

A David G. Fischer Production

Cinema Files Answer

Answer has been filed by the Cinema Sales Corporation to the action brought in the New York Supreme Court by S. W. Hay by Dehar G. Barclay for breach of contract. The defendant seeks to justify the abrogation of Barclay's contract, asserting that Barclay did not bring them the business he agreed to, that he was careless and indifferent, that the company had to pay excessive prices for furniture and carpets he ordered, that without authority he represented himself as secretary and that he was to blame for their failing to get one William Y. Drewes to take an interest in the firm.
Boston Woman Is Made An Officer in First National's New England Organization; Hammond President

Charles Pathe Signally Honored by France, Being Elected Officer of Legion of Honor

Charles Pathe, pioneer motion picture producer, founder of the great international organization bearing his name and one of the foremost citizens of France, has been signally honored by the Republic by being elected an officer of the Legion of Honor from the rank of chevalier. This information has just been received by Paul Brunet and was greeted with enthusiasm by those who are aware of the deeds which resulted in France bestowing upon Mr. Pathe its greatest honor.

The rank of officer of the Legion of Honor is conferred only in cases where the individual has performed some extremely valuable service to his country, and although no details accompanied the announcement, it is certain that the Government of France in honoring Mr. Pathe for his achievements has added another great name to the list of the great along with the nation's in the region.

During the war Mr. Pathe was one of the most zealous of French patriots. He worked tirelessly in the interests of struggling France, and all his own personal interests were submerged in his one great idea—to bring about the defeat of the enemy.

Many international figures, soldiers, statesmen, scientists, rank as chevaliers of the Legion of Honor, but Mr. Pathe, now an officer, holds a post exalted even above these.

The entire Pathe organization in America, while extending its congratulations on the awarding of the greater honor to the man whose genius is largely responsible for the present development of the motion picture industry, has heartily joined in a movement to honor Mr. Pathe on the organization's account. With the employees of Pathe in France and England, the Pathe Exchange, Inc., force will present Mr. Pathe with a lasting expression of its appreciation of the pioneer of the motion picture industry.

While France was paying an undying tribute to Mr. Pathe, the United States inaugurated on November 15, the celebration of the tenth anniversary of the Pathé News, an institution carefully nurtured into maturity by Mr. Pathe. Ten years ago, the film genius, with his customary foresight, saw the value of the screen for the dissemination of news. The result was the creation of the Pathé Weekly. The immediate favor with which this institution was received, led later to a bi-weekly publication.

ON THE FENCE

Buck Jones seen here in a scene from "Just Pals," released by Fox

a new theatre to cost $400,000. Napoleon L. Demara, of Toomey & Demara, operates Shea's, the Lyric and Cummings theatres in Fitchburg.

George Hammond is general manager and part owner of the Suffolk Theatre, Holyoke, and the Bijou Theatre, Springfield, Calvin A. Martin is manager and owner of the Princess, Waterbury, and William A. True is general manager and owner of the Strand, Hartford. Irwin Wheeler is owner and manager of the Garden, New Haven. James Donovan owns the Park and Casino theatres, Taunton, Conn.; M. A. Hoffman, the Sterling, Derby, Conn., and the Pastime, Ansonia, Conn. Herbert Gillman owns the Dorchester Theatre, Dorchester, Mass.; E. C. Warr, the Warr Theatre, Wareham, and the Colonial, Onset, Mass.; Walter Murphy owns the Crown and the Lyceum, New London; Walter Hardford, the Imperial, Pawtucket, R. I., and Samuel Weiss, of Weiss Brothers, the Alhambra, Stamford, Conn.

"The House of Toys" Is Well Sold, American Says

"The House of Toys" is booking heavily throughout Texas, Idaho and the southern states, according to American Film Co. The production is an adaptation of Henry Russell Miller's book of the same name published in 1914.

Seena Owen has the leading role and is supported by Pell Trenton, Helen Jerome Eddy, George Hernandez, and other well-known players.

Some of the most recent bookings are the Egypt Theatre of Fort Worth, Tex., the Majestic, of Boise, Idaho, and the Garrick, of Dallas, Tex.

New Pathe Appointment

W. H. Hillsinger, of Cohoes, N. Y., has just been appointed by Pathe as its official photographer for Albany and section. The first views of Albany were taken the past week when the Pathe representative visited several sections of the city.
Buster Keaton Comedies Draw Tributes in Form of Letters to Metro Offices

EXHIBITORS whose theatres are showing the Buster Keaton two-reel comedies continue to express enthusiastic praise for the laugh-provoking virtues and crowd-pulling qualities now associated with them. The home offices of Metro, which distributes the Keaton comedies, are weekly receiving many letters that testify to the satisfaction registered both in results at the box offices and in the enthusiasm of film audiences.

Houses in the East, Middle West and Far West report that they are enjoying the liberal patronage of film fans who have taken Buster Keaton to their hearts and who are on the lookout for all forthcoming productions of this master gloom-chaser. Appreciation for Buster's comedies is being received in an ascending series.

The rapidly growing conviction among showmen that Buster Keaton is destined to step into the foremost as America's pre-eminent screen funmaker is voiced in a letter written by Harold B. Franklin, managing director of Shea's Hippodrome of Buffalo. This theatre has shown three Keaton comedies, all of them successfully received.

Convictions Confirmed

Mr. Franklin writes: "When we played Buster Keaton in 'One Week' we concluded that Buster was designed to become one of the screen's best comedians. When we played Buster Keaton in 'Convict 13' we knew that our opinion was confirmed. After seeing 'The Scarecrow' we know that Buster Keaton is one of the screen's best comedians."

Another tribute, exceptional in nature, to the appeal of Buster Keaton comes from Charles Thall of the California Theatre, Turlock, Cal., who writes to Fred W. Voigt, Metro's exchange manager in the Golden Gate City, of the very successful reception accorded "One Week." The management was obliged to break one of its rules in regard to re-booking of pictures, according to the letter, which reads:

"For the first time since the California Theatre was opened I am compelled to break one of my set rules, never to repeat a picture. Last week I showed Buster Keaton in his first comedy, 'One Week.' The object of the picture is to keep picture, big or little, that created quite so much comment, and in response to repeated requests from my patrons I would ask you for a return booking.

"I congratulate Metro upon having produced a phenomenally funny comedy and feel quite sure that Buster Keaton will be an ace entertainer."

Robertson-Cole Hears from Middle West that "So Long Letty" Is a Knockout

SIMULTANEOUSLY with the Broadway showing of "So Long Letty" the Robertson-Cole super-special, produced by Al Christie, and based on the Oliver Morosco musical comedy of the same name, come many reports from the Middle West, and from the Pacific Coast indicating that the picture is "going over" as the comedy-drama of the year, the distributing organizations says.

After a generous advance showing in the New York papers, which included many pictures of the stars, Grace Darmond, Colleen Moore, T. Roy Barnes and Walter Heirs, the Broadway Theatre was chosen as the metropolitan center at which to launch the six-reel comedy-drama. Meanwhile came splendid reports from other parts of the country. Typical of them is one from H. E. Grampp, of Rockford, Ill., who wired as follows: "Two of our houses, Orpheum, Rockford, and West Galesburg house, just closed engagements with "So Long Letty." The best evidence we have that our patrons liked the picture was the increased receipts daily."

On the coast the picture is said to have started off with a special showing at the Kinema Theatre, Los Angeles, at which the forces of Oliver Morosco will be guests.

The story deals with two newly married couples who present a combination of vastly different personalities.

The opening of the picture finds the newlyweds as neighbors in a sunny California town. The difference in dispositions soon brings dissatisfaction on all sides. As far as their husbands are concerned they decide, after conference, that a divorce is the only way out. After the divorce, each intends to marry the wife of the other. The scheme is explained to the wives, who hold a conference of their own and decide to swap husbands for a week before entering the courts. Just what happens in the week following is a "knockout," it is said.

"Babe" Loses Again

The Appellate Division of the New York Supreme Court has ruled against "Babe" Ruth in his appeal from the decision of Supreme Court Justice Charles L. Guy on his application for an injunction restraining the Educational Films, Inc., and others, from exhibiting his picture.

There's all the romance of In Old Kentucky in Marshall Neilan's DINTY
Christie Announces Big List of Players for Two Reel and Single Reel Series

WITH the continuation of production of one reel comedies to be known as Vanity Comedies and Gayety Comedies produced in cooperation through Educational film exchanges, Al Christie, head of the comedy organization, has announced a long list of comedy players to be presented in each of these series.

The stock's list of Christie featured players is being arranged so that entirely different personages will be shown in the two-reel and single reel series from those who are featured in two-reel Christie Comedies. A somewhat new policy is being inaugurated for comedy in that Al has decided to allow four directors, William Beaudine, Frederic Sullivan, Scott Sidney and James Clemens, with their two-screeners, W. W. Laemmle, Howard Harding and Frank R. Conlin, are building comedy stories and fitting the various players into the stories as they are adaptable rather than having the players build comedies around featured players.

Have List to Draw From

“Our organization can do this,” says Christie, “for we have to draw from for two-reel comedies such girls as Dorothy Desore, Fay Timcher, Helen Darling, Vera Steadman and with writers such as Eddie Barry, Bobby Vernon, Earl Rodney, Neil Burns and others. Such supporting characters as Mark Damon, Walter Wagon, George French, Marion Mackay, William Sloan, Al Haynes, Lilie Leslie, George Burton, Gus Leonard and many others are available for parts which are many times as important as those of the two or more leads. Then in addition we are drawing in for single pictures such well-known dramatic actors as Eugene Forde, Ogden Crane, Lydia Yeamans Titus and others.

“In the one-reel comedies we have Irene Dalton, Laura La Plante, Mary Wynn, Burton Craft and other four directors, William Beaudine, Frederic Sullivan, Scott Sidney and James Clemens, with their two-screeners, W. W. Laemmle, Howard Harding and Frank R. Conlin, are building comedy stories and fitting the various players into the stories as they are adaptable rather than having the players build comedies around featured players.

Current Pathé News Shows British Mine Strike and the Presidential Election

News items of the final events in the Presidential election and Britain's mine strike, seen employing the latest technology for building the race with the Delawana for fishing-boat supremacy of the Atlantic, and pictures of workmen painting the network of cables above the Brooklyn Bridge, form a combination offering thrills and excitement for Pathé News No. 89.

The Esperanto-Delawana race pictures are said to be exclusive. The Pathé man aboard the victorious schooner was Jake Coolidge, who got flashes of the crew changing canvas during the contest, the rival ship traveling under a cloud of sail, and some of the thrills experienced by seasoned sailors when the horizon shot up and the waves washed over the deck of the Esperanto.

The thrills of the race are vividly depicted in these scenes, which acquaint the spectator with some of the sensations experienced only by members of a carefully selected crew previous to the introduction of motion pictures.

The Brooklyn Bridge was treated recently to a new-coat of paint. The workmen shown as they crawl about on cables 270 feet above the river in these scenes from Pathé News have something over 14,000 miles of wire to coat with paint. A feature worthy of remark in these pictures is the revelation of some of the cables which are usually hidden from view.

Arthur Hurley to Direct Callaghan Productions

Arthur Hurley, well-known director, has joined the staff of Andrew J. Callaghan Productions, Inc., and left New York a few days ago for Los Angeles.

Mr. Hurley has long been an officer of the Lamb's Club, New York, and the eve of his departure was made the occasion for an informal gambol which a large number of fellow members and friends attended.

His career as a director of stage productions has been varied. After directing for Donald Brian he went to James K. Hackett, and while playing the role of Carl Richter in "The Crisis" directed the play. Next he was stage director for Henry W. Savage's "The Day," and then succeeded John Emerson as director of "The Inspector." After directing Billie Burke productions he spent two years on the directorial staff of A. H. Wallach in "Richard III" and John and Lionel Barrymore in "The Miser." He was also general director for Arthur Hop in two years, afterward directing John Barrymore's production of "Richard III" and John and Lionel Barrymore in "The Miser." In pictures Mr. Hurley served as co-director with Albert Parker in Norma Talmadge's production of "The Brande Woman."

More Players in Lyttel Cast

Maud Milton, Frank Currier and George Spink have been added to the cast of "Message from Mars," the first of the Maxwell Karger Productions starring Bert Lytell, upon which work has just been started. It is being staged in West Sixty-first street. Announcement of the engagement of these three supporting players was made this week by Metro.

Maud Milton is one of the most famous living actresses of the older generation. She will enact the role of an elderly English gentlewoman.

"Man, Woman, Marriage" Nearly Ready for Release

The artistry of Dorothy Phillips, the direction of Allen Holubar, $30,000 and nine months' work are said to have gone into "Man, Woman and Marriage," the super-feature which Allen Holubar has produced for First National release. As a result, the director's supreme effort will shortly be ready for the ultimate test—public approval.

Mr. Holubar spent several months in deciding upon an affiliation, several more months in selecting a story, and then began work, leisurely and with neither time nor financial limits to hamper him, on the production of his first independently produced screen drama.

The story was written in collaboration with Olga Linek Scholl. Then came the casting of the picture. From New York, Los Angeles and Paris, too, it is said, the players were assembled. Rehearsals began near with James Kirkwood playing in support of the star. Among other widely known players are Shannon Day, Robert Cain, Margaret Mann, Jean Calhoun, Barney Sherwood and Millie Valerie de Chevalier, a reputed sensation of the Paris speaking stage.

The opening scenes were made when it was decided that a capable instructor should be engaged to assist Mr. Holubar in staging the elaborate dances which were to follow. Marion Morgan, who for several seasons has headed her own dancing troupe on the Orpheum Circuit, was signed to collaborate with the director in the scenes featuring the dance.

Tourneur Signs Music Writer

Maurice Tourneur has signed Arthur Kay, formerly of the Boston Symphony Orchestra, and more lately musical director at Grauman's Theatre in Los Angeles, to write the original score for his latest film, "The Last of the Mohicans," by James Fenimore Cooper, for release by Associated Producers this winter.

"I WOULD HAVE NOTHING BUT A SIMPLEX!!"

HICKMAN THEATRE, LURAY, KANSAS

OF STORY-BOOK FAME

Jimmy Morrison and Jean Paige, appearing in "Black Beauty," to be released by Vitagraph.
**MOVING PICTURE WORLD**

**November 27, 1920**

**COMING!**

The Christmas special number of Moving Picture World—the finest number in the history of moving picture publications. Out December 17 and of date December 25.

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**Commanding Status of Screen in News**

Field Is Shown by Big Events of Last Ten Years Presented in Pathe News

**November 15 marks the tenth anniversary of the topical reel in this country. Time enough is at hand for a time in particular for Pathe News to celebrate the conclusion of a decade of brilliant achievement. November 15 is none the less significant in the larger aspect of the industry in general. It is ten years since the screen first essayed to take the mighty role of a news medium. The monumental events of the decade may not be easily recalled even by the most informed individual. Consequently, it is high tribute to the efficiency of the screen that a list of the outstanding conclusions by Pathe News during the past ten years constitutes a table of happenings upon which any accurate and comprehensive history of the decade might be founded.

The process of turning back the pages of history is often an interesting one. For example, the aeroplane. In moving some of the recent simulations shown in the news reels of today it seldom occurs that it was but a comparatively brief space back when the airplane was an experiment. Recently the Pathe News showed scenes of the return to Minola of the fleet of planes from Alaska. It was in 1911 that Pathe News showed the sale of the official's aero flight from Albany to New York.

In 1911 Pathe News presented pictures of scenes in London at the death of King Edward VII, of Great Britain. Captain Scott, whose dramatic death in the Antarctic regions stirred the world for weeks, was shown. Pathe News thus predicted the Russian revolution, and decisive pictures of the flight of the NC-4, the flight of the R-34, the signing of the Treaty of Versailles, Pershing's return and D'Annunzio's coup of Fiume.

The list of Pathe News pictures for 1920 includes: first picture of the Wall Street Explosion; the Olympic Games; Villa's surrender; the Space Capsule of Rome; the Tokyo Flight; the Mexican Revolution. And exclusive pictures of the Supreme Conference of the Allies at San Remo; and the entry of the French into Frankfurt.

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**Analysis of Motion**

Films Shown to Physicians and Surgeons in New York

A PRIVATE showing of "Analysis of Motion" pictures was given before physicians and surgeons representing the faculty and trustees of several medical colleges of New York City on November 10, by the Novagraph Corporation. Dr. Philip S. Goodhart introduced Charles P. Watson, president of the Novagraph Film Corporation, who briefly explained the "Slow Motion" picture process. Mr. Watson said that the human eye can receive but six hundred views of any object a second and the standard motion picture camera is regulated to that speed, whereas the high-speed camera records from 160 to 300 views a second. The two types of camera are focused on the object and the pictures are taken simultaneously.

Medical and Athletic Pictures Shown

The medical pictures then shown were lectured upon by Dr. Goodhart. These pictures were filmed at the Montefiore Home and illustrate phases of future nervous tremors and at least one condition hysteria, hitherto unknown, has been disclosed by the "analysis of motion" pictures. It is hoped that the members of the medical fraternity who have studied these films, that this photographic process will be of recognized value in teaching analysis of symptoms and have, as yet, undiscovered uses.

These films were followed by "Sports and Success" showing athletics ten to twenty times slower. The work of G. C. Alexander, pitcher for the Chicago Cubs, javelin throwing, low and high hurdling, diving by Brandstrom of Stanford University, leaping with hoops, and rhythmic dancing by Trixey Jenney, were the forms of physical activity shown. The contrast between individuals who won the athletic prowess and the grace of the human body, undetected by the eye, were clearly and interestingly pictured by this "analysis of motion."

**Congratulations to George King**

George King, president of the Stoll Film Corporation of America, received on the evening of November 10 a cable message from London containing news, the arrival of which he had been anxiously awaiting. To him it meant a realization of his fondest hopes. The dispatch was from Jeffrey Bernard, managing director of the Stoll Film Company, Ltd., and was as follows:

Heartiest congratulations on arrival of new representative Stoll Film Corporation. Everything quite all right. Regards.

An hour later there came word from Mrs. King which confirmed the wire of Mr. Bernard informing him that he was the father of a "beautiful son."

**"THE SIMPLEX CERTAINLY GIVES SATISFACTION!"**

Auditorium Theatre, Proctedown, Ill.
Twenty-seven Men Are “Graduated” to Fill Positions as Paramount Salesmen

The first class of the Famous Players-Lasky Corporation’s school of salesmanship, which was in session four weeks under the direction of Fred Creswell, field sales supervisor, closed recently. Out of a total of twenty-eight men enrolled for the class, twenty-seven were successful in passing the examination, winning the opportunity to fill positions as salesmen at Famous Players-Lasky branch offices.

Immediately after General Sales Manager S. R. Kent was given the list of graduates by Mr. Creswell the men received their assignments.

Following is a list of the graduates and the branch exchanges to which they were appointed:

- W. D. Morrow, Boston
- H. E. Underhill, Boston
- L. B. Butler, Albany
- E. G. Zorn, Pittsburgh
- L. C. Home, Cincinnati
- H. M. Messiter, Buffalo
- W. R. Hurley, Buffalo
- E. E. Sutton, Philadelphia
- A. J. Jeffery, Boston
- A. S. Creed, Boston
- D. Kimelman, Pittsburgh
- W. S. Allison, Cleveland
- A. L. Hancock, Indianapolis
- C. A. Wilson, Philadelphia
- F. H. Wright, Cincinnati
- I. K. Fearn, Washington
- J. D. Powers, New Haven
- S. Cahen, San Francisco
- J. W. Hauck, Seattle
- C. Pondell, Los Angeles
- J. A. English, St. Louis
- E. L. Reed, Denver
- W. P. Callahan, St. Louis
- L. W. Tenner, Des Moines
- J. B. Gilday, Kansas City
- E. M. McFarland, Omaha
- S. J. Schaefer, New York

Of these men, only Messrs. Hancock, Fearn, Powers, Cahen, Hauck, Pondell, Reed, Tenner, McFarland and Schaefer had ever been previously associated with the Famous Players-Lasky Corporation, and to many of the remaining seventeen motion picture men it was an entirely new business, although most of them had had previous sales experience in other lines.

The last ten days of the school course were devoted exclusively to sales instruction. In his closing remarks to the class, the instructor brought out the point that the exhibitors throughout the country would expect the men from the class to bring to them a new gospel, and impressed upon them the importance of properly representing the company in every respect.

Short addresses were made also by Adolph Zukor, H. D. H. Connick, A. Lichtman, S. R. Kent and Mr. Creswell.

Mr. Kent and Mr. Creswell will immediately start work on plans for the second class, which will open shortly after the first of the year.

Elaborate Prologue Ideas Set Forth by Robertson-Cole in Press Book for “813”

The Robertson-Cole Company in the exploitation section of its press and campaign book for “813” sets forth two elaborate prologue ideas which can be used by exhibitors to make their showings more complete and profitable.

Many other ideas concerning the showing of this picture, which is based on the Arsene Lupin story of the same name, and which features Wedgwood Nowell, are set forth in the book, which Robertson-Cole devotes to “how to show the picture.”

The major prologue idea was contrived with a view to impressing upon the mind of the spectator the mystery and thrill and melodramatic features of the story.

Other exploitation features set forth include: personal appearances at戏 box offices and theaters, a suggestion which will get free newspaper publicity, a street stunt that wins, a theatre stunt, the use of cut-outs, lobby display, and the use of the new Robertson-Cole accessories, as well as a big teaser campaign.

A novel street stunt suggests the use of sandwich men with signs painted like the faces of clocks.

A theatre stunt which is bound to cause talk provides that the exhibitor advertise that the 813th person who applies to buy a ticket will be admitted free, or that the person who buys his ticket at exactly 8:13 in the evening is admitted free. Arrangements for this stunt have been made with M. A. Donahue, publisher, of Chicago. All that is needed is a letter or wire to them, and they are ready to take up the matter with local book stores.

Suggestions whereby the production may be tied up with local jewelers are numerous, and fight with the idea in connection with this, so that the exhibitor has his entire campaign laid out for him in advance, and need only to accommodate it to local conditions.

Grandon Looks Westward

There is rumor current in Washington, D. C., that Harry M. Grandall has his eyes on certain Midwest enterprises with the probable purpose of extending his film activities in that direction. The following statement has just come from his office:

“Harry M. Grandall, owner of the Grandall theatres in Washington and vicinity and First National franchise holder in the same territory, has made a quick trip to Chicago instead of New York. The Robertson-Flicker Company has its headquarters in Chicago, there are numerous desirable chains of theatres that may be secured there for a price, and the Congress Hotel is the Astor of the Middle West—so write your own ticket. Mr. Grandall was accompanied by Capt. Jim F. Anderson, regional director of First National.”

Pearle to Make Debut as Author

When Conway Pearle’s picture following “The Road of Ambition” is finally projected upon the screen, the star will have made his debut as an author. He wrote the story for the picture upon which he is now working for Selznick, and in addition has the star part in the subject.

Robert Bartlett, who directed “The Sin That Was His,” the William Faversham special which opened to such success in Washington a few days ago, is directing the picture. Scenes in the Maine woods are shown.

Immigrants See Selznick Films

“We, the People,” the patriotic spectacle produced by Selznick’s Enterprise, of which Lewis J. Selznick is president, under the auspices of the Constitutional League of America, and “The Last Chance of Opportunity,” the Ralph Ince special Americanism production, also made by Selznick, were shown on November 14 to the immigrants and employees of Ellis Island for this showing is that November 14 is known as National Memorial Day by the Constitutional League of America.

Decision Is Reserved in Suit of DeMille Company

Justice Hotchkiss, in Special Term, Part II, of the New York Supreme Court, has reserved decision in the suit brought by the DeMille Company, Cecil and Beatrice M. DeMille, against Patrick Casey, the Bior of the Americanism and Protection Amusement Company, for an accounting, involving several thousand dollars.

The suit was originally started in 1916, and was called to the DeMilles, who made a contract with Casey, giving him the license to film thirteen plays, the property of the plaintiffs, the consideration being that Casey would employ them during the exhibition of each play that was filmed.

The plays that were to be thus converted into pictures were “Lord Chumley,” “The Wife,” “The Charity Ball,” “Men and Women,” and others. The plaintiffs sought to show before Justice Hotchkiss that they received compensation on only four of the plays that were filmed, an average of about $2,250 for each play, and they held that there is more than $80,000 due them.

It was further alleged that Mr. Casey controlled the Protective Amusement Company and that he assigned the rights to the plays to the Biograph Company without the knowledge or consent of the plaintiffs.

On the other hand, the defendants deny that an accounting is due to the plaintiffs or that films were made from all of the plays. Justice Hotchkiss gave counsel for both sides two weeks in which to submit briefs.

Third Walsh Picture Nearly Finished

With the exception of one scene, cutting and printing has been completed by R. A. Walsh on his third independent production which Mayflower will present as a First National attraction.

The scene yet to be prepared represents the climax of the picture and the producer accompanied by Miriam Cooper, Henry Claye, and the complete camera battery headed by Dal Clawson, are now in Maine taking this portion of the picture.

This scene, one of the most spectacular ever attempted, is the Russell Miriam Cooper leaping over a precipice into the sea. As yet a title has not been selected for this picture, but a great number of suggestions have been sent in by exhibitors in connection with a “Give Me a Title” campaign conducted to give exhibitors an opportunity to suggest a maximum of box-office and exploitation value.

There’s all the punch of The Miracle Man in Marshall Willan’s Dinty Red.
"Velvet Fingers," New George Seitz-Marguerite Courrot Serial for Pathé Is Widening Field for Episode Plays

REPORTS indicate that "Velvet Fingers," Pathé serial starring George B. Seitz with Marguerite Courtot and released December 29, is only one in the majority of the bookings given "Ruth of the Rockies" and in addition may acquire many contracts from houses formerly not showing serials. Pathé records of serial bookings for the year shows a gain exceeding that consequent upon the tendency of longer runs and the increase in motion picture houses, and it is explained that lies in the fact that by the production of a higher class of serial pictures Pathé has put its product in houses which previously did not show episode plays.

Higher standard of story, action and production for single reel subjects in the serials being shown in theaters of the stamp of Quin's Rialto in El Paso, Texas, the Lubliner & Trintz and the Asher Brothers houses in the Hippodrome, Dallas; the Princess, San Antonio, Texas, and a number of others.

Fox Film Reports Heavy Demand for New Serial, "Fantomas"; Production Under Way

A SPECIAL representative of Fox Film Corporation who has just returned from a trip across the continent reports great enthusiasm among exhibitors concerning the Fox's "Fantomas," which is now being shown in theaters of the stamp of Quin's Rialto in El Paso, Texas, the Lubliner & Trintz and the Asher Brothers houses in the Hippodrome, Dallas; the Princess, San Antonio, Texas, and a number of others.

The Fox branch managers have already received many bookings for the serial from exhibitors who never before have shown serials in their theaters, and those with whom the Fox is working are fast falling in line—all eager to secure first runs on the new serial. Several of the managers state that they have received from many exhibitors contracts which were unsolicited on their part, due to the fact that it has been impossible to cover all exhibitors in the short period since the first announcement concerning this picture was made.

Those who have seen the early episodes of the serial consider it a masterpiece, and their praise of the many sensational and hair-raising stunts that have been crowded into each chapter.

Educational Reports Greater Demand than Ever for Single Reel Subjects

THE Educational Films Corporation reports that the past two months have seen the greatest increase in the demand for the single reel subjects in the five years' history of the organization. This applies especially to the Bruce Seinens Beautiful, the Chester Outings and the Screenics. The marked increase is not only due to the fact that the public is demanding more of these pictures, but that the release of its single reel specials has demonstrated the worth of such pictures to the box office.

According to the same authority, the first of these specials to be released, "Modern Centurians," is showing increased bookings every week, though it was first shown some three months before, and every other single reel has shown a gain over those that have gone just before. In a number of instances exchanges have been forced to order additional prints over the issue of the first month to fill the demand.

"A great share of the exhibitors," says Educational, "long ago passed the time when they regarded the quality single reel picture merely as a filler. A large number yielded to the public demand, who could not otherwise be convinced that such pictures actually brought people to the theater." "It has remained for the single reel specials that we have issued to demonstrate to these exhibitors that these pictures are real audience pullers.

"We are taking further steps to show the exhibitors even more plainly how he can make money with single reels, and the response to our efforts has been little short of astonishing."
Three Selznick Pictures Were Recently Completed at Company's Fort Lee Studio

Three Selznick productions were completed recently at the Selznick Fort Lee studios, according to an announcement. "Broadway and Home," starring Eugene O'Brien, was completed under the direction of Allan Dwan, who is working on a picture temporarily called "Regret," under the direction of Alan Crossland, Tyrone is filming a Hobart Henley production as yet unnamed, and Miss Hammerstein is engaged on "Poor Dear Margaret Kirby," a Kathleen Norris story, being directed by William P. S. Earle.

Receives Invitation

Eugene O'Brien, in "Broadway and Home," plays the part of a young man reared in a small town on the Maine coast who craves to go out in the world and live. One day the youth's grandfather receives a letter from a distant painter inviting the young man to the big city for a visit. The youth jumps at the opportunity and leaves behind the girl he has been in love with. From this situation there is built a structure of dramatic incidents.

In the cast supporting the star are Elinor Fair, who is making her debut, Warren Cook, Frank Losee and Eileen Casidy. The story was written by John Lynch.

Marries a Spendthrift

In "Pleasure Seekers," Miss Hammerstein is seen as a girl who, after the death of her father, marries the spendthrift son of a New York banker. She comes to the city with her idle husband to meet his family. But the wealthy youth's father brands her as a fortune hunter and attempts to buy off her. But she spurns his offer, rehabilitates her husband and gains the good-will of her father-in-law.

Included in the cast supporting Miss Hammerstein are Marguerite Clayton, Webster Caprik, Faye Ray and Frank Currier. John Lynch wrote the story and Edward Montagne adapted it for the screen.

In "The Road to Ambition" prominent members of the cast supporting Conway Teare include Florence Dixon, the famous Coca-Cola girl, in the leading feminine role; Gladden James, Tom Brooks, Tom McGuire and Adolf Milar. The story, written by Elaine Sterne, was picturized for the screen by Lewis Allen Browne.

Burns Mantle is a believer in the simple, direct and what he describes as the "sane" titling of pictures. While primarily the picture should tell its own story, he believes that when a picture is so interpreted as to make of a theatre full of people are permitted to run wild the result is to cloud rather than to clarify the purpose of both author and director and naturally weaken the story.

In Experimental Stage

"Under ideal conditions the only persons directly concerned with the production of a picture would be the author of the story, who should be able to write his own con-

You May Be Mr. Crandall," Said the Doorman.

"But I'm Taking No Chances; Wait Here a Bit"

Charles J. Columbus, secretary of the Merchants' and Manufacturers' Association, is telling a good story around Washington, D. C., at the expense of Harry M. Crandall. With the remodeling of the Knickerbocker came a need for new doormen—there are two entrances now instead of one. Having business in the neighborhood the other evening, Mr. Crandall thought he'd give the employees of the Forepaugh a little surprise visit. He approached the entrance and the doorman asked for his ticket. Saying that he was Mr. Crandall would get him nothing, he found, so he decided to send for Manager Eastwood.

The doorman very politely invited Mr. Crandall to step within the brass-railed enclosure—out of the way of the paying public—and there the head of the largest theatre enterprise in this section was permitted to cool his heels until the manager could be found.

It was while standing there that he was discovered by Mr. Columbus. The latter greeted him and Mr. Crandall very politely stated that he would be glad to take his friend in with him to see the show but he could not get in himself. Mr. Columbus saw the joke on the doorman and procured a little admission card, escorted Mr. Crandall to a seat in the theater's dress circle and insisted that he witness the whole of one of his own shows.

Crandall bought sodas for the crowd.
Educational's New Orleans Branch Makes Large Contract with Saenger Theatres

ONE of the largest contracts in the history of short subjects has just been signed by the New Orleans branch of Educational Film Exchanges, Inc., and the Saenger Amusement Company, which controls a number of theatres in Louisiana and Mississippi.

The contract includes all of the Mermaid, Torchy, Chester and Christie two-reel comedies from the start of their release through Educational and calls for these pictures to play the leading theatres in every city where Saenger is represented. It is expected that these bookings will supply the comedy element almost exclusively at the Strand and Liberty theatres, which are among the largest houses in New Orleans.

Bookings range from a solid week down to one day, but it is stated that the contract in many instances calls for a longer run of comedies than has ever been attempted before in this territory. According to the leading thea tres in New Orleans, these shows are to increase the advertising and publicity in a manner that is new to short subjects in that territory.

The bookings include the leading thea tres in New Orleans, Shreveport, Monroe, Alexandria, Baton Rouge, Franklin, Jennings, Lafayette, Lake Charles, New Iberia, Plaquemine, Ruston, Thibodaux, Crowley, Hamlet, New Iberia, Eunice, Winnfield and Opelousas, in Louisiana; Greenvile, Greenwood, Gulfport, Hattiesburg, Jackson, McComb City, Meridian, Natchez, Vicksburg, Biloxi, Yazoo City, Richton and Tupelo in Mississippi.

“Trumpet Island” Packs Them in at Chicago and Louisville; Opens Big St. Paul Theatre

THE great success predicted for “Trumpet Island,” presented by Vitagraph as a Tom Terris Special production, has been more than realized. Reports from the Vitagraph’s general offices at 469 Fifth Avenue, New York, from exhibitors from all sections of the country expressing their unqualified approval of the picture, based on the original story by Gouverneur Morris, and their gratification at having been provided with such an excellent attraction. The managers of the various theatres in both the United States and Canada, are reporting that the demand for “Trumpet Island” has been heavy and that it will make a record. No new exhibitor, they report, has sent in an adverse criticism of the production.

“Trumpet Island” has pleased all sorts and conditions of man, of all ages and in all sections, big and little cities and towns alike. From a large city like Chicago came a word of congratulation from Carl D. Kinsey, manager of the Ziegfeld Theatre, where it will run for two weeks and at dollar prices, being the second production to warrant and command the advanced prices in the history of the theatre.

Another notable run was at the Walnut Theatre, Louisville, manager of which reported: “We closed the week.

From Marinette, one of the smaller towns covered by the Minneapolis exchange came other words of commendation. Coffey Brothers reported that the production in the three days’ engagement at their theatre, had broken the records of any previous picture.

The management of the new Comet theatre in St. Paul, Minn., which opened recently selected “Trumpet Island” as the opening attraction. The policy of the theatre will be a change of pictures daily with a vaudeville bill changing twice a week. For the initial offering, however, “Trumpet Island” was presented for a solid week and so pleased were the patrons of the theatre that the Vitagraph production was continued for an additional week.

Completes First Picture In New Studio

The first picture made from start to finish in the new Long Island City studio of the Famous Players-Lasky Corporation has been completed and is now in the cutting room. This is “The Education of Elizabeth,” starring Billie Burke. It was begun the middle of September when the eastern studio headquarters from the Fifty-sixth street studio were transported to the new studio, and Miss Burke was the first feminine star to begin work in the new plant. Edward Dehl, producer-director, and George Fossey the cameraman. Don Cameron played male lead and the supporting cast includes Lumsden Hare, former leading comedian; “Kiss Me Quick,” created something of a furor in film circles, has scored heavily again, according to those who have witnessed the pre-release showing of his second film, “The Huntsman,” which ran a week simultaneously as the comedy feature of the Strand and River theatres.

“The Huntsman” is generally regarded as a lot funnier than “Kiss Me Quick.” In Cook’s newest vehicle he is seen riding to hounds, and the comedy flies thick and fast—right up to the Cook standard in every foot of film. The star has a better opportunity to exercise his talents than his first vehicle afforded him.

Astra Film to Produce Hamilton-White Comedies

L. J. Gasnier, producing-director for Robertson-Cole, and associated with Lloyd Hamilton and Jack White in the production of Mermaid Comedies, announces a complete change in the management and working forces of the Astra Studios, for the better production and presentation of comedies.

In the future Hamilton-White Mermaid Comedies will be produced under the auspices of the Astra Film Corporation, of which L. J. Gasnier is the head. Henry J. Arenz has been retained as general manager for Hamilton and White, and Al Dobson, former racing newspaper man, will look after the Astra interests, assisted by F. J. Clark, secretary.

COMING!

The Christmas special number of Moving Picture World—the finest number in the history of moving picture publications, Out December 17 and of date December 25.
Selznick's Film, "Regret," Stars O'Brien and Tell

Fifty well known horsemen and horsewomen of Virginia appeared as extras in the forthcoming Selznick picture under the working title of "Regret," starring Eugene O'Brien and being directed by Alan Crossland, and engaged in one of the most realistic fox hunting scenes ever filmed in the South, it is said. The scenes were taken near Warrenton, Va.

Olive Tell plays the leading female role. Natural ability coupled with experience acquired on the legitimate stage has served to make her one of the most seasoned players for the screen. She has appeared in such popular successes as "Under Pressure," "The Intruder" and "Cousin Lucy," a motion picture. 

Other prominent players in the cast include Florence Billings, Arthur Housemen, Warren Cook, Louise Fruessing and Bigelow Cooper. The story is from the pen of John Lynch, and was adapted for the screen by R. Cecil Smith.

Malcolm Bradley Begins His First Picture Work

There is no surer sign of the change of times in the industry than the frequent excursions of legitimate actors of the stage into pictures. The latest is Malcolm Bradley, who has a record of fifty years on the stage, thirty-four years on Broadway and fourteen seasons in Europe with E. H. Sothern.

Simultaneously with the celebration of Mr. Bradley's sixty-ninth birthday, John S. Robertson, who is making a special production of Barrie's "Sentimental Tommy's" for Paramount, signed him for the interpretation of Dominie Cathro and Mr. Bradley began his first scene in a motion picture at the new Long Island studio of the Famous Players-Lasky Corporation.

Mr. Bradley did not need any persuasion to assume a picture role, for he says he has been a "fan" ever since motion pictures were first produced. He had not, however, thought seriously of pictures as a profession for himself, but when Mr. Robertson chanced to meet him at the Lambs Club and told him that he had a part that suited him to perfection he said he would be glad to make his entry into pictures.

A CABLEGRAM received from London on November 10 by Goldwyn reads as follows: "Goldwyn, Ltd., is shattering all traditions in the marketing of American motion pictures in England. First, it adopted a 'look before you book' policy in contrast to the block booking system prevalent in Great Britain. Now, in response to the urgent requests of British exhibitors, several of the great productions in Goldwyn's fourth group of releases are to be distributed one year in advance of the customary schedule.

"There is an immediate demand for enough prints of 'Earthbound' to cover the British Isles. The sweeping success being scored by the picture during its run at the Covent Garden Royal Opera House in London has caused a sensation among English motion picture men. Recognizing the phenomenal appeal of the picture, they have besieged the London office with requests for prints.

"Customarily, according to an announcement from the Goldwyn home office, 'Earthbound,' which has only recently been released to exhibitors in the United States, would not be placed on the British market until 1922. In setting aside the usual method of distributing photoplays abroad, Goldwyn is following its policy of giving the British cinema theatres pictures that they may capitalize on to the fullest degree. The record of 'Earthbound' in England promises to duplicate its record in the United States, where the country-wide advertising of the picture received through special engagement at legitimate theatres in New York, Chicago, St. Louis, Seattle, Portland, El Paso, San Francisco and other cities is proving of the highest value to exhibitors. The run at Covent Garden, London, with the great volume of advertisement accompanying it, is having a similar effect in the British Isles. Instead of waiting until time has dimed the fame of 'Earthbound' in the public mind, Goldwyn has prepared to give the exhibitors of the kingdom the full benefit of the far-reaching exploitation while it is still fresh.

Four Goldwyn Pictures at the Capitol in November, Ending with Compson Film

November has been Goldwyn month at the Capitol Theatre, New York, the world's largest theatre. One of Goldwyn's biggest fourth year pictures, Gouverneur Morris' "The Penalty," is closing its week's showing with the first of Betty Compson's starring vehicles released through Goldwyn, "Prisoners of Love," booked for next week. The first two weeks of the month were also devoted to Goldwyn pictures.

First Seen As Star "Prisoners of Love," to be screened next week, was produced and personally supervised by Miss Compson, who also makes her first appearance as a star in it. It is the first picture in which she has been seen since her hit in George Loane Tucker's production of "The Miracle Man," and the Capitol has its first showing. The cast was personally selected by Miss Compson. Roy Stewart, who plays one of the two leading masculine roles, has starred in the past and is now being starred again.

Emory Johnson made such a hit as the second leading man that Miss Compson engaged him for her second production. Ralph Lewis is one of the best character actors in the profession. Others in the cast are Claire McDowell, Clara Horton and Kate Toncray. Arthur Rosson, of the Tucker staff producing "The Miracle Man," directed.

Lon Chaney Another player developed into stellar material by "The Miracle Man" has the leading role in the Goldwyn picture which was screened at the Capitol this week—Lon Chaney who leaped into instant fame with his characterization of the "Frog" in the Tucker production. His acting of the role of Blizzard, the legless and mentally twisted hero of Gouverneur Morris' popular novel, "The Penalty," stamped him as one of the screen's most powerful actors. The production was directed by Wallace Worsley. Ethel Grey Terry, Claire Adams and James Mason shared with Mr. Chaney in acting honors.

A WONDERFUL NUMBER

In all the history of the screen there never has been a special number like the de luxe Christmas Edition of MOVING PICTURE WORLD

First color sections go to press December 4. Wire us today your space reservations and you'll be sure not to be left out.
Quebec Exhibitors and Exchange Men Ask Premier for Better Censorship "Break"

CENSORSHIP matters in the Province of Quebec reached such a stage recently that exhibitors and exchange representatives in Montreal organized a deputation which waited upon L. A. Tschereau, prime minister of Quebec, to protest against the decisions of M. de Roussy de Sales, the present sole member of the Qcouncil Board of Moving Picture Censors.

It was pointed out that dozens of pictures approved by the Ontario Board of Censors had been condemned and banned by the Quebec censor and the deputation asked for the immediate appointment of a full board of three members and the establishment of a board of appeal, the latter to be entirely distinct from the actual censor board.

In the past, the censors themselves have reconsidered a picture when it had been appealed by an exchange on a rejection. The original Quebec censor board had consisted of three officials with Sheriff Lemieux of Montreal as the chairman.

Showman Enthusiastic Over "Soul of Youth";
Saginaw Kiwanians Also Laud It Highly

I HAVE never seen a picture that impressed me so deeply. I have never seen a picture that was more entertaining. It is fully as entertaining for adults as for children. I consider it the biggest picture of the year. I consider it by far the best picture of the year. It is the only picture I know of in which every spectator will please every single one who sees it.

This is the statement of Manager Charles Q. Carlisle of the Auditorium Theatre, Saginaw, Mich., concerning the William D. Taylor special production, "The Soul of Youth," made for Realart. He ran it at his theatre the week of November 7.

What others in Saginaw think of the picture may be gathered from the following report addressed to members of the Saginaw Kiwanian club: "Gentlemen: A committee named at last week's meeting to view a screening of the picture, 'The Soul of Youth,' begs leave to report that we attended the screening Saturday morning, October 30, and found the picture to be all that Manager Charles Q. Carlisle claimed for it.

"It might be well to state that we knew nothing of the picture prior to seeing it, other than the fact that Mr. Carlisle had seen it and desired that we secure our own impressions. 'The Soul of Youth' is a well-connected story of powerful appeal to the youth of the nation and, as such, to every father and mother. "Your committee believes that such pictures can not help but work for great good in the community and we would recommend that every Kiwanian view this picture himself and make a special appeal to his friends that they may see it. It is a truthful story of real American boy and the red blood, and the tears were surely brought up through the well-spent hour and a half that your committee enjoyed."

December 26 Release for Harold Lloyd
Comedy Now Entitled "Number, Please"

PATHE will include in a notable group of releases for the week of December 26 the new Harold Lloyd comedy, the title of which has been changed from "Wrong Number" to "Number, Please." Following "Number, Please," Lloyd's appearances will be made under his new contract with Associated Exhibitors, Inc., which will distribute the pictures through Pathé.

While the following this comedian has acquired through his appearances in Pathe two-reel specials has mounted to great proportions it appears that Lloyd has not reached the peak of his popularity. For advice from the Pathe branches show an unprecedented demand for advance bookings on "Number, Please," the comedy short which very special attractions.

In his latest piece Lloyd has Mildred Davis as his leading woman again. Miss Davis has been the mainstay of his support since "If He Had His Mouth" released early in 1920.

Word from the West Coast, where "Number, Please" is in accordance with the "test plan" employed by Lloyd and Producer Hal Roach, states that the comedian follows the "Broadway" trend of the day in favor of developing his comic situation with clean and wholesome material. As its title indicates, "Number, Please" presents the telephone as a basis for Lloyd's gags and comics. Reports are to the effect that the two reels abound with the rich humor displayed by Lloyd in his former productions.

Capt. Kleinschmidt Now Returning from Alaska

Captain F. E. Kleinschmidt, whose films of the frozen North have been shown in many of the big theatres of the country, has just returned to Seward, Alaska, after an interesting four-month hunt in the Cook's Inlet country. The captain is resting for a few days at Seward after weeks of patient and arduous rather than perilous work.

Writing to a friend in New York City the captain says: "Just as soon as I have caught my second wind I am going on a new hunting trip. Reporting how well the public everywhere liked the film of the baby bear rescued by its mother, I have strained to reproduce on the screen the intimacies of animal life rather than chase and killings. I found that the black and brown bear of Alaska are great comedians and that their antics will make the people laugh."

"I rigged up a place of concealment, deadened the noise of the camera and then went to work fishing for salmon within easy reach of my camera. The black bear fishing for salmon is genuine comedy and I had to smile as I was turning the crank. On one occasion two of the bears got into a fight, that developed into a wonderful wrestling match."

According to other parts of the captain's letter he has secured motion picture records of both the condition and the tragedy of animal life in the wilderness. He has so far over 12,000 feet of Alaskan wild life, animals, birds, natives, volcanoes, waterfalls, mountains, glaciers, fishing, sports and fights. He expects to bring these films to New York the latter part of November or the early part of December.

Buster Keaton Disregards Birthday to Finish Film

Buster Keaton spent his birthday working before the camera in the closing scenes of his fourth two-reel comedy, "Neighbors." Buster is serious in his occupation of making people laugh, and a long October day in California was coming to a close before the ninth comedian realized that it was the occasion of his twenty-fifth anniversary, but he refused to doff his makeup and comedy clothes until the last scene was shot.

That evening, however, Buster was the guest of honor at a birthday party given by his parents, Joseph and Myra Keaton, in their residence in the Hollywood picture colony. The elder Keatons and Buster made up the famous knockabout comedy team of the Three Keatons in vaudeville.

At Buster's birthday party the entire personnel of his studios, from Lou Anger, business manager for Joseph M. Schenck, down to the office boy, were present. Other guests were Roscoe "Fatty" Arbuckle, the Metro stars, Viola Dana and Alice Lake; Shirley Mason, Miss Dana's sister; Lew Cody and Bernard Durning.

**ONLY NEW SPROCKETS IN FIVE YEARS!!**

"These SIMPLEX machines have been run for five years. Only repairs were new sprockets. You can't beat them."

LIBERTY THEATRE,
WALLA WALLA, WASH.
**All Features Gain 30 Per Cent. at Half Way Mark in Pathe's Big "Pearson Month" Prize Contest**

Passing the half way mark in the Pearson month contest, every link in the Pathé System throughout the United States reports unprecedented returns both in collections and new business. A partial compilation of figures in the feature department, a national gain of more than 30 per cent., has been recorded over the average for the preceding three months.

The serial department has done equally well, while the short subject division has recorded a slight drop from previous months. But the department has made marked gains in Columbia, the growing popularity of the feature department, has been closely watched by the Daily Press News, which notes that the department has been showing growth in every territory.

**Exceed All Records**

Far more than the surface gains indicate, the progress of the Pathe feature department during the first stage of the "Pearson Month" contest has been particularly noteworthy. The average struck by the feature sales department during August, September and October outstripped that of any similar period in the entire Pathe history. Consequently, to beat this record by 30 per cent. is a tremendous effort by the department.

The gains have been so marked in some of the exchange territories that a figure much better than 30 per cent. will represent the gain made by Pathe features at the conclusion of "Pearson Month."


**Geraldine Farrar Picture**

Of the earlier releases still meeting with the widest favor, the picture is being built by the Associated Exhibitors special, "The Riddle: Woman." Key city first runs have been arranged in every territory on this big attraction, and other runs are following in quick succession.

A wide demand has been created for George J. Seitz's first feature, "Romances and Romance," in which he is co-starred with June Caprice, with Marguerite Courtot prominent in the support. This is the production made in Spain, where Castilian plotting is mixed with American love-making, into what constitutes one of the most colorful and "actionful" dramas ever issued by Pathé.

Another international drama attracting wide attention is Leonore Perret's "The Empire of Diamonds," adapted from the Mandelstamm novel of the same name, which is shortly to be published in the United States. A wide interest in Europe, where Mr. Mandelstamm is rated among the prominent literary men of the old world.

**Serios "Hitting All Six"**

While the feature department is stepping at a pace calculated to wreck all records, the serial department has all cylinders working in a tremendous effort to surpass the wonderful establishment made in the last three months. In these efforts they have been substantially backed up with a product that rivals competition, including "The Phantom Foe," in which Miss Hansen makes her first appearance under the Pathe banner; Ruth Roland in "Ruth of the Rockies," "Velvet Fingers," in which George B. Seitz will again be seen in a popular role, assisted by Marguerite Courtot, and "Double Adventure," in which Charles Hutchinson, a daring serial actor, returns to the Pathe fold.

The "Pearson Month" contest will be concluded at midnight, November 30, and on entering the final round of competition there is no possibility of naming the winner in any of the four divisions. The race is a big race, and the fact that it will take almost superhuman efforts on the part of every human cog in the Pathe selling machine to maintain it to the finish.

**Many Greet Miss Hansen**

The personal appearance of Miss Juanita Hansen at the Court Theatre in Newark, N. J., and the Poli Theatre in Bridgeport, Conn., drew great crowds to both these theatres. She addressed the audiences at two performances on October 30 at the Court, which is showing "The Phantom Foe," her latest serial for Pathe. The streets were jammed to the curb in front of the theatre and to several feet on each side of it. The crowds were equally large at the Poli house, where Miss Hansen appeared on November 7. Pathe's Hansen will make other personal appearances near New York City. Arrangements are being made by D. A. Meaney of the Pathe offices.

**Navy Y. M. C. A. Praises Fox Film**

Among the Fox productions recently seen by the men of the United States Navy on the big screen in the Navy Branch of the Y. M. C. A., on Sands street, in Brooklyn, N. Y., was the special feature, "The Skyman," in which the late Lieut. Omer Locklear faced death many times, only to meet disaster in the final scene of the picture.

**Vote of Thanks**

A rising vote of thanks followed the screening of "The Skyman," and M. W. Hanson, social secretary of the Association branch, forwarded the vote to the Fox home office in New York. "Nothing," said Mr. Hanson, "could have appealed to the boys more than did your 'Skywayman,' and we thank you."

**Canadian Officials Row Over Reception to Film Stars at the Ottawa City Hall**

Alderman Asks Rebuke of City Officials, and Prime Minister Issues Denial of Welcome by Dominion; Demand Report of Expenses Incurred by City

A scrap in Canadian officialdom nearly resulted from the reception given the moving picture stars who came to Ottawa to celebrate the opening of the new Loew Theatre, Monday, November 8.

Accompanied by the band of the Government House, the stars and a movie parade to the city hall, where they were received by members of the Board of Control.

This brought about sensational doings in the Ottawa City Council when Alderman John McKinley demanded that inquiry be made into the reasons for the reception tendered the visitors. He also advocated that the civic representatives who participated in the event be censured, and asked for a statement of the expenses incurred by the city incurred in arranging the reception and staging the welcome.

In reply Mayor Harold Fisher said there had been no intention of "officially" welcoming the moving picture business, when they had simply called at the city hall and been received as any other visitors would be. The Prime Minister of Canada, also denied that he had intended to give a welcome in behalf of the Dominion Government.

**Duke of Devonshire Present**

Marcus Loew came with the stars for the theatre's opening. Among those present at the opening performance was an official party from Rideau Hall, the official residence of His Excellency, the Duke of Devonshire, Governor-General of Canada. The Vice-Regal box was occupied by Lord Rachel Cavendish, Miss Jean Cobbold, Miss Dorothy Scofield, Lord Richard Nevill and Captain Lloyd.

The actresses present included Lilian Walker, Muriel Ostriche, Gladys Leslie, Grace Valentine, Marguerite Marsh, Maud Marsh, Texas Guinan, Margaret Beecher, Helene Davis, Betty Bond and Ruth Harrigues. These, with Marcus Loew and Will Montgomery, were introduced to the crowds at all performances on Monday and Tuesday. On the following day, November 10, the whole party visited Montreal, Quebec, where they appeared at Laro's Montreal Theatre and were the guests of the Kiwanis Club of Montreal.
“Bill” Cook Resigns from Fox Company; To do Publicity and Write “Originals”

WILLIAM H. COOK, known to his many friends in the Grand and motion picture world as “Bill” Cook, is leaving Fox to give all his time to freelance publicity work and writing original stories for the company.


Was with Vitagraph

Mr. Cook left Liebler for the motion picture field in 1912 and joined the Vitagraph scenario staff, under J. Stuart Blackton, writing original stories and scenarios for a period of about two years, adapting short stories and collaborating with Ralph Ince, well-known director, on the series called “Bringing Up Father.”

He is the author of successful film productions, among them Vitagraph’s prize animal comedy “When the Wall Comes to Town,” or “Wild Animals at Large,” directed by Fred Thompson and exhibited by Vitagraph at the Grand Central Palace at a motion picture exhibition.

Mr. Cook quit Vitagraph and went into the publicity game as a free lance and was a pioneer in the field of newspaper publicity for motion pictures. He was one of the first to get away from the old commercial advertising and catalogue work drew him away from the theatre and the screen for a period of nearly three years. This business was started by the entrance of America into the war. He enlisted and earned a commission.

From Metro to Fox

Returning to civilian life, Mr. Cook again turned his attention to the theatrical field and Arthur James, then head of the Metro advertising and publicity department, engaged him. With Mr. James, Mr. Cook went from Metro to Fox a year and a half ago, where he has handled the trade paper publicity as well as doing special work on the Fox Broadway engagements and introductory showings. He is special representative for Fox he put on “While New York Sleeps” at the Shubert Theatre, Kansas City, handling the show itself and the newspaper advertising and publicity.

Poli Books “Down Home”

R. Miller, of Poli’s Theatrical Enterprises, has been among the first to book “Down Home,” the Irving V. Willat rural drama released by Poli in the Baker Manufacturing Corporation. He was greatly impressed by this picture and says that the revival scene, which is one of its high lights, must undoubtedly hold a strong appeal for every theatre-goer.

“Down Home” will play for four days at Poll’s Waterbury Theatre, three days Bridgeport, three days in New Haven, and three days in Hartford.

More Censorship Talk

Wilmington, N. C., is having its inning with the propagandists for motion picture censorship. Several weeks ago the Rotary Club passed a resolution asking that steps be taken to originate some plan of censoring motion pictures before they are allowed to enter the entertainment facilities of the city. A committee was appointed to investigate and report the plan. A few weeks ago, at a convention of Methodist churches of the circuit, a similar resolution was adopted. No radical action has yet been taken to combat the movement.

Chester Bennett Will Direct Vitagraph Film, “Three Sevens,” Starring A. Moreno

CHESTER BENNETT will direct Antonio Moreno in “Three Sevens,” his first feature production for Vitagraph, according to a telegram Albert E. Smith received from the West Coast recently.

Production on this picture has already begun and after a few interiors have been filmed at the Hollywood studio, the entire company will journey to Florence, Arizona, where some scenes will be made at the Arizona State Penitentiary.

Mr. Bennett is one of the best known directors now on the West Coast. Six years ago he gave up law to enter the motion picture business.

In these years he has had experience in every department. He directed five pictures with Earle Williams, “When a Man Loves,” “A Master Stroke,” “The Purple Cipher,” “The Romance Promoters” and “Diamonds Adrift.” While the star was at the Eastern Vitagraph studios for “The Fortune Hunter” and other pictures, Bennett served as production manager of Western Vitagraph.

Jack Mackenzie, chief camera man for Director Bennett in all Williams’ features, transfers with him to Moreno. A strong cast is now being selected for “Three Sevens.” The story is a melodrama, an adaptation of the novel of the same title by Perley Poore Sheehan.

Sennett’s Girls to Be Seen in Broadway Revue

Mack Sennett’s New York representative, E. M. Asher, has made preliminary preparations with A. H. Woods, the producer of “Ladies Night” and other successful comedies and musical comedies, for a sumptuous Broadway presentation of a musical revue performed by the girls and music of which are to be written around the Sennett beauties.

Harry Levey Says Movies May Be Sent by Telegraph

Moving pictures may be projected by telegraph, according to statements of officials of the Harry Levey Corporation, who gave out this information following a visit by M. Edouard Belin, one of the leading electrical experts of France, to the company’s offices.

Mr. Belin spent some time watching the making of a film showing all the uses and adaptations of electricity, and discussing the feasibility of applying to motion picture projection the invention he has worked out and proved successful for the sending of still photographs by telegraph.

Recently, under the auspices of the New York World, Mr. Belin gave a demonstration of his invention, proving that photographs can be sent and received over a thin thread of copper wire.

At the invitation of Harry Levey, he visited the Levey studios with a view to seeing whether this idea could be applied to transmitting motion pictures by telegraph, and declared that such an apparatus could be made, it is stated.

M. Belin, who has been in America for six weeks, had intended returning to France soon but has agreed to extend his visit.

There’s all the fun of Mickey in Marshall Neilan’s Dandy

J. G. Von Herberg
Players in William A. Brady's "Life"
Adding Nightly to Stage Reputations

IN the strong cast which William A. Brady assembled for "Life," his picturization of the successful melodrama of that title, are several players who just now are nightly adding to already enviable reputations won on the Broadway stage. Among them are Curtis Cooksey, Nita Naldi, Rod Le Rocque, Effingham Pinto and Leeward Meeker.

Mr. Cooksey, who in "Life" is the inquisitorial chief of detectives, has just come into his own on the stage through his performance opposite Mary Nash in that star's new play, "Thy Name Is Woman," which has scored a immense success. It was on this stage that Mr. Cooksey first came prominently to the attention of New York playgoers in "The Little Teacher."

Nita Naldi

Nita Naldi, who in "Life" proves a fascinating screen siren, is equally prominent in the cast of "Opportunity," the successful Owen Davis melodrama which Mr. Brady is presenting at the Forty-eighth Street Theatre. In "Opportunity" Miss Naldi is seen to dramatic and pictorial advantage in a role similar to that which is hers in "Life."

Fox Sues Legitimate Theatres Showing Version of Film Hit "Over the Hill"

WO suits instituted last week by William Fox—one in the United States District Court, Southern District, against Allen Mayer, lessees of the Fourteenth Street Theatre, New York, and the other in the United States District Court, Eastern District, against Corse Payton, lessee of the Amphion Theatre, Brooklyn—carry a warning to theatre managers and producers of stock plays against presenting any production that infringes in any way on the two famous poems of Will Carleton, "Over the Hill to the Poorhouse" and "Over the Hill from the Poorhouse."

William Fox owns the exclusive dramatic and motion picture rights to these two poems, and he evidently intends to prosecute encroachments on these rights.

Apparently figuring on the immense popularity of the Fox special film production, "Over the Hill," now playing an extended engagement at the Lyric Theatre, New York, Messrs. Klein and Myer in their Fourteenth Street Theatre and Corse Payton in his Amphion Theatre produced a play entitled "Over the Hill to the Poorhouse," which, with a few changes, was taken directly from Will Carleton's two poems, Fox alleges. In fact, in order to remove any vestige of doubt on the subject, it is said, they stated on their programs that the play was "adapted from Will Carleton's celebrated poems."

"According to all accounts, their astuteness as managers was vindicated so far as getting the people into their theatres was concerned; the crowds were there all right; but where they made a mistake was in not knowing, or not caring, whose property they use of to attain the results," says the Fox statement.

Anthony Paul Kelly Doing Adaptation of "Tornado"

Anthony Paul Kelly, playwright and scenarist, has been engaged by Louis B. Mayer to prepare the screen adaptation of "The Tornado," Anita Stewart's next starring vehicle for First National release. It is an original story by Jane Murfin, author of "Lilac Time" and other stage successes, and will be directed by Edwin Carewe.

Mr. Kelly wrote "Three Faces East," the mystery play which made a hit in New York City last week, running on Broadway for over fifteen consecutive months. His latest scenario achievement is "Way Down East."

Mr. Mayer secured Mr. Kelly for the adaptation of "The Tornado" during his recent trip east, and the playwright and Mr. Carewe worked together on the script there for two weeks prior to going to the Mayer studio in Los Angeles, where the scenario was given its final touches. As he was needed in New York in connection with the staging of his new play, "The White Cipher," Mr. Kelly was compelled to leave for the East upon the completion of the script.

Commerford Buys Three

M. Commerford, owner of a circuit of forty-five picture theatres in Eastern Pennsylvania, and owner of the new Capital Theatre in Wilkes-Barre, has recently acquired three more theatres. They are the Happy Hour at Sayre, from C. M. Smith; the New Sayre Theatre from R. M. Merrill, and the Morley Theatre, at Athens, from F. D. Russell. Announcement is made that Fred Herman has been appointed permanent manager of the beautiful new Capital Theatre.
Alas! Evidently believing that women are already expert enough in the tender art of camping, and that the American youth is wild enough without emulating the exploits of bandits, R. C. V. Craven, manager of the Animal Rescue League of Boston, has suggested to the American Humane Association that motion picture camps and motion picture bandits take their places beside poor Yorick.

Lande Visits Federated's Offices in New York City
Harry Lande, Federated franchise holder with headquarters in Pittsburgh, was a visitor in the Federated home office in New York last week and held a long interview with General Manager W. E. Shallenberger in which he expressed his opinion that the coming year would be the biggest in the history of the independent distributor.

Mr. Lande stated that during the past year there has been a marked attempt by certain distributors to force week runs in houses accustomed to playing pictures for one or two days, and that this has reacted unfavorably on the independent distributors, but he felt that this attempt has proven so generally unsuccessful that it will be abandoned during the coming year, thus restoring the market of the independents to normal.

He further stated that never before has there been such a field for good independent attractions, which is the reason he is so confident for the success of Federated productions, for he considers that the pictures they have already contracted for are especially high class features which will meet with splendid success.

After concluding his business in New York, Mr. Lande left for St. Louis to attend the Federated meeting, which is to be held on November 15, 16 and 17.

New Camionette Show
R. M. Hill, formerly connected with the Community Motion Picture Bureau, has organized the Motion Pictures Circuits Company of the South and plans to develop circuits throughout the "kerosene towns," and is already in operation on several circuits around Newman, Ga.

The plan is the "camionette show" with screens in the halls of each community where the pictures are shown, usually under local sponsorship. A portable outfit on a truck includes a Powers road projection outfit and a Delco lighting and power plant. Each of the communities to be visited are without electric lights.

Paramount's "Behold My Wife" Selected by Three Theatres for Their Premieres

THREE important new theatres in the immediate vicinity of New York have selected George Melford's production of "Behold My Wife" for their premieres. These theatres are houses the Capitol at Riverhead, and the Rialto, Jamaica, and the Astoria, at Astoria, all on Long Island. Each house will have its first performance on Thanksgiving Eve or Thanksgiving Day. The event in each instance will be attended by special ceremonies in which the local commercial and civic notables will take part.

The selection of this Paramount picture for the opening of these houses, all of which are located in residential sections, was made not only because of the popularity of the picture, but because of the excellent opportunities it offers for exploitation, it is said.

Famous Players-Lasky exploitation representatives, in co-operation with the local managements, have arranged many exploitation aids in attracting attention to the picture. Among them are window displays of gowns and other feminine things with tie-up cards reading "Behold My Wife in Things Like These."

Sporting goods stores and firms handling hardware will have displays of snowshoes, sleds, skates and camping equipment with cutouts of the characters in the North Woods costumes worn in the picture, lobby displays with evergreens, etc.

Cards are also used to tie on automobiles parked near the theatres, these cards reading, "Come to the ---- Theatres to See 'Behold My Wife,' and cards to hang on the doors of stores closed on Thanksgiving, reading, 'Closed for the Holiday, Gone to the ---- Theatre to See a Paramount Picture.'"

Ralph Proctor Finds Western Conditions Excellent; Names Stoll Branch Managers
RALPH PROCTOR, general manager of the Stoll Film Corporation, returned recently from a trip to the Far West. Mr. Proctor's journey primarily was for the purpose of selecting branch managers for the Stoll Company. Asked if he heard any complaints from exhibitors as to business conditions, he said he had not and added that so far as he had observed, the attendance at theatres was excellent.

Mr. Proctor names twenty-two of the thirty-three exchange managers who will, beginning December 6, take up their headquarters in Pathe exchanges, through which the Stoll product will be distributed to exhibitors.

These managers and their jurisdictions are as follows: New York, Jack Von Tilzer; Boston, George De Carlton; Buffalo, George Webster; Cleveland, E. C. Reeves; Cincinnati, George Landis; Detroit, W. D. Ward; Indianapolis, Ernest Watson; Chicago, Ben W. Readell; Milwaukee, Frank M. De Lorenzo; Minneapolis, C. A. Gordon; Spokane, R. K. Montgomery; Seattle, J. L. Chen; Portland, S. S. Schubach; Kansas City, J. E. Foland; St. Louis, W. A. Dietz; Salt Lake City, J. C. Cassidy; Denver, Earl P. Briggs; Omaha, Charles Taylor; New Orleans, C. Torkelson; Charlotte, Edward D. McShane; Washington, Herbert C. Wales; Atlanta, Arthur Dickinson.

Morrie Ryskind Resigns
Morrie Ryskind, who has been connected with the publicity department of Famous Players-Lasky for the past two years and a half, but for nearly two years in charge of magazine publicity, has resigned his position to devote his time chiefly to magazine work. He also confesses to ambitions in the new playwriting field and it is not unlikely that Broadway before long will be revelling in the humor of a book and lyrics on which he is now collaborating.

Mr. Ryskind is one of the best known of New York's contributors of contemporary newspaper verse and his first volume, entitled, "Unaccustomed As I Am," will soon be published by Alfred A. Knopf. He was the originator of the rhymed reviews which long have been a feature of the Paramount press books. As purveyor of Paramount publicity in the magazines, he is succeeded by Russell Holman.

World Picture Company Buys Passenger Airplane
The World Motion Picture Corporation has recently acquired a large passenger carrying airplane.

It is designed to carry twenty-four people, and its cost was approximately $75,000. It will be used by the camerareporters in connection with the news-reel to be issued bi-weekly by the World. It will also be used for exploitation purposes. Exhbitors will benefit in the use of this plane inasmuch as its arrival in any city will be heralded in the newspapers.

Negotiations are also being made for the services of the fleet of planes owned by the Victory Flyers' Corporation of North Platt, Nebraska. This organization has seven planes and is making plans to purchase five more. It is intended to transport newspapers to isolated towns by means of these planes.

IMPORTANT TO YOU

MOVING PICTURE WORLD, 516 FIFTH AVENUE, NEW YORK
If I buy from news stands your publication will cost me thirteen dollars a year. So I am saving ten dollars by subscribing. Here's my three dollars.

Name ____________________________ Name of Theatre ____________________________
Address ____________________________
City ____________________________ State ____________________________
My connection with the industry ____________________________
“Kismet”  
(Continued from page 463)

daily paraded two of the picturesque animals, adorned with Oriental signs advertising the production. Hundreds of thousands saw these peculiar beasts make their way with their swinging stride among the automobiles, street cars and pedestrian traffic of Middle Broadway every day while the showing was on. This created interest in the picture.

Interior Innovations

Inside the Strand were placed twenty-five large Oriental rugs obtained from a New York dealer. They gave the theatre's interior the rich Levantine aspect which was a feature of the showing of "Kismet" at the Hotel Astor. During the week previous to the showing, an Arab had distributed inside the Strand a gold and black booklet advertising "Kismet," which drew thousands in the week following. Also in the business section, another Arab had put out thousands of "Kismet" blotters, which were issued by Robertson-Cole as part of the accessories.

As a tribute to Mr. Skinner's fame as an actor and the splendor of his first motion picture, the daily newspapers of New York advertising in advance the showing of the Otis Skinner picture, the Strand gave out many thousands of the Robertson-Cole program-herald, an accessory obtainable from this company's exchanges.

Altogether probably not a single means of dignified appeal to the public was overlooked by the Strand in presenting "Kismet." And the response was such as to prove most decisively that the exhibitor's unflagging road to permanent success is the proper exploitation of a picture of extraordinary entertainment values.

The splendid results of the New York showing of "Kismet," both the Strand management and Robertson-Cole believe, is destined to be equalled, perhaps eclipsed, throughout the United States, for the picture, no longer depends on promises.

Rumor Says Fox Company Will Build Tampa Studio

Considerable interest has been aroused by the report that a project is on foot for the erection of a large studio in or near Tampa, Fla., by the Fox Film Company of New York, for the making of plays, in which proposition Henry Ford is said to be interested.

Two representatives of the Fox company, H. D. Hearn and Hal C. Bryan, arrived in Tampa, November 13, but when interviewed refused to either affirm or deny the report. They stated that they are in Tampa to close contracts with local theatres for the Fox Film Service, but when the subject of the studio was introduced would not discuss it.

Mr. Hearn stated that he and Mr. Bryan will make their headquarters in Florida for some time to come, staying part of the time in Tampa and part in Jacksonville. They expressed much interest in the proposition of H. A. Kelly for a producer's information bureau and thought the idea an excellent one. No statement has been made by the home office.

Advance Sales for Holmes Lectures Break Records

Burton Holmes, author of the Paramount-Holmes Travel Pictures, began his lecture season last week in the circuit, which includes Philadelphia, Pittsburgh, Washington and Newark. In the twenty-four years in which he has been delivering his Travelogues in the first three of these cities, there has never been such large advance sales as this year, the increase over the largest former season being approximately 20 per cent. All of which shows, Mr. Holmes believes, that the American people are eager for accurate information regarding the localities and peoples described and pictured in his coming series of lectures and Paramount Travel Pictures.
Meeting of the Industrial Division of Rothacker Film Company Held in Chicago

THE Chicago Industrial Division of the Rothacker Film Manufacturing Company held a get-together dinner recently in the Walnut Room of the Sherman House.

H. J. Aldous, Rothacker Treasurer, gave a brief review of the company's history, telling of Watterson K. Rothacker's uphill fight ten years ago when he set out to prove to industry the value of motion pictures for practical uses.

Douglas D. Rothacker, manager of the Industrial Division, said: "Our President was the first in the practical pictures field. Today the Rothacker Company is still the leader in that field, being the world's largest producer of industrial films.

"The possibilities in the practical pictures field are almost unlimited. Industry has only begun to use the silverscreen. Firms made one reel for this year will find use for ten reels next year."

George Gibson, superintendent of the Chicago laboratory, told that, owing to the increase in industrial work, it had become expedient to give the Industrial Division its own force of negative cutters and assemblers.


Fox Wins in the High Court, Reversing a Former Decision Gained by Jewel Carmen

A DECISION has been handed down by the United States Circuit Court of Appeals for the Second District which reverses the finding of the lower court in the important action brought two years ago by Jewel Carmen, motion picture actress, against Fox Film Corporation and the William Fox Vaudeville Company. The United States District Court of the Southern District of New York, in which the case was originally tried, awarded Jewel Carmen damages in the sum of $43,500 and costs.

The appeal was tried before Circuit Judges Ward, Rogers and Hough, and the opinion, which was written by Judge Rogers, was unanimous.

The litigation grew out of contracts entered into between Jewel Carmen and the two Fox concerns named, by which the actress bound her services for a number of years. While this contract had several years to run, Miss Carmen entered into a contract with the Frank A. Keeney Pictures Corporation, binding her services to them for a period of five years through a contract which gave the Keeney Corporation the option of re-employing her at stated periods at an increased salary.

Cancelled Contracts

While Miss Carmen was still in her minority she served notice upon Fox that she held her contracts with the two Fox concerns to be null and void by reason of the fact that she had not yet reached legal majority. Fox served notice on the actress that he would hold her to her contract.

Suit was brought by Miss Carmen against Fox in the United States District Court, in which she asked a perpetual injunction restraining Fox from interfering with her contract rights, and in which she also asked damages. The finding of this lower court was in favor of the actress.

Through his lawyers Fox appealed to the United States Circuit Court of Appeals. Mr. Nathan Burkan appeared for Jewel Carmen as plaintiff-appellee, and Saul E. Rogers appeared for the two Fox organizations as defendants-appellants.

Judge Rogers' Opinion

In the opinion which has been handed down, Circuit Judge Rogers reviews the case and says in part:

"In the view we take of this case it is not material whether the contract was binding and breached, or voidable and avoided. In either case the conduct of the plaintiff has been such as entitles her to no relief in this court.

"According to her own allegations in her complaint she was a minor when she entered into the contract with Keeney and she misled him into making the contract by representing that she was free to make it, when in fact she was morally not free to make the contract and there was doubt whether she was legally free to make it."

"Her action in repudiating her pledged word was misconduct of which no person of honor and conscience would have been guilty.

"And when she comes into a court of conscience and asks its affirmative aid to assist her in carrying into effect the inequitable arrangement into which she unfaithfully entered, the appeal falls on deaf ears. One who comes into equity must come with clean hands and her hands are not clean."

Kane Visits Bessie Love Studios in Hollywood

Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation, visited the Andrew J. Callaghan studios, where Bessie Love prepares her productions, the other day, according to information received in New York. He inspected the buildings thoroughly and expressed himself delighted with the sets used by Miss Love in the production of "Penny of Tophill Trail," one of the popular artist's forthcoming pictures.

This film is third on the list of Love pictures which will be released through Federated Film Exchanges of America, Inc., following "Bonnie May" and "The Midlanders."

Mr. Kane's time in Los Angeles is likely to be well occupied, for he has many business associates with whom to confer, as well as artists.

There's all the adventure of The Rivers End in Marshall Helen's Diner E. Mandelbaum
Lady Diana Manners, English Beauty, to Appear in Blackton-Made Productions

Lady Diana Manners, the famous beauty, daughter of the Duke and Duchess of Rutland, and, since her debut and presentation at the Court of St. James, the envy of British society, and one of the most widely discussed women of the day, is to become an American motion picture star.

The fact that the daughter of the British peer would become a star in photoplays produced by J. Stuart Blackton, a pioneer of the American screen, became known when Clegg, London Representative of Mr. Blackton, arrived in New York recently and announced that Lady Diana had signed a contract to appear in Blackton-made photoplays.

Mr. Clegg said that practically every important motion picture producer in the world had for some time been eagerly trying to prevail upon Lady Diana to appear as a screen star, but up to this time she had emphatically declined. Although she had won international reputation as a dancer and actress in society and charity entertainments, her distinguished family held out against her making any professional appearance. During the war she had appeared with a number of British noble women in a photoplay showing the war relief work being done by the women of the British aristocracy.

News Weeklies Co-operate in Americanization Work

The Americanism campaign of the industry has been greatly strengthened by the co-operation of all the news weeklies. President William A. Brady recently called together the editors of the screen weeklies and outlined what the industry was attempting to do in its fight against Bolshevism. Colonel Arthur Woods, acting chairman of the Americanism Committee, also spoke to the editors.

It was learned that the editors themselves were attempting from time to time to put into their weeklies some Americanization subject. Under the new plan that was agreed upon, they will endeavor to have one scene a week in the pictorial news representing an Americanization subject. They also agreed to furnish the committee with the title of the subject for their files, a report of which is to be made to Congress this winter.

The following editors participated in the conference: Pell Mitchell, World Motion Picture Company; Emanuel Cohen, Pathe News; L. J. Darmour, Gaumont Company; H. Hancock, Fox News; E. B. Hatrick, International; D. Selznick, Selznick News, and Ray Hall, Screen News and Kinograms.

L. L. Baxter Made Business Manager of Neilan Plant


Mr. Baxter comes to the Neilan company with wide experience in the business end of motion picture producing and is conceded to be one of the most expert exponents of modern office and organization methods as applied to this branch of the industry.

Four years ago Mr. Baxter first became affiliated with the film business when he resigned his position as assistant cashier of a Portland, Ore., bank to become associated with the Lasky studio. After a little over a year with Lasky, he left to occupy an important position with the business office of the Douglas Fairbanks company, which connection he has just severed to take over his new position with the Neilan company.

A Literal Interpretation

There was an unusual robbery in front of the Liberty Theatre, Seattle, Monday night, November 8, when H. C. Robertson, private secretary to J. Von Herberg, and Robert Cameron, house manager, drove up with the day's receipts from the Coliseum Theatre, another of Jensen & Von Herberg's houses. From the midst of a crowd a man stepped out in front of the auto, and after ordering Robertson inside the theatre, demanded of Cameron: "Hand over the paper. I've got you now."

Cameron took him literally and handed him a roll of tickets. The robber took it, backed up the middle of the street, holding his revolver in a handy position, and disappeared around a corner. The bag containing $2,100 of the day's receipts from the Coliseum, still reposed on the floor of the automobile.

Co-operative Releases Prizma

The Co-operative Film Exchange, of which Floyd St. John is owner, is now re-releasing Prizma films in California on a state basis, the first of which, "Where Poppies Bloom," having been booked by the California Theatre.
Producers Asked to Improve Titles
to Silence Advocates of Censorship

The various committees of the National Association of the Motion Picture Industry have been unusually active during the past week. With censorship fights in nearly thirty states and other important legislative matters, including taxation, Sunday opening, etc., the coming legislative year promises to be the most active in the history of the association.

The sub-committees of the censorship committee have held a number of important meetings. The Vigilance Committee on standards, of which James R. Quirk is chairman, is visiting various producers with a view of having a higher class of titles selected for their pictures. Many of the advocates for censorship have argued that while the pictures were all right they objected to some titles.

The vigilance committee, of which Mr. Quirk is also chairman, is continuing its work of investigating various stock motion picture schemes.

An important meeting of the new legislative committee, of which Charles C. Petijohn is chairman, will be held next week. This committee will take up the question of federal taxation and Sunday opening. President William A. Brady has appointed Saul E. Rogers of the Fox Film Corporation a member of the executive and finance committees.

The executive committee has accepted the resignation of Arthur S. Friend as a member of the board of directors and as a member of the executive committee. Lee Counselman has been selected to succeed Mr. Friend on the executive committees. The executive committee refused to accept the resignation of Mr. Friend from the other important committees of which he is a member. Mr. Friend has been one of the most active workers in the national association since its inception and has also been a member of the more important committees. At present he is chairman of the finance committee and a member of the censorship and legislative committees.

Sol and Irving Lesser Sever Relations,
First to Be Exhibitor, Other a Producer

Sol and Irving Lesser have come to the partings of the ways. When Sol Lesser returns to Los Angeles after he settles distribution matters for George Beban's "One Man in a Million," he will confine his efforts in the exhibiting field and Irving Lesser will make his debut into the production end, the "Pec's Bad Boy" unit being his first foundation.

From the very beginning Sol and Irving Lesser leaned toward the amusement end of life's endeavor. As soon as they completed their public school course, they were cont'd with education and craved the opportunity to make money. They gathered together what little money they possessed and what friends could advance, and bought in on penny arcades and dime museums and slowly, as the great industry of the silent drama formed, these brothers availed themselves the opportunity of pursuing its course.

Expanding Activities

With the ashes of the San Francisco earthquake still hot, they founded the Golden Gate Film Company in that city. In 1908 these Lesser stars expanded their activities and next created the All-Star Features Distributors. This company still prevails and is regarded as the largest territorial state rights organization.

Not much more than a year ago Sol Lesser moved his film activities from San Francisco to Los Angeles. He was not well known in southern California, but it was hard to find any one connected with the film industry in Los Angeles who does not know him today. In conjunction with the Gore Brothers, Sol Lesser purchased the Associated Motion Pictures and purchased the Kinema Theatre in Los Angeles. This trio and their associates now own and control a chain of over thirty-five theatres in and about the heart of Los Angeles. Each theatre presents high grade play-plays.

Irvings Forms Company

At the same time Irving Lesser also came to Los Angeles where he formed the Western Motion Picture Production Company, with film products under that banner being released by the biggest circuits and state rights associations. Among those films which Irving Lesser has disposed of through his organization are pictures such as "Souls of Men," "Sins of the World," "Neptune's Bride," "The Stranger," "Sky-Eye," "The Sentimental Bloke," "That Something," with many scenic series and the world's rights to all Cin
al slow-motion picture products.

The Lesser Brothers trademark therefore is no more. From now on it is Sol Lesser, the exhibitor, and Irving Lesser, the producer and distributor. The exhibitor will be glad to use his brother producer's products—if they meet with his approval—and his producer will be pleased to release his pictures to his brother exhibitor—if he pays enough.

Both Sol and Irving Lesser are very young hunters and are after the thirty-three mark. They are building up their share of the picture industry in a steady, ever growing and sincere manner, and with ever successful results.

Corinne Griffith Starts
Work Under G. L. Sargent

Corinne Griffith began work last week on her next Vitagraph production, which bears the unique title of "It Isn't Being Done This Season." It is an adaptation from the story of the same name by Thomas Edgeworth, which appeared in Breezy Stories. Graham Baker and Harry Ditter collaborated on making the screen version.

George L. Sargent, who directed Miss Griffith in her last two Vitagraph productions, will again be her director. An excellent supporting company, including Webster Campbell, Charles Wellesley, John Charles, Sally Crute and Neil Spencer, has been engaged. The company has gone to the country estate of a noted artist at East Hampton, near the extreme end of Long Island, for exterior scenes and probably will be occupied there for nearly three weeks.

Miss Griffith's well known ability to wear novel and striking gowns to the greatest advantages will again have sway in her new play.

Mark Strand Organ Damaged

Some person with malicious intent opened the door of the blower fan of the organ at the Mark Strand Theatre, Albany, N.Y., and threw in a towel, with the result that the organ caught fire and damage estimated at hundreds of dollars was done to the instrument. The police are investigating. The instrument was stopped as soon as the trouble was discovered, but not before much damage was done. It will be several days before the instrument can be repaired and used. The theatre was opened only last week and has been playing to capacity audiences at every performance.

COMING AND SOON!

A permanent record for you personally in company with the most notable stars, the most distinguished directors and the really important personalities in all the activities of moving pictures will be provided in the special Christmas Number of MOVING PICTURE WORLD.

Nothing so fine has ever been done before—and your holiday greeting will be in the atmosphere of beauty, class and refinement.

First color sections go to press on December 4. Decide on your copy, notify us today and receive our help.
**Visit Eastman Plant**

Five officials of the Famous Players-Lasky Corporation spent a busy day last week visiting the Eastman Kodak Company plant at Rochester, where they were shown around by George离职, general sales manager for the company. Those in the party were Arthur V. Smith, general manager of the Eastern Studios; George M. Spidel, general purchasing agent; E. C. King, assistant to general manager of production; F. V. Chamberlin, general service manager, and Victor H. Clark, studio supervisor.

"**Furnace" Is Booked for Broadway and Loew Houses**

"The Furnace," William D. Taylor's second superb-super special production for Realeart, has been booked by Dr. Riesenberg for the Rialto Theatre for November 21-27. Realeart also announces its booking by the Loew circuit. The Loew show will begin in New York on December 13. In the Loew circuit "The Furnace" will be played as follows: New York, two weeks; Cleveland, two weeks; Toledo, one week; Rochester, one week; Dayton, one week; Washington, indefinitely.

Other bookings are reported to be coming in rapidly from exhibitors in every territory. Manager S. Z. Poli of the Poli circuit, has booked the super-production. This circuit includes Bridgeport, New Haven, Waterbury, Hartford and Meriden, Conn. It will also be shown by Manager W. H. Harris at the Grand Theatre, Columbus, and by Manager A. M. Schaefer at the Grand Theatre, Dayton, Ohio.

Realeart announces that Manager J. Laurie has booked the picture for the Modern and Bacon theatres in Boston. Other bookings are the Madison Theatre, Detroit, John H. Kunsky, manager; Dome Theatre, Youngstown, Ohio; Joe Trunk, manager, and the Terrace Theatre, Danville, Ill., Thomas P. Ronald, manager.

**Major Bell Reorganizes Photographic Department**

One of the first things done by Major Charles H. Bell after assuming the management of the London studio of Famous Players-Lasky British Producers was the reorganization of the studio's photographic department in keeping with the trend of the day in the direction of better stills. Among his first appointments were those of L. G. Green as head of the still department and Claude McDonnell as second cameraman.

Mr. Green, besides being a well-known London press photographer, was for some years in one of the leading portrait studios in New York. Mr. McDonnell has had fifteen years' experience as a production photographer, working under twenty-four producers and photographing more than 200 productions. Early in 1914 he went to Norway as a cameraman with Sir Joseph Shackleton to test his motor ice sledges in preparation for the dash to the South Pole. In fact, two years of the war he was an aerial photographer, and since his discharge he has been with a prominent English film company.

**Edith Hallor Starts as Select Star in the Film Drama "Just Outside the Door"**

Play Is Scheduled for Release November 30; Tells Tale of Girl Whose Love Leans Toward a Higher Social Strata, and Her Fight for Reputation

EDITH HALLOR, the talented stage and screen actress, makes her debut as a Select star in the Selznick Enterprises production, "Just Outside the Door," scheduled for release November 30. Miss Hallor has starred in "The Blue Pearl" and "Children of Destiny" also distributed by the Selznick organization through the Republic exchanges.

In her coming picture Miss Hallor portrays the role of a welfare worker whose love leans toward a higher social strata, but who learns that sex attraction is secondary to position in life.

Jules Eckert Goodman, author of the story, has woven his tale around social intrigue and the reputation of a woman. Madge Pickton (Edith Hallor) is in love with a young society youth whose sister influences him to break the attachment. Madge bears the burden of continually adjusting the troubles of a weak-willed brother who, for the second time, comes clicling to her with the statement that he forges another check. He is in fear of arrest.

At the home of Edward Burleigh, millionaire owner of the Burleigh Mills, Madge pleads for clemency in behalf of her brother. The millionaire arranges for his secretary to "listen in" on the telephone and make notes of the conversation. It is then that Madge pits her strength against the trickery of the millionnaire to reveal the counterfeits every move to besmirch her name in the eyes of her lover sounds the keynote of an engrossing picture, it is said.

Prominent members of the cast, in addition to Miss Hallor are J. Barney Sherry, Betty Blythe, Eddie Southerland, Arnold Gregor, Eddie Lewis and Burt Apling. The production was directed by George Irving, and was picturized by Harvey Thew.

**Robertson-Cole Says Its Super Pictures Will Not Be Held at Exorbitant Prices**

SHREWDA and patient theatre-owners have had a way of beating the admission prices charged for special productions shown on Broadway, said a recent article in a New York newspaper. "They have simply waited until the pictures have come to their low-priced neighborhood theatres. Thus while some saw 'Hearts of the World' at the Forty-fourth Street Theatre and paid $2 for the privilege, others saw it nearer to their homes for much less, if any much later.

"Apparently, however, the makers of such films intend to play the game against those who are content to lie in wait watchfully, for D. W. Griffith has announced that 'Way Down East,' now at the Forty-fourth Street Theatre, will 'never' be shown at rent. Fox, the exhibitor, follows suit with the declaration that 'Over the Hill,' at the Central, will not be sent to the outlying houses 'during 1920, 1921 and 1922.' So it looks like a long wait for the patient."

**Takes Different Stand**

Commenting on this article, A. S. Kirkpatrick, vice-president and general manager of Robertson-Cole Distributing Company, said:

One company at least, Robertson-Cole, recognizes special attractions of such caliber as easily to fill a regular Broadway Theatre for many months, as essentially the property of the regular motion picture exhibitor. If the exhibitor is to be allowed the profits of the ordinary attraction, why is he to be denied the greater profits of the special production? In turn, if the public is good enough to support the ordinary picture, why should it be forced to pay from twice to four times as much for the extraordinary screen attraction, and forced to desert the convenient neighborhood theatre to see it? Every company has its extraordinary attractions such as the newspaper article mentions. In such class is our 'Kismet,' starring Otis Skinner. We do not have the right, we feel, to deny this attraction to the regular exhibitor, who has invested his money in a theatre, trusting that the producer will rent him his best product.

"Viewing the matter this way, we have referred to the show 'Kismet,' or place it for an unlimited run on Broadway. After its week's showing at the Strand Theatre, a regular picture house, we run in regular motion picture houses all over the country. Our obligation to the public, and to the man who makes his living from the pictures, is one which we cannot resort to discrimination. 'Kismet' and all our special attractions will be distributed through the usual channels.

"Only in a case where we should be denied representation in a manner and at a theatre worthy of our special attractions would we deviate. In such a case, and in such case only, we would be forced to properly present the production ourselves."

**There's all the pathos of Daddy Long Legs in Marshall Neilan's "Dinner Swanson & Nolan**
Short Subjects of Importance

“The Movie Bag”
Dorothy Wolbert is at her best in this one-reel comic, written by Maynard Laswell and directed by Vin Moore. She in- 
vades a moving picture studio, after several unsuccessful attempts, and has some laughable experiences, interrupting a melo-
drama and leading a wild chase in her ef-
torts to escape from pursuers. The humor of this 

“Laughing Gas”
Two laughable burlesque situations lift 
this two-reel Century comic out of the 
average class. Charles Dorety plays the 
leading role of a foot-loose fellow who 
passes himself off for another and be-
comes a doctor’s assistant. The burlesque 
operation scenes are highly amusing and the 
“X-ray” game of craps is original and 
should go well with an audience. In 
other features this comic runs along at an 
ordinary gait, is helped at times by clever 
subtitles.

“Pretty Baby”
In this two-reel Fox-Sunshine comic, di-
rected by J. G. Blystone, Slim Summerville, 
Ethel Teare, Kewpie Morgan, Bobbie Dunn 
and others appear. It is built around a 
situation in which a young man, suspecting 
his wife of flirting with other men, seeks 
to get evidence for a divorce. A detective 
is employed to assist him with this work and 
there is much dodging about corners, peer-
ing through keyholes and other business of 
a conventional but amusing sort. Beach 
scenes, with a plentiful supply of buxom 

“Seeing Northern California”
A trip through the mountains of nor-
thern California discloses the beauties and 
marvels of this part of the country. The 
Indians in which a young man, suspecting 

“Bear Hunting in Northern California”
A bear hunt in the northern Californian 
Mountains is shown in this number of the 
Kineto Review. The hunters leave the Vil-
lage Inn with the Indian guide and the 
dogs, on a hunt for Bruin in his wooded 
retreats. One bear is shot down from a 
tree and the skinning operation is shown, 
followed by a steak supper, which all 
seemed thoroughly to enjoy. A trap is then 
set. Bruin is unable to resist the savory 
bait and pays the penalty. He gives his 
captors a tussle when he is roped and leads 
them a merry chase down the mountain 
trail. But captivity doesn’t annoy, as the 
picture closes with Bruin in a zoo, enjoying 
a surfeit of buns. Interesting subject given 
pleasing treatment.

“Shapes and Scrapes”
Dorothy Wolbert is featured in her 
“scrub lady” role in this one-reel Univer-
sal-Star comedy, written by Maynard Las-
well and directed by Vin Moore. She is 
employed in a modiste’s shop, where she 
has a number of misadventures, some of 
which are fairly amusing. Much of the 
humor seems forced and the best incidents 
are the rescue of the child and kitten from 
the ledge of the high building and the cap-
ture of the half-frightened police. The 
subject is one of average interest.

Paramount Magazine
This reel of the Paramount Magazine, 
edited by Tom McNamara, has three amus-
ing and entertaining subjects. A Twen-
tieth Century Dictionary sets out to show 
that education is “what you show” and has 
some funny school stuff with several clever 
kiddies. “Are You Married?” shows a 
“rift in the lute” of married life, and is a 
question of which member of the connub-
ial partnership has the worst or best “for-
gettery.” “Hubby” says, “I never forget,” 
but how he does and how “wily” turns 
the tables will be enjoyed, especially by the 
matured folk. An animated cartoon, the 
“Hoots” in “A Double Life,” closes the 
reel. It shows the life of Mr. Hoot as he 
gets into when he becomes a masseur in a 
Ladies’ Reducing Establishment and meets 
Mrs. Hoot, who is of a jealous nature. 
Quite funny.

“Mountain, Forest and Stream”
(Special Picture Corporation, Artcolor 
Production.) An idyllic one-reel scenic 
of nature in her placid boldest, the title is 
descriptive of the views shown. The color 
is delicately suggested and is pleasing to 
the eye. Poetic titles, which blend with 
the scenic beauties, form an harmonious 
whole.

“A Fireside Brewer”
When you make the home-brew, drink 
it at home; don’t take it on a picnic, where 
suspicious police are always snooping 
around. The familiar brand of hilarious 
slap-stick comedy that Mack Sennett makes 
deals with the ridiculous difficulties of 
home-brewers on the above mentioned pic-
nic; with a jealous husband, abused wife, 
baby, clever dog and beautiful bathing 
girls through for good measure. Louise 
Fazenda and Billy Bevan are the hardest 
workers in the capable cast of funmakers 
and never let the action lag up to the final 
fadeout.

“The Huntsman”
(Clyde-Cook-William Fox Comedy.) The 
Timber and acrobatic Clyde Cook again 
comes forth in one of his special comedi-
es, directed by Jack Blystone. Clyde, 
completely strapped, starts out to get a 
job. Not meeting with success, he falls 
into a series of adventures, which finally 
place him in the position of a masquerad-
ing count. The fox hunt, the peak of the 
fun, is a scream. Clyde’s hunter is an 
intelligent beast and saves himself all unneccessary exertion, in a way 
all his own. This two-reeler is good 
knock-about stuff and was thoroughly en-
joyed by the spectators at the Rialto and 
Strand theatres.

Pathé Review No. 79
The tinted scenes from Brittany are 
very fine and the closeups of the children 
will set an audience in good humor at once. 
Following this are many good topics, in-
cluding the manufacture of dolls, an Oll-
dorff dance picture, interpreted by Agnes 
Hunter, some queer animals at the Zoo, 
and tinted pictures of great religious pro-
cessions taken in Japan. The number is 
exceptionally strong in interest.

“The Dear Departed”
Snub Pollard comes to bat in this one-
reel Rolin-Pathé comic with a resurrected 
pplot which comes to life after years, and 
seldom fails to get over. It does not 
this time, and in fact Snub may be cred-
ited with adding a few happy touches. The 
story concerns a young married man, very 
much in debt, who determines to commit 
suicide so that his wife may collect his 
insurance money. His efforts to meet dis-
aster are all funny and his awakening 
from simulated death at the close gets 
over nicely. An old plot revamped in a 
pleasing way.
Sidelights and Reflections

So, Leonard Merrick has found his way to the screen at last! And a very good thing it is for everyone concerned. This English novelist, whose stories of stage life and theatrical affairs are at once sane and delightful yarns that have ever been written of the men and women of the mimic world, has never done anything better than "Conrad in Quest of His Youth," and the screen version produced by William DeMille is capital. In the first place, one need not have read the book in order to understand and thoroughly enjoy the story in film form. Mr. Merrick's intimate knowledge of the speech and mental processes of the mummers of his native land has enabled him to enrich his tale with much characteristic dialogue that is doubly humorous to those "in the know" and a rare treat to ordinary mortals who have never faced the footlights or are not the proud owners of a second cousin who is on speaking terms with a real live actress. The emotional scenes are quite correctly drawn; but it is the whimsical turn he gives to his plot that is Merrick's chief asset.

Leonard Merrick is a writer of fairy stories about human beings. Events never happen just right all of the time in real life, and it is all to do with his in a book by the author of "Conrad in Quest of His Youth." If you should stop to think about matters while reading the story or watching the film, you would know they were too good to be true. But that is just what you don't do—Leonard Merrick is too clever to let you. If his world isn't always a real one, it's a very pleasant place to live in and everything is sure to turn out right at the end.

* * *

Take Conrad and his adventures! You see him come back home after a long absence with a new thing, a strange theatrical company and befriending them and so discovers the lovely girl with the soft voice and the dark eyes! She is only a poor young actress, but he just has time to tell her that she is the one woman in the world for him. He is a trifle disappointed when she says she cannot give him her answer until he talks to her friend, Lady Rosalind; but he likes the look in her eyes as she says this, and he knows that he has found the right girl. Then, to have his poor little actress turn out to be the Lady Rosalind herself! Well, no more mortal ever deserved, or had, such luck. But that is a perfect ending it makes for the story!

And then, the moral! Could anything be more helpful to mankind?—always be careful to kiss the right widow. Which Conrad proceeds to do at the proper and final moment.* 

* * *

Thomas Meighan must have had a fine time acting Captain Conrad Warrender. No strenuous struggles with husky villains, or dangerous feats by sea or land; just to show what a really good chap the captain was and make everyone glad he gets the girl. Broadway liked him and his friends so well that the pictures have moved from the Rialto to the Rivoli for another week's stay.

"The Forbidden Thing"

Allan Dwan's First Production for Associated Producers an Unusual Love Story.

Reviewed by M. A. Malaney.

"The Forbidden Thing," an Allan Dwan production, while sentimental and dramatic, is quite out of the ordinary in plot and should touch the right spot in the public's heart. There is something about it that makes you like it, in spite of the rather drawn-out story. The lives of the principal characters are tangled into an almost unresolvable knot; but, of course, makes you eager to see "how it is going to come out."

The picture is extremely directed and contains plenty of fine photography. It lacks comedy relief which would greatly help a story of this sort. No expense was spared in assembling a fine cast, which is headed by James Kirkwood. He comes back to the field of acting in a role that shows his ability to the best advantage. March Avery's scenes are so grand that one feels sorry the old star is not more available. Others are Helen Jerome Eddy as the jilted girl and King Baggott as her "second choice" husband. Both give human portrayals.

"The Forbidden Thing" is not druggy. It is a narrative and covers a number of years in a swiftly and, at times, rushes to surprising climax.

Cast.


Grace Keene. Nina Flannagan

Margaret Keene. Grace Cherry

Merrill Leff. Abel "Barney" Sherman

William Rushton. James "Jack" Ralston

Arthur Thrall. Dave "Whorf"

Josephine Pate. Mrs. Ryan

Katherine Norton. Mrs. Baggott

Mary Mears. Mrs. Manon

Directed by Allan Dwan. Length about 6,720 Feet.

The Story.

Abel Blake, rugged descendant of the Puritans, makes a clean break with the domestic, as in the Provincetown region. Joan's uncle in a nearby fishing town is ill, and she is suddenly called away. Abel escapes to Poveglia, where he finds a little girl whom he tries to call his own. They hear of his engagement and persuade him to come with them to Ryan's, a notorious dance hall in the village. There he meets Glory Prada, a Portuguese woman of loose morals. At first he finds her a little girl who meets her time and again, generally while intoxicated, and falls in love with her. He finally marries her, and he and a mother who tried in vain to stop him, dies of grief. Joan, although heartbroken, accepts the offer of marriage from another suitor, Dave Whorf. Abel is estranged by his people because of their ill feeling with their neighbors, the Portuguese. Hory grows tired of him and soon leaves with a circus man who comes to town. As manager of the circus, he meets Joan and Dave become parents of two children. Then Fate deals unkindly with this little family and Dave's whaling vessel sinks, and the drowned Dave also takes a hand in this tangle of hearts, and Abel, in shot and death by the circus man, when she attempts to stab him.

The townspeople hold a meeting to arrange a card for the widow and her orphans. A volunteer takes charge of the eldest child is called for, and Abel responds. He takes the boy, with the time goes by Abel, without friends and work, grows despondent and starts for the water front intent upon drowning himself. As a last hope and Abel, realizing that the youngster will follow him into the water, returns home. Later Abel and Joan are married, and there is an other wedding and a start anew.

Absecon's Carolines, Love Conquers All in "The Forbidden Thing."

What Does "The Forbidden Thing" Forbid?

The Townspeople held a Card for a Man—A Mother, a Sweetheart and a Lustful Woman.

The Story of a Faith That Would Not Sue—

Exploitation Suggestions: A campaign

November 27, 1928 MOVING PICTURE WORLD

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, Associate Editor

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"Shadow of the Past" (Cinema Craft).

"The Woman of Darkened Windows" (Selznick).
Newest Reviews and Comments

based upon the mystery meaning of the title could be used as a teaser. A newspaper con-
tent also would provide publicity. This could be based upon the query: ‘One thing
is in your life, was that you forbidden, shaped the course of your life?’ Or, ‘What one
thing was forbidden, you will not avow, shaped your life?’ In your advertising play
up the production as the well-known cast.

Also editor also will be glad to
you a story upon the return of the ranks
of actors, author, director, if you
will call his attention to it.

“The Star Rover”
Screen Version of London Story
Released by Metro Deals with
Ocultism and the Brutality
of The Third Degree
Reviewed by Edward Welzert.

It is a weird tale that is unfolded in Jack
London's "The Star Rover." Produced by
A. C. E. Sherriff, Inc., it is told in a form
that is too involved to bring out the best
dramatic effect and there is an air of un-
reality about it that will divide opinion as
to the picture's merits. Ocultism and the
brutality of the Third Degree are rather
unskillfully mixed in its composition.

The repetition of the scene where the hero is
suspended in the air will not prove agreeable to everyone.

There are two stories within the main
story. The hero is suspected of murder
and is being watched by the inspec-
tors of a police inspector, in hopes that
he will be forced into a confession.

Sensible from pain, his mind travels back
to the Tenth Century, when he was first on
earth, was the slave of a savage Viking
and was chased to death by his master for
trying to save a captive princess from his
attack. The next scene, where he lives over
again when, in the Fifteenth Century, he was a doctor of medicine
and had a love affair with a Chinese princess
which also cost him his life. He is sup-
posed to describe these former states of
existence by word of mouth, while the inspector listens with patient
ears.

The production is of good quality. The
Norse period and the scenes in China are
elaborate, and the different characters are
sufficiently well-drawn. The reincarna-
carnation will take kindly to "The Star
Rover.”

Cost
Dr. Hugh Standing P. Hugh Levering
Courtenay F. P. Patk Levering
Foote Thelma Percy
Instructor Inspector
District Attorney. Dwight Crittenden
Sergeant Andover Jack Carlyle
Tubs Chance Ward
Mallie Delia Marcella Daley

From Novel by Jack Londin.
Scenario by V. A. Vino.
Directed by Edward Sloan.
Length, Six Reels.

Dr. Hugh Standing is seated in the box
of a theatre where a girl shoots and kills
a wealthy politician, who has cast
off. The physician is arrested for the crime.

Patrick Levering, his sweetheart, tries her best
to prove his innocence, but Police Inspector
Burrer gives him the “third degree” by try-
ing him up by his thumbs. Standing be-
lieves in reincarnation and he has to
have lived on earth on two previous occa-
sions. Remembered his victim by his suffer-
ing he lives over again into the Tenth Century slave, when he was strangled by his
master, a Viking, who made a killing by a
wooping of a captive maiden.

The second scene is about to torture, standing re-enacts a love affair with a
Chinese princess, but not a word does he utter about the murder, much to the disgust
of the inspector, who is listening to the wretched man’s words through the aid of a
dictaphone. Miss Levering has enlisted the aid of the District-Attorney. With his help
she gets to Standing’s cell while he is being tortured, and asks the doctor to allow him
self to be strung up again in the hopes

his sub-conscious mind will reveal just what
happened on the night of the murder. Stand-
ing consents and the test is successful, the
arrest of the real culprit and her arrest at
the jail as an opportune moment helping to
establish the woman's innocence.

Program and Exploitation Catchlines: Adap-
tation of Jack London Story.

A Story of Reincarnation.

The Reincarnation Anchor. Make the Jack Lon-
den angle your big bid, but dwell on the
seldore of the dream story settings. You
can get some good stuff on the reincarna-
tion angle if this will appeal to your patrons.
And don't overdo--Courtenay Foote as an
advertising possibility.

“The Gamesters”
American Film Co. Production, Featuring
Margaretta Fisher, Father's
Distribution.

Reviewed by Louis Reeves Harrison.

“The Gamesters” pertains very largely to
gambling hells and a girl brought up in
that environment by an unnatural father.
There is compensation for the lack of a
definition theme in fine types, capable
interpretation and generally good crafts-
manship. The treatment is superior to the
subject matter, and since the hero is
introduced, there is very little doubt as to
the inevitable conclusion. Interest
thereafter is confined to the intervening
incidents and the strong personality of
the leading characters.

Of the well-selected company Margaretta
Fisher easily holds attention. While she
has no rivals, the other characters of im-
portance being all men, she carries herself
with grace and ease during passive mo-
ments and rises to her opportunity when
the role becomes emotional. She is called
upon to do some fine work, for that of her
supporter is exceptionally good. The men
surrounding her are so admirably chosen
that it is no easy matter to discriminate
among them. Hayward Mack as a con-
summate villain, P. Dempsey Tabler as a
hardened cynic, L. C. Shumway as a manly
hero, and Evans Kirk as a bysphend
thrift, are interesting and convincing in the
Gamesters,” as shown at the Stanley Theatre, provides
fairly good entertainment.

Cost
Rose Margaretta Fisher
Jim Welch Hayward Mack

Marshall Andrews L. C. Shumway
Frank Good P. Dempsey Tabler
Paul Rosson
Harvey Blythe Joseph Bennett
Selma Selma
Director, George H. Fox.
Length, Five Reels.

The Story.

“The Gamesters” are those of a Western mining camp. Jim Welch, whose loss of an interest in
a gambling enterprise, and who now
is a desert man, of the wife of Brad Freeman,
which is about to have a child. When
Bascom finds her at Welch’s shack, it is a
desperate fight with the abductor in which
he is worsted. During the fight, the wife dies
without being able to tell the baby’s
identity. Bascom thereafter doubts the paternity of the baby.
Rose, leaves behind.

Bascom is running a gambling resort of
his own in New York, twenty years later, and
using pretty Rose as a lure, when Jim
Welch reappearance on the scene. The
fledgling boy has committed suicide, another, Paul
Blossom, adaptation of “The Game of Love,” to the re-
spect of Rose. He beaks her to what she was to be, “a different sort of a girl,” and
inspires her to find new Blossom to see Blossom’s mother and help avert the
thing. Jim Welch wins heavily until Bascom is
about cleaned out. Rose attempts to stop
his luck, playing against him until her
jewels are gone. Then she pledges herself
in marriage and loses, but she has ex-
acted a payment of thousands of dollars. This
she gives up to save young Blossom. Not
until Welch is about to claim Rose as
his wife, does he announce that she is Welch’s daughter.

Welch says “No, she is your daughter.” In
the fight that follows to save Blossom,
Marshall and carried away to be the girl
labeled to be, which was not one of
“the Gamesters”.

Program and Exploitation Catchlines: Mar-
garetta Fisher as the Captivating Lass
of a Gambling Resort.

Exploitation Angles: Let Miss Fisher carry
the alluring angle right up to her.
Touch on the local color angles, but interest in the star will probably exceed interest in the story.

“Smiling All the Way”
Light, Pleasant Greenwich Village Rom-
ce, with David Butler Searing,
is D. N. Schwab Production.

Reviewed by Jessie Robb.

The ability of Hannibal Pillsbury to make
toothsome flapsjacks wins him fortune
and the girl in "Smiling All the Way," screen
adaptation of "Alice in the Underland," by
Henry Payson Dowst, D. N. Schwab
Production. The story opens in a Maine
lumber camp, where David Butler as
Hannibal Pillsbury is introduced in his cap-
city of flapsjacks artist, and proceeds thence
to Greenwich Village, where lumberjack
and girl mingle with the villagers.

The story is a complete reversal of the old-
glad" type and is pleasantly told. The
entire production is atmospherically cor-
rect, touches the continuity, which jumps the heroine into a high social position of wealth in New York
City to a poverty stricken one, that finally results in a Fine Pig Restaurant in the village. It is not
very clear as to just how she got there.

Hannibal Pillsbury is an unsophisticated sort of a man, while "Pillsy Rose" is rescued by
David Butler, a likeable young man with
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an engaging smile. Leatrice Joy is the "girl," and Peggy, that she possesses that elusive quality called fame. The cast is a good one and gives a well rounded performance.

Hannibal Pillsbury............ David Butler
Alice............ Leatrice Joy
Alice's Aunt Ellen............ Francis Rands
Andrew Cadman............ Parker J. McConnel
Minnie............ Helen Scott
Teddy McCall............ Helen Scott
Story by Henry Lawson Dowst.
Directed by Fred Butler.
Length, 4,575 Feet.

Hannibal Pillsbury is cook in a Maine lumber camp, owned by Andrew Cadman. The family liked it, and a cook and a lumberman named Cadman bought out Hannibal. To get even, he inserts pieces of cloth in the cakes served Cadman. This trick results in Hannibal's discharge. Aunt Ellen receives word of her husband's suicide.

Once again in New York City, Aunt Ellen leaves to live with relations, and Alice goes to find work. The young man in her life, who has had enough of New York and is guided to a room, also in the village, by a friendly newsboy. The young man, who has all the qualities of the Purple Guinea Pig, where the "wop" cook is on a rampage. Hannibal kicks out the cook and has the dining room served. He and Alice buy out the restaurant, which prospering through the fame of Hannibal's cooking.

A newspaper story of their partnership brings Cadman, who has been a successful man, to try to make a return. Alice is persuaded to spend the night on Cadman's yacht, but he and Aunt Ellen have arranged for a long trip. Meanwhile, Hannibal has made several attempts to confess his love to Alice. He only succeeds in making a mess of it, and sends a letter with Micky.

Micky overhears Cadman give sailing orders and phones to Hannibal. Micky goes on board and is told that the cook has a cook with ghost stories. He swims ashore and Hannibal swims to the yacht. Hannibal cooks breakfast and cooks rather well, with all the presence by the same trick which lost him his job in the lumbering camp. He and Alice are rowed ashore and tried to return to the Purple Guinea Pig, after a visit to the minister.

Programs and Exploitation Catchlines: A
Greenwich Village Romance.

A Joy Picture with David Butler.
He Has the Good Fortune to Make Flapjacks—He Comes to Greenwich Village and Meets the Lass Who Started a Cook House with Ghost Stories. He Swims Ashore and Hannibal Swims to the Yacht. Hannibal Cooks Breakfast and Cooks Rather Well, With All the Presence by the Same Trick Which Lost Him His Job in the Lumbering Camp. He and Alice Are Rowed Ashore and Tried to Return to the Purple Guinea Pig, After a Visit to the Minister.

Program and Exploitation Catchlines: A Story of Small Town Life. He Was the Kind of Girl Good Sort of a Fellow and His One Passion Was His Love For A Pretty Girl. But She Loves Another—He Proves That Her Sutor Is Not What She Thinks and Wins Her Love. A Rural Story with Buck Jones.

Program and Exploitation Catchlines: Advertise Buck Jones in something different, and play on this fact, then sell the story on the charm of the friendship theme. If you want a novelty, sell your merchants on a "Just Pals" sale, a cake of soap and a can of corn and similar odd assortments, the two for a reduced price only if both are purchased. This work should be done on a sufficiently large number of doors and will help to get rid of "stickers."

"Just Pals" Entertaining Story of Small Town Life Presented in Five-Reel Fox Picture
Reviewed by Robert C. McElvery.

In the picture, "Just Pals," presented by Fox in five reels, Buck Jones has been provided with a pleasing variation from the type of story in which he is best known. In this he is playing as a country hero, but in "Just Pals" plays the role of "Bim," a good-for-nothing fellow in a rural community, soft and easy-going in disposition and altogether lacking in manly ambition. He fills this part admirably and George Stone is also pleasing as Bim's protege, a runaway youth of tender years.

There is a genuine pull upon the interest in the odd friendship of Bim and Bill and the story is so well built that he will carry the sympathy of the spectator. Some of the dramatic moments have been slurred a little, but the picture is strong mechanically to the action at times, but the story interest is quite strong. The appeal is insistently sentimental and the means of conveying it are few, and a few additional comedy scenes, but it will win its way with spectators.

The love episodes center about the rivalry between Bim and Harvey Cahill, a bank cashier, for the affections of Mary Bruce, a pretty young school teacher. The content of their story here is in this role. Some missing memorial funds, intrusted by Mary to the cashier, bring about a series of events, which if obvious and uninteresting, still carry along with it a good entertainment value. The rural atmosphere is admirably suggested throughout.

"The Unfortunate Sex" is a poor picture, with Mary Bruce, the young school teacher, in a role that necessarily requires a certain amount of sentimentality. Her character is handled with failure, and the story is rather weak. It has been put together with a fair amount of sentimentality and a little bit of comedy, but it is not a good film.

Directed by Jack Ford.

The story. Bim............. Buck Jones
Bill............. Glenn Ferguson
Bill............. George Stone
Bim............. Duke R. Lee
Harvey Cahill............ William Buckley
Scenario by Paul Scottell.
Directed by Jack Ford.

Program and Exploitation Catchlines:
An Underworld Melodrama. Frances Edmonds is a Drama Sex Drama. Frances Edmonds in a Drama of Family Life.

Expiration Angles: Sell this on the title, getting what you can from the question "What is the next sex film?" A prize contest will help not a little.

"Neighbors" Buster Keaton's Latest Comedy Released by Metro Is the Fattest and Funniest of Them All.
Reviewed by Edward Weitzel.

Buster's latest comedy is going to delight all of the neighbors and everyone else who gets inside of a moving picture house where it is being shown. It is the fastest and funniest of them all. Assisted by another of his frequent co-star, this film gives the Keaton family has thought up two reels of astonishing and amusing stunts. The reference to the Keaton family is not entirely because a member of the cast and the way Buster and he handle the one comedy scene they have together is done by "neighbors." The back yards of two tenement houses, the fence running down the center of the stage. What Buster does on that fence, over that stage, and then on the clothes line and telephone pole inside of the yard, is just amazing, and so astounding and so laugh provoking that the Board of Reviews and the "pro" professionals" in the Metro projection room voiced their appreciation in one long continuous yell. There are scenes outside of

Cast.
Peggy............ Frances Edmonds
George Bentley............ Joseph Larkin
James Harrington............ Harry Van Meter
M. Harrington............ Catherine Lewis
Butler............ Sam Schaefer
"Pug Ugly's" wife............ Jeanne Pou

Story by Elsie Ma/La.
Length, Five Reels.

To "The Unfortunate Sex," the mother of "Peggy," seemed to belong at the child's birth, but her greatest misfortune was that of having a husband like Harrington. He is as thick as the child because his wife failed to determine the sex of it and deliver him a son. The baby is stolen from the butcher by the doctor and from him by some hold-up men under "Spike" Kelly. She is brought up in the underworld and with this and Mrs. Bentley, rising young attorney, who permits the new girl to make free in his office, sit on his desk, smoke his cigarettes and kiss him, and with his aid, "Peggy" informs the police where "Spike" Kelly may be found. For this service, her husband, Butler, leads "Peggy" away and convinces her that she will marry him, she will not consider her future as that of what has been designated "The Unfortunate Sex."
"Idols of Clay"

George Fitzmaurice Production of Colorful Romantic Features Mae Murray and David Powell

Reviewed by Louis Reeves Harrison

"Idols of Clay" will be remembered in the exhibition service production of sensuous beauty. The South-Sea backgrounds are those a virtuoso artist would select to paint. They are pictures from the life of the heroine, with always a certain definite glamour suggested that bespeaks marvelous camera work. More backgrounds, than they are pictures in the scenes. David Powell is divinely religious to the mind through the senses. Perhaps less attractive, but none the less fascinating, are misty, and mystical glimpses of the Limehouse district. London's true pure craftsmanship they compel absorbing interest. They hint at deeds dark and strange, and portentous and out and out; the spectator feelsqueeze aroused by consciousness that "something must happen."

From the outset a girl of warm temperament and pure ideals is thrown into strong contrast with those whose "Idols of Clay" stir nothing but animal passion and hideous greed. Even the man who wins her single-hearted, gray wits is thrown into gallant adventurous youth of motion-picture legend, but a cynical egoist, spoiled by previous misadventures, accustomed to value everything in reference to his own personal interest. Nothing saves her with him and during her soul-depressing experiences experience resembling moral sanity and sweetness. While only has a science to romance to find such a creature, it is a romance of reality in faithful portraiture of the strong-minded, with the overpowering force of circumstance in many vivid scenes.

While the producer is striving to make familiar things seem beautiful at one moment and elusive at another, or as fully occupied in making strange things seem familiar, he is speaking through expressions of human personality. Most intense and interesting of these is Mae Murray, dancing nymph of the sea-sands in her guileless manner. She is in full picture of circumstance when she sets out to fight her way up under hopeless disadvantages. Her impersonation is that of a healthy young woman, with an influence or school teaching through bitter experience, gradually failing and falling to the extreme edge of complete demoralization. Her characterization is not always a pleasing one, but, what is more to the point, it is consistent and convincing.

The interpretation of a selfish and self-centered character assigned to David Powell may not be to his liking, but he has made the impersonation impressive and added to the power of contrast with a nice taste and appreciation of his role.

"Her Unwilling Husband"

Blanche Sweet, Albert Roscoe and Edwin Stevens Carry Five-Red Light Comedy to Success

Reviewed by Robert C. McClary

Three people divide the honors in "Her Unwilling Husband," an attractive and well-built comedy, produced by Jesse D. Hampton and released by Pathe. Considering the slight plot texture, these performers may be given credit for accomplishment. The opening scenes at once pique the interest and while the main situation has been strung out considerably, there is no perceptible change in effect, in either laughs or quiet gains in humor and mystery and rounds up with an amusing climax.

Blanche Sweet has in this picture a good medium for displaying her personal charms. Her distinctive blonde beauty shines particularly well in the close-ups. Albert Roscoe plays intelligently a rôle for Mr. Stevens gets some good effects as the chance visitor who is impressed against his will into the role of husband. Those familiar with Mr. Stevens' dignified work on the legitimate stage will get some additional smiles out of his athletic ventures in this production. He demonstrates a second-story drop and a hurry-up rescue with all the skill of a serial hero.

In a pictorial way "Her Unwilling Husband" is a wounded charm. There is scarcely a scene that has not some special attraction about it and the clear, sharp photography is an advantage. The picture has a progressive treatment in visual structure, is one of the best of recent light comedies.

"Burglar-Proof"

Bryan Washburn Makes a Ten Strike in This Paramount Photoplay

Reviewed by M. A. Almeyran

Bryan Washburn, a second-timer, appeared in a picture called "Skinner's Dress
Suit," which made a star of him over night. Since then he has appeared in a series of light comedies of a pleasing nature, and now comes out in a production that will no doubt be voted his best by audiences everywhere.

"Burglar-Proof" is the picture. It is filed that the original story by Hurley, has a fine cast, and is well directed. It tells about a young man who, after being jilted because he was broke, decides to become a "burglar- proof" and makes a fortune on to every dollar he earns, if possible. The story is, first of all, human. And the comedy is provided without exaggeration. Even the scenes in a dance hall are quite true to life and make an excellent background for the development of the story.

The cast must have been "hand-picked." Mr. Washburn, of course, carries off a lot of honors as John Harlow, the young tight-wad, who presses his own pants and teaches all his dollars to play dead. He has two leading women, one the popular Lois Wilson and the other Grace Moore. Both of these he is able to accommodate actresses. Other members of the cast are Clarence Geldart, the "villain," who is not a villain after all, and Emily Chichester, both of whom are directed by Maurice Campbell. We will be eager to witness future productions made by him.

John Harlow................Bryant Washburn
Lois Wilson..............Lois Wilson
Jenny Lee................Grace Moore
Clara .........................Emily Chichester
Richard Crane...........Clarence Geldart
Martha......................Uncle Jim Harlow
Tom D. Bates..............George H. Hayward
Mack Story by William Slavena McNutt.
Scenario by Tom Geraghty.
Directed by Maurice Campbell.
Length: Five Reels.

The Story.

John Harlow, a young man of the town of Harlowville, loses Jenny Larkin, when his tight-fisted uncle refuses to loan him five dollars on the annual excursion to Crystal Springs. He makes a vow never to be broke again and leaves town. Several years later, he becomes financially successful by shunning pleasures and saving his money. He is located in the city and is Junior Partner in a large grocery firm. Despite his success, he has been living miserably. The story has gone the city and found employment as a dancing teacher in the Lyric dance hall.

Going to the dance one night John finds Jenny. "Here's my old hick sweetie, who you was so tight, that he don't even give the customary tips. He doesn't believe in the system at all and sons, he has no reputation of being "burglar-proof" and no one seems to be able to find the combination. Laura Lowell, once a popular dancer at the Lyric, returns from a concert tour. Jenny introduces her to John, in pursuit of a stake from her for some of his money. Laura is unaware of the fame-up, and takes an interest in John who she finds is 

When John learns of this, he proposes to Laura and she agrees, providing he relinquishes his cash. Jenny finds she has played a losing game. 

Program and Exploitation Catches: Every虫 is be different time he bets it. He was in mourning. He was "Burglar-Proof." Even his old sweetheart couldn't get him to loosen his grip. He was a human thrift stamp. He taught his dollars to play dead.

He thought he was "Burglar-Proof," but a pretty girl found the combination of his cash. Though he decided the "vaults" and spent thirtys something "villain," in your ads are to be sure and tell'em it's a comedy, not a melodrama. Also use Lois Wilson's name together with Washburn's. In the press book there is a list of titles for your use. "Passion" is a romantic comedy, and "First Light" is a tearer. A bank might run ads something like this: Our vaults are "Burglar-Proof." If you have known what John Solomon Washburn put his money in this bank, he would still be a bachelor.

"Passion"

Pola Negri Starred in Romantic First National Picture

The complete critical review of "Passion," starring Pola Negri and being issued by First National Picture will be found on page 457 of this issue.

Characters.

Louis XV., King of France.
Etienne Francis, Duke of Choiseul, Minister of State.
The Duchess of Grammont, the Duke's Sister.
Count Jean Du Barry.
Count William, the Duke's Brother.
Armand de Poix.
Don Diego, Spanish Envoy.
Inigo, the Servant.
Pallet, the Cobbler.
Kobal, the King's Chamberlain.
Zeno, the Slave.
Jeanne Marie Vaubernier, Afterwards the Countess Du Barry.

Program and Exploitation Catches: Pola Negri in a Romantic Drama.
A pictorial record of the Life of Countess Du Barry.

"West Is West"

Harry Carey Produced with Strong Story in Five-Reel Universal Subject

Reviewed by Robert C. McElravy

This Universal production, "West Is West" is remarkable for its realistic detail in picturing life in a camp of the modern, up-to-date sort. Most mining camp stories are dated back somewhat, but the Great Torpedo mine is of the present era and boasts the finest equipment, mills, boarding houses and a plentiful supply of labor troubles. Harry Carey, who usually appears as a cowboy, plays the role of a modern miner.

The story interest is strong and has been developed smoothly, though without particular suspense. The general charm of the story is its realistic photographic scenes and its authoritative presentation of a great mining property, both above and below ground. There are occasional dramatic moments which develop in the working out of a rather obvious plot. The best of these is the one in which the hero delivers his message through a tunnel in order to bring the labor crisis to a climax. This is an original situation cleverly worked out.

There is a good contrast of social life in the opening reel and the characters are
Newest Reviews and Comments

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generally pleasing. The love interest is briefly sketched into the story and is for a time entirely submerged in the general run of events. The appeal would have been stronger if this had been kept more in the foreground.

Dick Rainboldt.    Cast
Harry Carey
Connors     ..........Chas. Le Moyne
Spencer       ..........Joe Harris
Kirby           ..........Ted Brooks
Herman Mendenhall  ..........Ed. Lattell
Sim Wigfall      ..........Otto Nelson
Benny           ..........Jack Hill
Judith Elliott    ..........Sue Mason
Katie Wigfall     ..........Mignonne
Billy Armstrong   ..........Arthur Millett
Mrs. Armstrong    ..........Adelaide Hallack
Black Beard       ..........Jim O'Neill
Nagle             ..........Scott McKee

Story by Eugene Manlove Rhodes
Directed by Val Paul
Lenzth, Five Reeds

The Story
Dick Rainboldt, in "West Is West" finds himself out of funds in the town of El Paso. Application to an employment agency leads him to accept a job with the Great Torpedo mine, located at San Clemente. At the station he drops his pocketbook, which has been temporarily replenished by the sale of his bride and spurs, and it is restored to him by a girl named Kate Wigfall. He is attracted to the girl and later saves her from the clutches of designing people. He finally puts her on the train for San Clemente, and informs her that he intends to go there later himself.

Dick arrives, with a company of other men, at the mining camp and is amazed to learn that he has been employed as a strikebreaker. He does not like this, since he has been the victim of trickery, but determines to see the thing through. He soon discovers that the owner of the mine is being misled by his manager and another. Dick, after accepting money from the conspirators to blow up the mine tunnel, carries out this deed with a boldness which brings a speedy vengeance upon the heads of the crooks. He then accepts promotion himself and marries Kate, who agrees to share in his success.

Program and Exploitation Catchlines: A Story of a Modern Mining Camp
Harry Carey as a Miner in a Eugene Manlove Rhodes
He Was Out of a Job—Went in to Break a Mine Strike—Saved the Owner and Won the Love of a Lass—Harry Carey in a Mining Camp Picture.

Exploitation Angles: Play up Harry Carey as a miner and give emphasis to the departure from his accustomed cowboy roles. Play on the fact that this shows an up-to-date mining property in its immensity, and emphasize the strength of the story.

"The Palace of Darkened Windows"

Exceptional Blending of Art and Entertainment in Picturesque Selznick Production

Reviewed by Robert C. McElroy

Love, romance, adventure, humor and practically everything that is needed to make a fascinating photoplay is found in "The Palace of Darkened Windows." Released by National Picture Theatres, Inc., Henry Kolker, who directed, must be given credit for achieving a finely artistic creation, which grasps the interest early, gathers suspense as it proceeds and rounds up with a satisfying climax. It is smoothly developed and runs the entire course without a serious stumble. Katherine Reed adapted the story from the original by Mary Hartung.

The plot is one with a strong universal appeal. Perhaps there are few girls in Occidental countries who have not wondered what would happen to them in the hands of an unscrupulous Eastern potentate. Claire Anderson, who plays the role of an American girl traveling with her aunt in an East Indian province, found out when she accepted an invitation to visit a certain Rajah. This actress has more than usual screen ability; she acts with feeling and has a wonderfully expressive pair of dark eyes. Arthur Edmund Carew makes an impressive Rajah and Jay Belasco comes up smiling as the American hero who rescues the girl. Adele Farrington makes a humorous hit as the aunt.

Too much cannot be said of the sets, locations and artistic lighting effects. The picture is full of moonlight witchery and its appeal should be general.

Cost
Arlee                        ..........Claire Anderson
The Rajah                    ..........Arthur Edmund Carew
Billy Hill                    ..........Jay Belasco
Anza                         ..........Christine Mayo
Captain Falconer             ..........Gerald Pring
Miss Eva Eversham           ..........Adele Farrington

Mispah                      ..........Virginia Caldwell
The Snake Charmer           ..........Nicholas Durante
Story by Mary Hastings Bradley
Directed by Henry Kolker

The Story
Arlee Eversham and her aunt, in "The Palace of Darkened Windows," are Americans traveling in East India. At a hotel they meet Billy Hill and Captain Falconer, an American and Englishman, and Arlee also meets the Rajah of the province. She is curious to understand the underlying nature of this native prince and accepts an invitation to visit his palace.

The aunt receives a letter of invitation, intended for the niece, and thinking it is for herself, she also goes to the palace. The Rajah is embarrassed by the unexpected appearance of the aunt. Arlee soon discovers that she is a virtual prisoner and likely to meet the fate of other young girls who have fallen a victim to this Bluebeard. She manages to send word to Billy Hill of her predicament and he leads a successful rescue, accompanied by his friend, the captain. The later, who also loves Arlee, finds to his consternation that the veiled female he saved is the aunt.

Program and Exploitation Catchlines: Story of the Adventures of an American Girl in an East Indian Province.
A Drama of Love, Romance and Adventure With Claire Anderson.

An Adventurous Story About East India by Mary Hastings Bradley.

Exploitation Angles: Play hard on the spectacular side of this production, and try and make the Rajah, a fine character, into your lobby. For the newspaper-work emphasize the plot with warnings such as "Don't Miss a day of life, any day, when the Indian Rajah is in his home town." "Don't get nervous prostration week-ending with a Rajah" and similar lines. Make as much of a fuss over this to demonstrate that it is above the average.

Books Hodkinson Film

S. Barrett McCormick, managing director of the Rivoli Theatre, Toledo, Ohio, recently booked from the W. W. Hodkinson Corporation "The Coast of Opportunity," the forthcoming J. Warren Kerrigan release produced by Robert Brenton and directed by Ernest C. Wardle. It is the picturization of Page Phillips' novel of the same name and in it Mr. Kerrigan is given an opportunity to handle one of these roles which have succeeded in establishing him as a leading 'matinee idol.'

SCENES FROM THE NEW PARAMOUNT SPECIAL, "IDOLS OF CLAY," STARRING MAE MURRAY

This is a George Fitzmaurice production, and the star is seen in the role of a South Sea Island girl who falls in love with a sculptor who is visiting the island for his health.
CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C-R" refers to Comments, and "R" to Reviews. "C-R" signifies page where may be found resume of 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 free reels in length.


FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 46; P. 907.
If I Were King (William Farnum). Vol. 46: P. 245; C-R: P. 183.
The Skywayman (Lt. Omer Locklear). Vol. 46; P. 245; C-R: P. 258.
While New York Sleeps (All-Star Cast). Vol. 46; P. 719.
The Face at Your Window (All-Star Cast). Blind Wives.
Over the Hill (All-Star Cast). A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Serts. Queen of Sheba (All-Star Cast).

WILLIAM FARNUM SERIES.

Drage Harlan. Vol. 47; P. 109; C-R: P. 314.
The Scoundrels.
PEARL WHITE SERIES.

The Thief.
The Tiger's Cub. Vol. 46; P. 932; C-R: P. 1220.
The Mountain Woman.

TOM MIX SERIES.

& Gold Coin. Vol. 46; P. 711.
The Untamed. Vol. 46; P. 114.
The Towing. Prairie Trails.

WILLIAM RUSSELL SERIES.

The Challenge of the Law. Vol. 46; P. 1182; C-R: P. 33.
The Iron Rider.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P. 289.
Chin Toy.
Giri of My Heart.
The Flame of Youth.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P. 668; C-R: P. 766.
Number 17.
The Plunger. Vol. 46; P. 268.
Dynamite (All-Star Cast).

20TH CENTURY BRAND.

Firebrand Trevelion. Vol. 46; P. 637.
The Lark of the Hunter (Eileen Percy). Vol. 46; P. 630; C-R: P. 766.
The Little Grey Mouse (Louise Lovely). Vol. 47; P. 249.
Sunset Stage (Chuck Jones).
Beware of the Bride (Eileen Percy).

The Hangman (Chuck Jones).
The Land of Jazz.
Just Pals.

SERIAL.

Sitte 13 (Marguerite Clayton — Fifteen Episodes). Vol. 45; P. 834; Ex. Vol. 46; P. 935.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Walter's Wasted Life.
His Wife's Co. One.
An Elephant's Nightmare.
Hold Me Tight.
His Nose Still.
Pretty Lady.

CLYDE COOK COMEDIES.

Kiss Me Quick. C-Vol. 46; P. 399.
The Huntman.
All Wrong.

MUTT AND JEFF CARTOONS.

The Song Birds.
A Tight-Rope Romance.
Farm Efficiency.
The Medicine Man.
Home Bound.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck in.
Sherlock Hawkhaw and Co. Northwood.
On the Hip.
The Papas.
The Hypnotist.

FAMOUS PLAYERS—LASKEY

AUGUST.

The World and His Wife (Cosmopolitan Production).
L-6,702 Ft. Vol. 45; P. 838.
The Fight for the Special (Special). L-6,894 Ft. Vol. 45; P. 778.
The Prince Chap (W. DeMille Production).
L-6,165 Ft. Vol. 45; P. 606; C-R: P. 93.
Crooked Streets (Ethel Clayton). L-6,470 Ft. Vol. 46; P. 713.
The White Circle (Mace Tooler Production).
L-4,017 Ft. Vol. 45; P. 639.
What Happened to Jones (Bryant Washburn production).
L-8,699 Ft. Vol. 46; C-R: P. 1211.
Guilty of Love (Dorothy Dalton). C-R: P. 249.
Hairpins (Enid Bennett). L-4,796 Ft.; Vol. 45; P. 924; C-R: P. 11.

SEPTEMBER.

The Right to Love (George Flems Production).
L-5,601 Ft. Vol. 4; P. 1066.
The Village Slueth (Charles Ray-Ince Production).
L-4,852 Ft. Vol. 46; P. 531.
Lady Rose's Daughter (Ethel Ferguson).
L-5,855 Ft. Vol. 46; P. 217; C-R: P. 338.
What's Your Hurry? (Wallace Reid).
L-5,404 Ft. Vol. 4; P. 1214; B-491; 493.
Humoresque (Cosmopolitan Production).
L-6,361 Ft. Vol. 44: P. 982; C-R: C, Vol. 46; P. 229.
Ex. 359. 493, 1094.
Half an Hour (Ethel Clayton).
Civilian (Frank Mayo).
L-766 Ft. (Thomas Melghan-Hugh Ford Productions).
Vol. 46; P. 245.
Little Miss Rebellion (Dorothy Gish).
L-8,331 Ft. Vol. 46; P. 539.

OCTOBER.

Something to Think About (Cecil B. DeMille Production).
L-7,600 Ft. Vol. 46; P. 836; Ex. 1224; C-R: Vol. 47; P. 36.
The Jailbird ( MGM Production—Douglas MacLean).
L-3,661 Ft. Vol. 46; P. 835; C-R: P. 198.
The Round Up (Roscoe Arbuckle).
L-6,417 Ft. Vol. 46; P. 110.
Deep Waters (Maurice Tourneur Production).
Vol. 46; P. 637.
The Cradle of Courage (William S. Hart).
L-4,377 Ft. Vol. 46; P. 688; C-R: P. 918.
The Deserter (Charles Ray).
L-1,618 Ft. Vol. 46; P. 642; C-R: Vol. 47; P. 176.
Hello, Sailor (All-Star Cast).
L-6,826 Ft.
Vol. 46; P. 935; C-R: P. 918.
A Full House (Bryant Washburn).
L-4,000 Ft.
Vol. 46; P. 290.
The Restless Sax (Cosmopolitan Production—Marlon Davies).
L-6,506 Ft. Vol. 44.
An Old-Fashioned Boy (Ince Production—Charles Ray).
L-4,517 Ft. Vol. 46; P. 250.

NOVEMBER.

Behold My Wife (George Melford Production).
L-6,366 Ft. Vol. 46; P. 1157.
Sing of Rosanne (Ethel Clayton).
L-4,862 Ft. Vol. 46; P. 1184.
Always Audacious (Wallace Reid).—L-5101.
Her Husband's Friend (Enid Bennett—Ince Production).
L-539 Ft.
The Frisky Mrs. Johnson (Billie Burke).
L-5,145 Ft.
Burglar Proof (Bryant Washburn).
L-4,495 Ft.
Ids of Clay (George Flems Production).
A Romantic Adventure (Dorothy Dalton).
L-6,736 Ft.

COMEDIES.

His Youthful Fancy.

Movie Fane.

Nov 2. — Fickle Fane.

Nov 4. — A Fireside Brewer.

Nov 17. — With the Sultan of Perak.

PAMMINGTON-BURTON HOLMES TRAVEL PICTURES.

(One Reel).

Oct. 5.—Moselle Explorers.

Oct. 10.—With the Sultan of Perak.

AMERICAN FILM COMPANY


The House That Tore Vein Own.

Peggy Reel (Mary Miles Minter). Vol. 45; P. 593.

The Week End (Margaretta Fisher—Six Reels).


A Light Woman (Sylvia Gish).

The Gamblers (Margaret Fisher and R. C. Shumway—Six Reels).

The Blue Moon.

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CURRENT FILM RELEASE DATES

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.
The Sagebrusher (Hampton Production).—Vol. 46, P-798.
The Dwelling Place of Light (Claire Adams—Six Reels).—Vol. 46, P-390.
The 15 P. Tree (All-Star).—Seven Reels. Vol. 47, P-386.

ZANE GRAY PICTURES, INC.
Riders of the Range (inc.—Hampton).—Vol. 44, P-986; C-R, P-1105.

J. PARKER READ, JR., PRODUCTIONS.
The Lone Wolf's Daughter (Louise Glaum—Seven Parts).—Vol. 42, P-1916.

LOVE MADNESS (Louise Glaum—Seven Reels).—Vol. 45, P-1037; C-R, P-1211.

DIETRICH-BECK, INC.
The Hangmen's Whip (Kenyon—Six Reels).—Vol. 44, P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.
King Spruce (Mitchell Lewis—Seven Reels).—Vol. 42, P-2177; C-R, P-722.

THE TIGER'S COAT (Myrtle Stedman).

ARTCO PRODUCTIONS.

ROBERT BRUNTON PRODUCTIONS.
No. 99 (J. Warren Kerrigan).—Vol. 44, P-1234; C-R, P-777.

THE GREEN MAN (J. Warren Kerrigan).—Vol. 45, P-508; C-R, P-633.

JOSEPH LEVERING PRODUCTIONS.
His Temporary Wife (Ruby Reamer).—Vol. 48, P-572.

LOUIS TRACY PRODUCTIONS.
The Silent Barrier. Vol. 46, P-997.

NATIONAL PRODUCTIONS.
The Kentucky Colonel (J. J. Dowling).—Vol. 46, P-639.

PATHE EXCHANGE INC.

Pathe Revers (One-Real Educational) and Topics of the Day (One-Real Reel) Issued Weekly, Pathe News Reel Every Wednesday and Saturday. George B. Seitz and Margaret Courtice Are Stars of "Pirates' Gold." "The Phantom Stars" (Jas. H. Hansen. George B. Seitz and Margaret Courtice are starred in "Touquet Fingers" serial.

Releases for Week of October 24.
Half a Chance (Mahan Hamilton—Seven Reels).—Vol. 47, P-476.
No. 2 of the Phantom Foe (The Disappearance of Janet Dale).
No. 9 of Ruth of the Rockies (The Perilous Path).

Releases for Week of October 31.
No. 16 of Ruth of the Rockies (The Secret of the Trunk).
No. 3 of The Phantom Foe (The Trail of the Wolf).
Mammon's Key (The Vaniway Fair Maid—One Reel).—Vol. 47, P-246.

Releases for Week of November 7.
A Beggar in Purple (Six Parts).—Vol. 47, P-332.
No. 11 of Ruth of the Rockies (The Fatal Diamond).
No. 4 of The Phantom Foe (The Open Window).
Harry Pollard Comedy (One Reel).

Releases for Week of November 14.
No. 12 of Ruth of the Rockies (The Secret of the Tower Room).
The Bandit (Vanity Fair Girls—One Reel).
Releases for Week of November 21.
The Unwilling Husband (Blanche Sweet).

UNIVERSAL FILM MFG. CO.

No. 13 of Ruth of the Rockies (The Surprise Attack).
No. 6 of The Phantom Foe (The Crystal Ball).
Harry Pollard Comedy.

Releases for Week of November 28.
A Devil to Pay (Fritzi Brunette and Roy Stewart—Six Parts).
No. 4 of Ruth of the Rockies (Regina Island).
No. 7 of The Phantom Foe (Gun-Fire).
Queens Up (The Vanity Fair Girls—One Reel).

Releases for Week of December 5.
Vict of Destiny (H. B. Warner).
No. 15 of The Rockies (The Hidden Treasure).
No. 1 of The Phantom Foe (The Man Trap).
No. 1 of Velvet Fingers (To Catch a Thief—Geraldine Farrar and Margaret Courtice—Serial).
Harry Pollard Comedy.

Releases for Week of December 12.
No. 6 of The Phantom Foe (The Mystic Monums).
No. 2 of Velvet Fingers (The Face Behind the Curtain).
Vanity Fair Girl Comedy (One Reel).

SUNSHINE FILM MFG. CO.


Pink Tights (Gladys Walton).—Vol. 45, P-533.
No. 2 of The Phantom Foe (The Vanishing Dagger).
No. 6 of The Shadow of Dagon (A Jump for Life).
No. 1 of The Vanishing Manic (Elmo Lincoln Serial—The Rivals of 1929).
Bill's Wife (Hen Wilson and Neva Gerber—One Reel).
Red Rider Series—No. 1—A Son of the North.
Leonard Clappagh—Two Reels.
A Shot Gun Wedding (Harvey Sweat and Myra Sterling—Two Reels).
The Grinning Gargoyle (Hoot Gibson—Western—Two Reels).
Sundown Slim (Harry Carey).
No. 6 of The Dragon's Net (Caught in China).
No. 5 of The Fighting Manic (The Span of Life).
Where Is My Dog? (Harry Mann—One Reel).
Wild Night (Joe Martin—Two Reels).
Loose Lions (Robert Anderson and Dixie LaMont—Two Reels—Serial).
One Law for All (Hoot Gibson—Two Reels—Western).
The Million Dollar Pit (Frank Mayo).—Vol. 46, P-925; C-R, P-1220.
No. 7 of The Dragon's Net (The Unseen Foe).
No. 5 of The Flaming Disk (The Perilous Leap).
Over the Garden Wall (Edward Allen and Ann May—One Reel).
No. 3 of The Red Rider Series (Big Stakes—Leonard Clappagh—Two Reels).
Should Tailsor Trills (Two Reels—Serial).
Wanted at Headquarters (Evie Novak).
No. 4 of The Dragon's Net (Traveled to Peking).
No. 4 of The Flaming Disk (Flies of Hate).
Mops and Hops (One Reel).
No. 2 of The Flaming Disk (Serial—Two Reels).
Wanted at Headquarters (Eva Novak).
Listed: The Flame of the Forest Super Man—(Two Reels).

SILVER SCREEN PRODUCTIONS.

Reels.

SPECIAL PRODUCTIONS.

Dollars and the Woman (Alice Joyce—Six Reels).—Vol. 45, P-1591; C-R, Vol. 45, P-1176.
The Courage of Marge O'Doone (James Olliver—Curlew—Four Reels).—Vol. 46; P-1239; C-R, P-1787; Ex. Vol. 45; P-82; C-R, P-719.
September—Trumpet Island (All Star Cast—Special—Seven Reels).—Vol. 46, P-247; C-R, P-719.
Dead Men Tell No Tales (Seven Reels).—Vol. 46, P-785.
The Silent Avenger (William Duncan—14 Reels).
The Invisible Hand (Antonio Moreno—14 Reels).

The Whipper.

EARLE WILLIAMS.
The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Ciper. Vol. 46; P-985.

ALICE JOYCE.
September—The Frey. Vol. 46; P-638; C-R, P-318.
The Vice of Fools. Vol. 47, P-152.

LARRY SENON COMEDIES.
Solid Concrete (One Reel).
September—The Stage Hand.

BIG Y COMEDIES.
A Parcel-Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
August—Springtime (Jimmy Aubrey).
The Back Yard.

His Jonah Day.
The Decorator.

UNITED ARTISTS.

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Dec. 29—When the Clouds Roll by (Douglas Fairbanks—Seven Reels).
Jan. 15—Pollyanna (Mary Pickford—Six Reels).
May 5—Down on the Farm (Mack Sennett).
July 30—Romance (Doris Kenz—Seven Reels).
Sept. 2—Seven Sisters (Mary Pickford).
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
July 27—Sunset (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
CURRENT FILM RELEASE DATES

GOLDFIN DISTRIBUING

The Return of Tarsan (Gene Pollar). Vol. 44; P-1569; C-R, Nov. 20.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1622; C-R, P-1863.
The Great Accident (Tom Moore). Vol. 44; P-1864; C-R, P-2165.
Double-Dyed Deceiver (Jack Pickford). Vol. 44; P-2166; C-R, P-250.
The Slim Princess (Nabel Morsad). Vol. 48; P-2461; C-R, P-281.
Gingy Rose (Beach Production). Vol. 45; P-2577; C-R, P-3177; Ex. Vol. 46; P-412.
Cupid—Younger Brother (Will Rogers). Vol. 46; P-760.
The Penalty (Lou Chaney). Vol. 45; P-1069; C-R, P-1114.
Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R; Vol. 46; P-1109.
Sleeping Jack (Tom Moore). Vol. 45; P-1115; C-R, P-1155.
The Truth (Madge Kennedy). Vol. 46; P-1147; C-R, P-124.
It's a Great Life. Vol. 46; P-248; C-R, P-238.
Milestones (Lowe House-Alice Hollister). Vol. 46; P-259; C-R, P-605.
Madame X (Pauline Frederick—Seven Realts). Vol. 46; P-312; C-R, P-1918; Ex. Vol. 47; P-331.
Honest Hutch (Will Rogers). Vol. 47; P-639; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 48; P-945.
The Song of the Wandering (D. Martin). Vol. 48; P-1135; C-R; Vol. 48; P-276.
Officer 885 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl with the Jazz Heart (Madge Kennedy). Vol. 47; P-247; C-R, P-469.
His Own Law (Hobart Bosworth). Vol. 47; P-449; C-R, P-489.
The Branding Iron (Barbara Castleton). Vol. 47; P-387.

AFRICAN PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-1169; C-R, P-1559.
October—Madame Peacek (Six Reels). Vol. 46; P-476; C-R, P-1726.

B. E. SHURTLEFF, INC.

August 23—The Mutiny of the Elinore (All-Star—Six Reels). Vol. 44; P-528; C-R, P-777.
November—The Star Rover (All-Star—Six Reels).

MAURICE TOURENR PRODUCTIONS

September—The Great Redeemer (All Star—Six Reels).

TAYLOR PRODUCTIONS

April—Nothing But Lies (Six Reels). Vol. 44; P-1238; C-R, P-1787.
September—The Journey of the Elinore (All-Star—Six Reels).

HOPE HAMPTON PRODUCTION

March—A Modern Salome (Six Reels).

DUSTER KEBTON COMEDIES


ROBERTSON-COLE

Li Ting Lang (Susseu Hayakawa). Vol. 44; P-695; C-R, P-176.
Life's Twist (Bessie Barriscale). Vol. 44; P-667; C-R, P-1726.
An Arabian Knight (Susseu Hayakawa). Vol. 44; P-1593; C-R, P-1817.
Big Happiness (Dustin Farnum). Vol. 46; P-241; C-R, P-1224.
Occasionally Yours (Lew Cody—Six Reels). Vol. 44; P-1824; C-R, P-1824.
The Stealer (Special—Seven Reels). Vol. 46; P-678; C-R, P-286.
So Long Letty. Vol. 46; P-995; C-R, P-474; Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-443; C-R, P-477.

The Little Fraid Lady.

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LUKE MCELHUE'S FILM—OF-SYMPHY.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-1873; C-R, P-1233; Ex. P-1594; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-834; C-R, P-789.

Star Productions.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1603; Ex. 1859-908; C-R, Vol. 45, P-117.
A Curious Accident (Mary Miles Minter). Vol. 46; P-641.
A Dark Lantern (Alice Brady). Vol. 46; P-934; C-R, P-1099.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, P-1216.
Sweet Lavender (Mar—Miles Minter). Vol. 46; P-934; C-R, P-934.
33 East (Constance Binney). Vol. 46; P-534; C-R, P-746.
You Never Can Tell (Bebe Daniels). Vol. 47; P-958; C-R, P-1767; Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eye of the Heart (Mary Miles Minter). Vol. 47; P-276.

ASSOCIATED PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 44; P-230; C-R, P-1332; Ex. P-1238; Ex. P-1435; P-444 (Six Reels).
Lying Lus (House Peters—Florencio Vidor—Six Reels).

J. PARKER READER, JR.

The Leopard Woman (Louise Glau—Seven Reels). Vol. 46; P-836; C-R, P-1220.
A Thousand Pounds to One (Hobart Bosworth—Six Reels).

ALLAN DWAN PRODUCTIONS.

The Forbidden Thing (James Kirkwood—Six Reels).

MAURICE TOURENR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels).

MACK SNEFFET PRODUCTIONS.

A Small Town Idol (Ben Turpin).
EDUCATIONAL FILMS CORP.

Chester Comedies. (Two Reels.)
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A Day with Carranza. Modern Centaur. The Race of the Age (Man O' War—Two Reels).
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Babe Ruth—How He Knocks His Home Runs (One Reel).

Robert C. Bruce Series.
The Song of the Paddle. Hope of Adventure. The Great Mirror.

Chester's Outing Scenes. (One Reel.)

Serenades. (Split Reel.)
Forbidden Fanes. Banks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-383; Vol. 46; Ex. 748.
Whispering Devils (Rosemary Thelby and Conway Tearle—Six Reels). Vol. 44; P-112; C-R; P-383.
Midchannel. (Clara Kimball Young). Vol. 44; P-523; C-R; P-383.

FEDERATED FILM EXCHANGES OF AMERICA INC.
Nobody's Girl (Billie Rhodes).
Bonnie May. (Bessie Love).
Montchanks Comedies. (Two Reels.)

KINETO COMPANY OF AMERICA, INC.
Urban Popular Classics.
Carlos Urban's Movie Chats.
Kinetoscope Reviews.

CAPITAL FILM COMPANY. (Two Reels Each.)
Escaped Convict. The Square Gambler.

FRITZ RIDGEWAY PRODUCTIONS. (Two Reels.)

Lester Conne Productions.
Lone Hand Wilson.

DEMOCRACY PHOTOPLAY COMPANY. (Democracy. Vol. 46; P-113; C-R; P-383.

SPECIAL PICTURES CORPORATION. (Comedydate—Two Reels Each.)

Comedyart.
Shorty's Long Suit. Rocked to Sleep.

COMMUNE FILM CORPORATION.
Hidden Light (Dolores Casstralini—Six Reels).

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.
Sun-Kist Comedies (Alice Howell—One a Week).

INDIPENDENT FILM ASSOCIATION. 
Nov. 15—Skifire. Nov. 1—The Lumberjacks.

DAMFOUL TWINN'S COMEDIES. Nov. 15—Cedarbrook Farm (Two Reels). Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC. 
A Woman's Business (Olive Tell). Vol. 44; P-1165.
Madonnas and Men (Seven Reels). Vol. 44; P-1172.

THE PANAM SERIES CORPORATION. 
The Crimson Cross.

FIDELITY PICTURES COMPANY. 
The Married Virgin (Six Reels). 
Private Wives (Vera Besson). Vol. 44; P-1143.

GRAPHIC FILM CORPORATION. 
The Wrong Woman.

GAUMONT COMPANY. 
In the Clutches of Hindoo (Serial). 
Husbands and Wives (Vivian Marvon). Vol. 44; P-1142.

The Fall of a Saint. Vol. 44; P-990.

DAVID P. HOWELLS. 
The Son of Tarzan (Serial).

DORIS LUBIN. 
Honeymoon Ranch. Vol. 46; P-1292.

VICTOR KREMER FILM FEATURES, INC. 
Mad Love (Lina Cavalleri). Vol. 47; P-111.
Veds (All Star—Six Reels). Vol. 46; P-1151.

Skinner Dress Suit (Bryant Washburn—Rele.

Burlesque on Carmen (Charlie Chaplin—Four Reels).

The Champion (Charlie Chaplin—Two Reels). Work. (Charlie Chaplin—Two Reels).

The Jitney Electorate (Charlie Chaplin—Two Reels).

By the Sea (Charlie Chaplin—One Reel).

PLYMOUTH PRODUCING CORPORATION. 
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D. N. SCHWAB PRODUCTIONS. 
A Bold Bargain. 
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The Dummy. 
Rye and Wry. 
Referee. 
In and Out. 
The Landlady. 
The Mouche. 
The Bull Fighter. 
The Bath Tub. 
The Camera Man. 
The Thief.

GUY CROSSWELL SMITH LTD. 
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S. E. ENTERPRISES. 
Cowboy Jazz (Western). 
It Might Happen to You. Vol. 47; P-383.

D. N. SCHWAB PRODUCTIONS. 
Girls Don't Gamble (David Butler). Vol. 46; P-248.

JOAN FILMS. 
The Invisible Ray (Ruth Clifford and Jack Sheffill—Serial). Vol. 45; P-1074.

D. N. SCHWAB PRODUCTIONS. 
Indian Dames (Fifteen Single Reels—Prin.

C. R. GAUMONT PRODUCTIONS. 
Girl's Don't Gamble (David Butler). Vol. 46; P-248.

JOAN FILMS. 
The Invisible Ray (Ruth Clifford and Jack Sheffill—Serial). Vol. 45; P-1074.

D. N. SCHWAB PRODUCTIONS. 
Indian Dames (Fifteen Single Reels—Prin.

C. R. GAUMONT PRODUCTIONS. 
Girl's Don't Gamble (David Butler). Vol. 46; P-248.

SUPERIOR PRODUCTIONS. 

Raffles Series. 
The Oath of Vengeance (Two Reels).
In Trouble of Course
L. W. McCuan, Manager Kozy Theatre, Dresden, Tennessee, says:

Am in trouble, of course. First I will describe how we are twenty feet wide, seventy-eight feet long (which is also the distance of projection) with a twenty-five foot ceiling. I use two projectors, the light source of one being a carbon arc and that of the other a Mazda. Screen a No. 1 grade Gold Fibre.

My trouble is reflection on the side walls. When a title is on it, it is not so noticeable, but when a scene flashes on the screen the whole house for fifty feet back—meaning the walls and ceiling, of course, lights up distinctly.

Have tried painting the walls with white-moist, but the plaster and used dark green. With the carbon arc it is, a distinct flicker all over the house, but with the Mazda there is no flicker at all, though changing from title to scene is noticeable.

It is possible that I have not got the wall color dull enough, or the house too narrow, or house less the in the projection.

The screen has always seemed to reflect more than I had any idea of. All equipment was pur chase last December. My house of this are rather dim. I would thank you cordially for your opinion in this matter.

Cannot Be Answered Briefly
I am afraid your trouble cannot be answered briefly to your satisfaction, for the first place I doubt if you have any trouble of the kind you think you have, meaning by this that it is quite natural that such a house would light up pretty well at its front end by reflected light from the screen. This is not due to the screen surface (though different types of surface would give a somewhat varying effect in this respect) but to natural causes. It is not so noticeable in a wide house.

Just Think for a Moment
Just think for a moment, friend McCuan. The reason why the audience sees the picture at all is because the light is reflected back to its eyes from the screen. But only a very infinitesimal portion of the light so reflected comes from the screen itself. The rest must, perforce, go somewhere, and since it is the nature of light to illuminate whatever it strikes in proportion to the reflective power of the surface, it will illuminate whatever it falls upon, and the only way you could prevent the illumination of the walls and ceiling of your theatre would be to either paint them a dead black or remove them out of range of the light reflected from the screen, neither of which is, of course, a practical thing to do.

Of course the screen which has high reflective power illuminates the walls of a wide house less than one of high diffusive power, because it has "fade away," which means that that one of the audience seated at the extreme side sees a less bright picture than the one seated in the center, but with the narrow house this may be to some extent reversed.

I would not advise you to bother with the illumination. You cannot possibly overcome it and anything you might do to reduce it would most likely prove to be one of those cases when the removal of one makes the other less. You have already done about all you legitimately can do, because darker walls would make your theatre gloomy—a thing by all means to be avoided.

Looks More Serious
But another remark you make looks more serious. You say that with the arc lamp going there is a flicker all over the house. This is, if you have correctly stated the matter, serious, and indicates something demanding immediate attention. If you really have a flicker such as you have apparently indicated, it is likely that your revolving shutter is too fast. This, in my opinion, may be due to a too slow speed of projection.

If your projector runs in excess of sixty revolutions of the crank shaft per minute you should have no flicker with the small amperage you are mostly using, and it is more than likely that you have a revolving shutter which is badly out of optical balance.

Proceed as follows: Open the projector gate and project the white light to the screen. Pass a bit of cardboard down through the light beam in front of the projection lens at different distances from the lens, until a point is found where either two shadows start from top and bottom of the screen and meet in its center, or else the whole screen seems to get dark all over at once. This point is the distance from the projection lens at which the revolving shutter should be set.

Having set there, remove the metal blade from the hub of a paper shutter blade from stiff cardboard, using the metal blade as a pattern. Install the paper blade in the shutter head and set it correctly. You need not rear to do this between shows because a cardboard blade will run for months, giving good service.

Trim Off a Little
Now having the paper shutter blade in place and correctly set, carefully trim off a little at a time from one of the edges of its master blade until travel ghost (white streaks up or down from white letters in a black background title) is just visible.

Next trim off from the opposite edge until travel ghost appears the other way. Caution: Stop trimming the instant faint travel ghost appears. Now remove the paper blade and trim the master blade of the regular shutter blade to the same width as the master blade. Rewhirl shutter less about one-sixteenth of an inch on each side, the latter because you have trimmed the paper blade a bit too much.

Of course in this matter I am expecting you to use common sense. It may be that you have not correctly described the condition as to flicker, and that your shutter blade did not require trimming. You must judge of that yourself, and I have indicated the method.

It is also possible, as I have said, that the flicker is not in the arc lamp. Anyhow, I cannot spare more space on this matter now. I would strongly recommend that you carefully study "The Revolving Shutter," pages 46 to 476, inclusive, book.

Oh, by the way—why the one Mazda and one arc? Bad combination. Better have both arcs or both Mazdas.

Projection Problems
A projectionist who asks that his name and address be kept a dark, dense secret, propounds the following:

Dear Mr. Richardson: Have had a rather heated argument with my boss. Asked for a raise, which he at first refused. I spoke of the fact that I had studied and to fit myself to give good and efficient service, to which his come-back was: "Studied! What in hell is there for you to study? You know how to thread up don't you, and how to start the projector and make a splice. Well, that's enough. What more is there that you have anything to do with?"

I called his attention to the fact that I was getting better results with a little more than half the current my predecessor used, which he did not deny, but said it was the new screen.

I told him much of it was due to intelligent adjustment of the optical system of the projectors, to which he replied with one word, "booh."

I told him that I had adjusted the auditorium lighting so that better results were obtained with less electric energy, to which he replied by telling me the auditorium lighting was none of my business.

There was a lot more, but why repeat it. I got my raise, but was only "re-hired" after a one-night experience with a new man. Will you tell us exactly what constitutes the legitimate business of the projectionist? I am sure it would be interesting and enlightening.

A Detriment to the Industry
Your employer is one of those who believes in discouraging rather than encouraging competency. He is one of those exhibitors who are a detriment to the indust-
try, and deserve to fail. If they do not fail they succeed in spite of themselves.

Those details which affect the screen results are the business of the projectionist, and certainly no one with the slightest knowledge of motion picture theatre practice would deny that auditorium lighting has a direct and very large bearing upon this. And since it has such bearing on screen results it is very much the business of the projectionist to understand, at least, the principles of motion picture theatre auditorium lighting.

It may be argued that the projectionist is not consulted on such matters, but this is mostly true because it is pretty well known that the average projectionist, and all the machine operators know little or nothing about it.

The projectionist must understand screen surfaces and the practical application of screen surface principles to results obtained in auditoriums of various sizes and shapes. The projectionist should have an intelligent understanding of the effect of auditorium decoration on screen results, particularly the decoration of the immediate surroundings of the screen. The projectionist must have a very comprehensive knowledge of the operation of motors, generators, mercury arc rectifiers, and transformers, of mechanics as applied to the projector of electricity, and all those various problems pertaining thereto as affect his work. Of optics the projectionist must have a very comprehensive working knowledge, and so on down through an extended list.

To the man who argues that it is not necessary for the projectionist know all these things, we ask this question: Can any man handle intelligently and efficiently and secure maximum results from anything that he does not thoroughly understand? To which we might add, for good measure, this statement of fact: The more a man knows about anything which he is to handle, the better results he will be able to obtain from it and the more efficiently will he obtain those results.

Maybe So—Maybe Not

George W. Bingham, of the Widescope Camera Company, contributes the following. Maybe it is so—it maybe it is no. We are not yet sufficiently advanced in Mazda to say positively, but our own view would be that while the plan shown might get a clear field it surely would not get a "bright one," within the accepted meaning of that term as applied to motion picture projection. Of course there is possibility of some gain with the oscillating shutter since with the plan shown a wide aperture projection lens would be a necessary essential, and the oscillating shutter would be consider-

ably narrower than could the master blade of a shutter in front of the lens be, and flicker is unlikely with so weak an illuminant. Well, anyhow, we give it space as an interesting idea, which may or may not have value. Friend Bingham says:

"I have noticed a variety of suggestions relating to condensers, shutters and tungsten lamps for projection in your recent issues. Spherical aberration does not seem to be well understood. I enclose a sketch of a combination which will show a bright picture, a clear field and will permit the film to stand still at least 15 minutes without any danger of burning."

The filament must be spread about as shown. The bulb of the lamp must be about 1/4 inch from the radius of the collector lens, and the face of the other condenser must be not more than 1/8 inches from the aperture. I will not claim that the different radius are absolutely exact, but nearly so. There are perhaps a million different rays of light, all variable, produced by this combination, several of which are arranged to focus within the projecting lens, and none of them will focus on the film at the aperture.

Consequently, the film does not burn, even with this Kinetic Lamp set so close. These several foci within the projecting lens accumulated from the wide filaments, completely cover the field, which will clear and show the full power of illumination. The oscillating shutters shown will save about 25 per cent. of illumination over the usual rotary shutter. (This statement has been tested by the best illuminating engineers in this country) and at the same time shows a better picture when run at a proper speed and in proper adjustment.

A reflector is not required, and should not be used with this set up. Again the rays of light focused within the projecting lens are what make the picture on the screen, and any rays of light which tend to be focused on or near the film would not increase the brightness of the picture, but with the voltage increased a much brighter picture can be shown, though, of course, with a somewhat shorter life for the lamp. What I am showing is very different from the last few yards of general use today, but it is the result of very much experimenting.

I show a few pencil marks showing the direction of a few rays of light, but this combination will produce a number of variable rays of light, but I do not know it all yet. It is a deep problem.

His Change-Over Cue Scheme

Perry G. Walker, Projectionist, Liberty Theatre, Camp Eustis, Virginia, has a plan for change-over signal which he thus describes:

Referring to an article in July 30 issue, which had to do with change-over signals, I desire to set forth my own views. Nearly always when I receive films the ends are full of punch holes, scratches or other marks. Sometimes there is a strip of paper two to six inches long pasted on the film, the same being used as a splicer.

All this I must dispose of before projecting, and in so doing it is, of course, necessary that I first develop the film before I can splice it from one splicer to another. Others double the same and it is therefore not hard to account for the many splices which are found in the last few yards of film on a reel.

I am unable to understand why projectionists cannot provide a cue which will not damage the film; also why they cannot have the machine ready for the very first yard or so of film on a reel.

There is no tremendous job. As a rule, however, projectionists do not seem to care a (deleted by censor) what they do to the film owned by some one else, which their brother projectionists must use after they are done with it.

Here is the change-over signal I used. Have your brother's projectionist, with 14-inch magazines. Use 2,000 foot reels, with four-inch hubs. As we run double reels, I must, of course, join them together, and I amputate all punch holes, scratches and marks, renew all bad splices.

For this job, I shape an iron washer, or a copper penny to fit the curve of the reel hub. In winding the film on the reel, as soon as the tail piece is wound on I place one of the washers or pennies in at the last picture of the reel. This gives me about two feet in which to change over.

When the end of the film comes in projecting the washer falls out from the top of the

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hub, making a noise which can be heard from any point in the theater, does not scratch the film, nor does it in the least throw the film roll out of round. It is a mystery why all projectionists do not use so simple a thing, instead of ruining the films.

And now a question on lenses. Would there be an A & P convex collector and a double convex condenser lens? I do not see why the plano convex condenser gives results so much inasmuch as you have a long focal length. The plano convex lens a meniscus bi-convex combination would be a bit better.

Just how your convex collector and 7.5 bi-convex would compare with the correct combination for your pipe does not seem impossible, but oddly enough it is not very far off as compared with a plano convex condenser.

With your present combination you are merely guessing, and that you 'get good results' proves nothing, unless you get them economically and get as good as you would get with the right condenser combination.

As to Change Over
As to your change-over, it is simple and efficient, but why place it at the last picture.

That is wrong, because the change-over would then be made on the tall piece, and the tall piece should never be allowed to reach the aperture while the light is on the screen.

The shutter may or may not be all right. That you have trimmed down some prove that the Powell blade was too wide for your local condition, but have you carried the trimming as far as it should be carried? What tests have you applied to determine this? This blade being blue on the blades makes no difference at all, in so far as it has to do with the light on the screen, but it may prejudice the effectiveness of considerable white light into your eyes, which is good.

Then, also, when you trim down the master blade it is well to understand the possible consequences, and also the possibility that all blades can be trimmed. You see, brother, the thing is more complicated than it looks at first glance.

Dolliver in Business
We have a very neatly gotten up card from the Western Theatre Supply Company, Inc., San Francisco, Calif., signed L. C. Dolliver, general manager, in which attention is called to the fact that this company has the franchise for exclusive distribution of Simplex projectors in that territory.

The company, so the card says, is establishing a comprehensive service station, and will carry a full complement of Simplex parts.

Dolliver was in New York City for quite some considerable spell. But he quietly folded his tent and departed and all we knew was that he had gone somewhere and entered some kind of business.

And so that is it! Well, he didn't bother saying good-by, but all the same we wish him well. Whether we lose or win, though, we'll bet dollars to hard-boiled eggs that Walter Freddy will keep his joints from getting rusty or his thinker from falling to the barnacles, for Freddy is something to be reckoned with as a business rival, to say nothing of the other live wires in the supply business in the Golden Gate city.

A Young Old Projectionist
Reid H. Ray, Iowa City, Iowa, has the following remarks to make:
I have been a subscriber to the World for five years, but have only bused into our department once. Thought you might like to hear from a young old reader.
My home is in Rock Island, Ill., but I am now attending the University at Iowa City, Ia. Hold a city license (they call it a "Moving Picture Operators' License") in the former town and am film inspector for the Modern Woodmen of America for three years.
We have a review room for inspecting the advertising films, and in the projection room I have a Powers 6, projecting as steady a picture as one could wish.
Get along pretty well, with the help of the Handbook and Lens Charts! Have lined up my optical system my only remaining trouble: Using 44-inch White a. c. special carbons, 55 amperes a. c. through grid rheostat, with two 6.5-inch condensers, spaced 14-inch apart. From aperture to condenser the distance is 15 inches (have not data here, but that is my recollection) and distance to shutter from aperture is 8.5 inches.

The trouble is that my carbons flame badly when adjusted to get best spot, and in consequence the condenser break.
What would be the remedy? Less amperage or larger carbons? I call for help.

A Little History
A little of my own history might possibly interest you. The first "movie" I remember was in St. Louis. I went up glass steps to the theatre, where a reelingly phonograph played while the picture was on (off mostly off) the screen. They had an illustrated song or two, and a madrigal song.
Six years ago, when I was fourteen, I bought a toy motion picture machine for $1.50, rigged a motor on it and showed films in our basement, with the aid of a 75-watt Mazda lamp, throw ten feet. Size of picture 3 feet by 2.1/2. Wore out three such machines, and then bought a Bell head (claw movement). Fixed an arc lamp, pul-

10,012 Motion Picture Theatres
In the United States—no more. The ordering or fast service and easier to use. Also Data of Sales of Movie Pictures. Supply Dealers anywhere.

Motion Picture Directory Co.
242 West 42nd Street, New York, N. Y.
Phone Bryant 1320

November 27, 1920

NO PROJECTION ROOM
Is Thoroughly Equipped Without a Set of the Lens Charts
PRICE 50 CENTS STAMPS
Order Them Today

Always Interesting
The letter of an enthusiast is always interesting. Your K. C. B. stuff is excellent. It will get many a laugh and many a projectionist will read it with sympathetic feeling as he remembers his own troubles. Whiz 55 flyover film through at race horse speed to accommodate a crazy manager's crazy 'schedule,' which attempts to show three or four subjects in the time reasonably allotted to two.
As to wishing to hear from a young old projectionist, why don't we have a whatchamacallit that the mass public can get at? Twenty or sixty? The question is has he something to say? As to the carbon matter, five-eighths carbon should not be overloaded at fifty-five amperes a. c. I am referring your case to the National folks. You will doubtless hear from them. Meanwhile be very certain that your lamphouse ventilation is open and free.
Your condenser combination is correct, only your fan is too far out. Nineteen inches from center of condenser to film is about right.
Lord, man, yes I remember the crank of the little guy. Oh, not by no means. It is longer alright; also the pump-handle carbon feed. Imagine that sort of rigging with modern amperage!
Los Angeles of Motion Picture Fame

Lincoln High School, Los Angeles, California.

Westinghouse Motion Picture Equipment for Studios and Theatres

Los Angeles High School
Los Angeles, California.
Better Equipment
Conducted by E. T. Keyser

La Crosse’s Rivoli Cost Over Half a Million and Is Quite Some Theatre

The Rivoli Theatre, on Fourth street, La Crosse, Wis., which cost over half a million dollars and opened its doors to the public Saturday, September 19, is a notable feature of the city. The building is owned and operated by the La Crosse Theatres Company, of which F. L. Koppelberger is general manager.

The main entrance is on Fourth street, with exits on an alley between Third street and Fourth streets. On the Main street side of the building are three fire exits.

Three large decorative entrance doors on Fourth street give access to the main lobby, and to the "T" lobby, which in turn has an exit leading to the sidewalk on Fourth street. The facade on Fourth street is covered with an elaborate marquee.

Good Box Office Outfit

The box office is about two feet from the sidewalk in front of the lobby doors. It consists of an ornamental screen set on a marble counter, with a marble base. There is space enough in the box office to accommodate two cashiers during a rush. National ticket machines and Lightning coin changers have been installed, thus saving time at the window and eliminating confusion.

Leaving the box office one enters the spacious lobby. On the left and the right of this are ornamental poster frames designed in keeping with the artistic decorations.

The lobby has a wainscoting of marble, the upper half of which is decorated in the Adam style. The flooring is of Congoleum and absolutely noiseless. Entering the "T" lobby, which has the same style of decoration at the left, is seen a marble fountain, and at the right ladies' and gentlemen's retiring rooms.

All Seats on One Floor

The lobbies are lighted with lantern design fixtures with three 100-watt lamps in each.

The auditorium is eighty by one hundred and twenty feet, with the entire seating arrangement all on one floor. The house seats fourteen hundred people without crowding and is so arranged that there is not a bad seat in the house, each patron having a good clear view of the screen at all times.

The construction of the auditorium embodies the newest ideas in theatre building. The orchestra pit is thirty-two inches below the level of the floor proper and has separate exits leading from it to the alley at the rear. The lighting for the auditorium is furnished by two huge chandeliers in the center of the ceiling and a five-color, cove lighting system furnishes the indirect light that is used while the pictures are being shown.

Ceiling Is Curved

The ceiling is curved, giving additional height and an atmosphere of spaciousness. The soft, indirect lighting is due to this curved ceiling.

All of the lights in the main auditorium and the stage are controlled from a switchboard in the booth. By dimming one or two of the colors and intensifying others in the coves, there may be effected an entire change in the colors thrown on the ceiling.

Theatre Is Typhoon Ventilated

Uniform distribution of air, with a complete change of atmosphere every five minutes, is assured by the Typhoon system of ventilating, and all air is washed before being forced into the auditorium.

In summer it will be cooled by ice chambers, thereby reducing the temperature to almost any desired degree. An automatic control system insures uniformity of temperature.

Electrically, the theatre is one of the best equipped to be found anywhere, and it is possible to produce any shade of light with a minimum of effort. Both the curtain operating and the ventilating systems are electrically operated.

Two Simplexes in Projection Room

The projection room is particularly well equipped and contain two Simplex projectors, a Fort Wayne generator, a General Electric switchboard.

The General Electric dimmer system by which the house lighting system is controlled and the electric curtain operating mechanism are all operated from this room, which is provided with a shower and a lavatory. Charles Larson is the chief projectionist.

The electrical wiring contract was let to Frank W. Pitman of La Crosse. The electric fixtures were manufactured by the Beardsley Chandler company of Chicago and installed by the Electric Supply Company, of La Crosse.

The sheet metal work was handled by Joseph M. Leinfelder of La Crosse, who had complete charge of all the air shafts and the cornice work on the building.

The decorating of the entire building was in the hands of the Odin J. Oyen Company of La Crosse.

The heating plant of the Rivoli was installed by Baker & Niebuhr, local heating contractors.
INTERIOR VIEWS OF LA CROSSE RIVOLI

Lobby with Tennessee marble wainscoting
The ladies' rest room and the lavatory

Auditorium, seating 1,400 on one floor
The Simplexized projection room
How Seattle's Big and Little Picture Theatres Are Heated and Ventilated

When interviewing Seattle exhibitors in regard to their heating systems, the World representative discovered that few managers of big downtown houses knew much about their systems or how much they cost to operate, so he went to see a leading theatrical architect of the city, H. Ryan, who built the Liberty, which is a noted success from the standpoint of the architectural construction, heating and ventilation, and is building the Blue Mouse Theatre for John Hamrick, and has twenty-three other theatres in the Pacific Northwest to his credit.

All the big downtown houses of Seattle, said Mr. Ryan, buy heat from the city steam plant at a cost of about $100 a month to heat an ordinary 1,000 seat theatre. Most of the houses use the vento system in which the air is drawn into the house through heated coils, then passed through a washer—consisting of a fine spray of water which completely fills the chamber through which all the air must pass—then through more heating coils, and so into the theatre. In houses which employ this system of heating ventilation is usually considered in connection with the heating, as the systems are inseparable, since the success of the heating depends upon the complete circulation of the air throughout the house.

In the Liberty

In the Liberty Theatre, which seats 1,800, the pressure system of ventilation is used. This system is also used in the Coliseum, the Greater Theatres Company's palatial 2,500 seat house. This consists in drawing the air into the auditorium by means of fans through various openings in or near the ceiling and drawing it out through outlets near the floor at different parts of the building, so as to cause an equal distribution.

The foul air outlets are so figured that the air does not escape as fast as it enters. This creates a slight pressure over the entire auditorium—hence the name. The advantages of this system, according to Mr. Ryan, are: firstly: The pressure compels each foul air outlet to work all the time and practically uniformly, while without pressure some would work more strongly than others, thereby robbing the building of air in some places and causing too great a draft in others.

Secondly: It prevents uncleaned air from entering the building at any point, because when a door or window is opened or even many openings are made, there is a rush of air outward, instead of inward. Therefore no air enters the building that has not passed through the washer. This also prevents drafts when doors or windows are opened.

Thirdly: Mr. Ryan gives as a prelude to this advantage his own definition of ventilation. "The art of ventilation is the art of passing through a building the greatest number of cubic feet of air that can be passed through it within a given time without causing unpleasant drafts."

No Unpleasant Drafts

Mr. Ryan has used as high as $5 cubic feet of air to each individual without causing unpleasant drafts. The amount of air per individual depends to some extent on the height of the ceiling, the lower the ceiling the less air required. The Liberty Theatre uses 50 cubic feet of air to each individual.

The heating machinery in both Liberty and Coliseum is installed in the basement, but it is possible to put it in the attic. It doesn't matter where you put the machinery, according to Mr. Ryan, so long as you get the air, incoming and outgoing, in the right proportion. No theatre should have less than 40 feet of air per person, he declares.

With the vento heating, Mr. Ryan says, steam is the only method of heating, because hot water radiation is too slow a heat. The latter would demand a whole basement full of coils while a few coils of the steam are sufficient.

An Important Change

In the Liberty of Yakima, which was opened this season, one important change has been made, which has proved such a noticeable improvement that Mr. Von Herberg and Mr. Jensen declare that all their other theatres must have this feature of
First class projection need not be confined to the large, expensively equipped theatres—good pictures are within the reach of the smallest exhibitor.

The G-E Compensarc Permits Arc Adjustment Without Breaking the Circuit

THE G-E Alternating Current Compensarc is a simple, inexpensive device with many of the advantages of more costly equipment.

It saves current.
Because of high power factor and high efficiency, the compensarc will effect current savings that will pay for the outfit in a few months of ordinary operation.

It eliminates flicker.
Variation in the arc current is secured by means of a switch handle on top of the device. The current is adjusted without breaking the circuit, thus eliminating all lamp flicker from this cause.

It will not burn out.
Because of its design, the compensarc cannot be damaged by over heating even if the lamp carbons be left in contact indefinitely.

It is easy to operate.
The compensarc can be installed next to the projection machine within easy reach of the operator. Its design is compact, substantial and simple.

Compensarcs are safe, easy to operate, efficient, economical and reliable.

G-E offices or distributors everywhere.

General Electric Company

General Office
Schenectady, NY

Sales Offices in all large cities
heating and ventilation. It consisted in omitting the plenum chamber.

In the venlo system of heating usually this chamber receives the air after its final heating. In it are dampers, which are supplied to work automatically in admitting warm or cold air to the auditorium, as needed. It has been found that these dampers do not always work, and the stopping of the air in the chamber after it leaves the fans retards the proper flow into the auditorium.

By omitting the plenum chamber and letting the air pass directly from the fans into the auditorium better circulation is obtained. The heat is regulated by a janitor when necessary.

John Hamrick, long-time exhibitor of Seattle, is having the venlo system of heating and the pressure system of ventilation installed in his new Blue Mouse Theatre.

In the Smaller Houses

The smaller theatres of Seattle present an interesting comparison as to the various types of furnace heat.

The Society Theatre seats about 500 and is situated in one of the best residential districts in the city. It is heated by its own steam plan and ventilated by a big exhaust fan in the ceiling.

'George King, the owner, says that if he were building another theatre, however, even though no larger than the Society, he would install the venlo system of heating and the pressure system of ventilation, because it would be cheaper both to install and to operate.

"It wouldn't require the installation of so much radiation and it wouldn't waste the warm air by fanning it out before it had all been used," he said. The Society has 93,000 cubic feet to heat and it requires two or three pounds of pressure to heat it. Mr. King uses a good grade of coal, which costs him $12 to $13 a ton. The same grade cost him but $5 a few years ago.

Mr. King finished the interview by reiterating that he was sure the direct method of heating by steam was not the best method of heating any theatre, because of the cost both of installation and of operation.

Where the Pipeless Is Strong

The Queen Anne Theatre is heated at present by a stove placed down near the screen, but W. L. Steele, the manager, intends to install a pipeless furnace. The Queen Anne has no balcony, which gives an argument in favor of the pipeless furnace, since that form of heat is not supposed to do so well when there is more than one level to be heated.

The Queen Anne seats 400 and has an air space of 55,000 cubic feet. Mr. Steele considers a pipeless furnace the proper solution to the problem because it produces its own ventilation and is economical to operate.

Mrs. J. A. Winkler is already a user of a pipeless furnace in the Yesler Theatre, which has a seating capacity of 375, and she declares it is by far the most satisfactory heating equipment she has ever used. She has used a hot air furnace previously and finds the pipeless better for ventilating and much more economical to operate. She has used steam in other theatres, but prefers the pipeless furnace. She argues that in order to have the house comfortable for evening by steam heat one must build the fire at two in the afternoon, while the pipeless furnace brings the temperature up to 65 or 68 in half or three quarters of an hour.

A Good Word for Hot Water

Mr. and Mrs. Donald Geddes operate five theatres in the residential districts. These theatres are heated by steam, hot air or hot water. They have these systems in their theatres, having an opportunity to compare the three methods. They are building a fine new theatre near the University district and are installing a hot water system. The College Theatre, heated by hot water, and the Fremont Theatre, heated by hot air, are exactly the same size, 300,000 cubic feet, and $00 less is expended each month for fuel for heating the College than for the Fremont.

Kelsall After Educational Trade

Ray R. Kelsall, manager of the Theatre Equipment Company, of Seattle, being alive to the growing demand for projection equipment for educational purposes, has sent letters to all the leading schools and churches of Seattle and the surrounding territory, announcing a "Pay As You Play Plan" for all equipment.

He calls special attention to the fact that this applies to the new 1921 Powers projector. The letter also calls attention to the fact that leaders of the Church and School Educational Movement by Motion Pictures in Seattle have selected the Powers projector, and gives the names of the buyers of these machines.

Subscribe to Moving Picture World and Save Ten Dollars

SEATTLE'S TWENTY-FIVE HUNDRED-SEAT COLISEUM

This splendid Pacific Coast house also purchases its steam and utilizes the pressure ventilation system.
DO IT NOW
Buy These
New Lighting Fixtures and
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You'll be surprised at
the attractiveness which
can be added to your
lobby or interior by the
use of our plastic rel-
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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

Thrills, Anguish, Antics
Oh boy! but they surely do create thirst,
And the old between-the-acts refuge around
the corner is no longer available.

DIXIE Cup
PENNY VENDING MACHINES
certainly do fill the bill when it comes to relieving
said thirst with good, sparkling water.

Good water hits the thirsty man on his dry spot.
Dixie Cup Vendor Service pays its own freight and
nets you a good profit.
The best appointed houses use this service.

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AKELEY
Camera of Superior Accomplishments
AGAIN THE
AKELEY TRIUMPHS
in a Whirlwind Success

See the
Man o’ War—
Sir Barton Race

Taken with
AKELEY CAMERAS

Released by
Educational Film Corp.

Under the Title

"THE RACE
OF THE AGE"

"One of the most remarkable
portions of the picture is a pano-
ramic shot of the entire race
from start to finish that many
expert cameramen have hailed
as the most remarkable piece of
photography that the screen has
seen."

"Better view of the race itself
than any person actually on the
track could have gained."
—Exhibitors Trade Review.

AKELEY CAMERA, Inc.
250 WEST 49th STREET, NEW YORK CITY

DIXIE CUP VENDING MACHINES

DIXIE CUP PENNY VENDING MACHINES
certainly do fill the bill when it comes to relieving
said thirst with good, sparkling water.

Good water hits the thirsty man on his dry spot.
Dixie Cup Vendor Service pays its own freight and
nets you a good profit.
The best appointed houses use this service.

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—Exhibitors Trade Review.

AKELEY CAMERA, Inc.
250 WEST 49th STREET, NEW YORK CITY

DIXIE CUP VENDING MACHINES
Orders Keep Piling in to the Newman Company

These are busy days for the House of Newman, of Cincinnati. The Howard Theatre, to be opened in Atlanta on or about December 1—one of the finest houses in the South—will be equipped throughout with Newman railings. The stairs to the mezzanine floors, the upper and lower vomitories, the loge boxes, the balcony and the orchestra—all these will be fitted with polished brass railings.

The New Stanley Theatre, now in process of erection at Nineteenth and Market streets, Philadelphia, will be equipped throughout with railings made by the Newman Manufacturing Co.

The contract is somewhat unusual in several respects. All railings are two inches indiameter, and the specifications call for a special statuary bronze finish. The amount involved is close to $10,000, including erection.

The proscenium, loge, side boxes and balcony front are to be equipped with railings. The orchestra will have railings with removable posts or standards. All stairs and vomitories will be fitted with hand rails.

Another Stanley Contract

Another Stanley contract placed with the Newman folks covers ten especially cast display frames to be finished in statuary bronze for the walls of the Nineteenth street entrance. These frames will cost nearly $250 each.

Other recent Newman contracts are for: Philip Green’s New Theatre, at 4022 Girard avenue, Philadelphia; Twelve movable brass posts and floor sockets, veiour-covered ropes equipped with end-caps, snap hooks and wall-plates.

Majestic Theatre, Bloomington, Ill.—Two special brass railings for lobby.

Rex Theatre, Clay Center, Kan.—Ticket office rail, brass door and ticket hardware.

New Roosevelt, Chicago, Ill.—Six special copper oxidized frames for posters and photos.

Shearer Won on Election

B. F. Shearer, manager of the Western Theatre Equipment Company of Seattle, made hay out of election night by sending letters to all newspapers in the territory announcing that he could furnish them with...
Any One Can Argue

And give you wonderful sales talk, BUT BEFORE YOU BUY A SCREEN you should be sure that it is a good screen. Go to your nearest dealer or write to us; we will prove to you that a MIRROROID SCREEN is just as essential to good projection as a good projector.

Here is a test—write for our large free Mirroroid sample. Hold it over your present screen. If the results don’t startle you, you don’t owe us one cent. Is that fair?

Fill out this Coupon. Mail it to us.

Mirroroid Corporation
725 7th Avenue, New York City, N. Y.
Kindly send us details and samples.
Mirroroid Screens  Cement
Nitrogen Lamps  Arco-Biograph Carbons

Our projection size is ..........throw ......ft.

Look’Em Over

Review your films at your convenience in your office or home, or in your projection booth without waiting for your big machine to be idle.

The American Projectoscope

“The Portable Motion Picture Projecting Machine Without an Apology”

This portable projecting machine is not a toy. It is a carefully constructed, practical projector designed for the daily use of the busy manager. Set it on table or desk, plug into any electric light socket and she’s ready to go. Takes any standard film, runs forward or backward so any part can be repeated without rewinding.

Take Your “Private Views” When It Suits You Best
Write for our illustrated booklet on the “Portable Picture Projecting Machine Without an Apology.”

American Projecting Company
Samuel S. Hutchinson, Pres.
6260 BROADWAY
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The Perfect Projection

BIO CARBONS
The Marks of Quality

The Absolutely Dependable Kind That All Discriminating Operators Want

ARCO ELECTRIC COMPANY
EXCLUSIVE DISTRIBUTORS
110-114 WEST 42ND STREET, NEW YORK
SITUATIONS WANTED

FILM EXCHANGE EXECUTIVE; 30; experienced booker, salesman, and accountant; thorough knowledge of motion pictures and trade. 

Present employer is willing to change account disagreement. Box 154, Moving Picture World, New York City.

THEATRE MANAGER; 8 years' experience, pictures, vaudeville, legitimate; thoroughly familiar with booking and advertising. Go anywhere; make proposition. Box 155, Moving Picture World, New York City.

CAREFUL AND RELIABLE CAMERA MAN who takes fine pictures and has first-class movie and stills outfits wishes to connect with company. 6 S., 18 Turner Place, Brooklyn. Phone $130 Flatbush.

YOUNG MAN desires position as assistant cameraman or location man. Particulars, Address Nicholas Ross, 56 Hassam Street, Providence, R. I.

LABORATORY EXPERIMENTAL; liberty December 1. Ten years' experience in every branch of the moving picture business, from writing the story to the screen. Experienced in both cold and hot climate. Can go anywhere in the world; will make a complete picture as good the business. From story to screen. Address Expert, care Moving Picture World, New York City.

BUSINESS OPPORTUNITIES

INCREASE SEATING CAPACITY without sacrificing comfort of safety; build or remodel the economical way by working with the knowledge you can gain from "Modern Theatre Construction." By E. K. Reynolds. 290 pages; $5.00 postpaid. Publishers: C. H. F. Smithers, Co., 50 Fifth Avenue, New York City.

FOR SALE—Vacant lot: suitable location for motion picture show. Address Box 456, Spencer, Iowa.

CAMERAS, ETC., FOR SALE

BASS RECORD-BREAKER: a 400-foot De Frange Professional and Field Model. The super-value camera with a TESSOR 3.5 lens. Slightly used. BASS CAMERAS 625 N. Lake St., Moving Picture Equipment, Headquarters, 109 W. Dearborn Street, Chicago, Illinois.

STERN OPPERS three Schlicht Printers complete with 24 reels, $1,000.00. David Stern Company, Chicago, Ill.

EQUIPMENT FOR SALE

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pennsylvania.

FOR SALE—Several used Simpler; first-class condition; cheap for cash, with or without motor drive. Webster Electric Co., 710 9th Street, N. W., Washington, D. C.

NEW EDISON Road Projector, $700; De Vry, $200; Home Projector, $105; New, $200, Acme Projector, $150; Simplex, motor-driven, $250: Power's 5-A, $250 to $300; Motor-Driven, Arc Movie Lamps, $65; Camera, $15 to $900; Tripods, $5 to $125; Ray, $25, Fifth Avenue, New York City.

BARGAIN—Martin Rotary Converter (used), 60-Cycle, 3-phase, 7.5 K. W.: complete, with panel switchboard. Exempt from Excise. Cost, new, $350. Quick sale, $250. Full details on request. Monarch Theatre Supply Co., 229 Union Avenue, Memphis, Tenn.

FILMS, ETC., FOR SALE


FILMS FOR SALE

FOR SALE—Five-reel features with posters, slides and photographs in any quantity desired. Central Film Company, 729 Seventh Avenue, New York City.

STRAND COMEDIES featuring Billie Rhodes and Elmoine Field; excellent condition, with posters. Ten stereopticons for showing their election returns.

As a result he was snowed under by requests for the machines. He rented all of his own stock and drew on that of other companies.

Washington Film Supply Company Grows Rapidly

Harry M. Cranall is planning the separation of the business of the Washington Film Supply Company and the Exhibitors Co-operative Film Exchange, now under the management of Abe Dresner, with quarters in the Mather Building. The business, the former has grown to such an extent as to require all of Mr. Dresner's time.

Under the management of Mr. Dresner the Washington Film Supply Company has taken on such lines as the National carbons, Gold Fibre Screens, Powers projection machines, automatic ticket selling machines, motor generators, electric light bulbs, tickets, and, in fact, everything that a theatre may need, even to seats.

4 K. W. Electric Generalizing Set 60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

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MOTION PICTURE FIRE, LIGHT AND SMOKE SPECIALTIES

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NEW YORK

"THE BIOSCOPE"

The Representative Weekly Journal of the British Film Industry

Of special interest to all who buy or sell Films.

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Manufacturers of Electric Ticket Issuing Machines for Motion Picture Theatres and Restaurants. Sold direct or through your druggist.

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The Musical Marvel

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CULVER CITY, CALIF.

Open and closed stages and equipment for rent to companies coming to produce in Los Angeles. Write or wire for terms.

NOTICE.—STOCKHOLDERS OF UNITED PICTURES PRODUCTIONS CORPORATION. As a stockholder above company I am seeking to organize a Stockholders' Committee for the purpose of having a thorough investigation into the affairs of the organization of the corporation and its subsequent financial difficulties. All interested parties will kindly communicate either with me or with my attorney, Mr. Gustave A. Rogers, 66 Broadway, New York City. (Signed) Morton L. Lowy, 19 Clinton Street, Newark, N. J.

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Birmingham, The Villa Cross Picture House.
Birmingham, Picturedrome.
Birmingham, The Futurist.
Birmingham, La Scala.
Birmingham, The Empire, Dudley.
Birmingham, Picture Hall, Dudley Hill.
Birmingham, Palace, Eastside.
Birmingham, Grand, Handsworth.
Birmingham, Picture House, Here.
Birmingham, The Grand, Old Hill.
Birmingham, Birchfield Picture- drome, Perry Barr.
Birmingham, Piccadilly, Salty Oak.
Birmingham, Smethwick.
Birmingham, Picture House.
Bishop Auckland, Eden Theatre.
Blackpool, King, Edward Picture.
Blackpool, Picture Theatre.
Bew, Palace.
Bourton-on-Severn, The Electric.
Brighton, Duke of York's.
Brighton, The Court.
Brighton, The Pavilion.
Bristol, The Gem.
Bristol, Palladium.
Buckley, The Coliseum.
Camberwell, Victoria.
Chatham, Imperial Picture House.
Chichester, Cinema Royal.
Chipping, New Road, Super Cinema.
Chinap, Operetta House.
Cley, Opera, Imperial.
Cleethorpes, Empire.
Coronation, The Hippodrome.
Croydon, Hippodrome.
Dunston, The Scotia.
Dulwich, Amhurst Hall.
Derry, Whitehall Cinema.
Dover St., Castle Film Co., Ltd.
Dunston-on-Tyne, Imperial Hall.
Dunham, Tringdon Colliery, Royal Cinema.
Edgeware Road, Blue Halls.
Egerton, Lyceum.
Famous Lady Film Service.
Forest Gate, Queen's.
Garston, The Empire.
Gateshead, Ravensworth Picture General Film Releasers. [House.
Goldhawk Road, Park Cinema.
Grimsby, Premier Picture House.
Hammersmith, Blue Halls.
Hammersmith, The Broadway.
Hayward's Heath, The Heath.
Hypeforth Picture Plays, [Theatre.
Hertford, Kentile Theatre.
Hexham-on-Tyne, Queen's Hall.
Highbridge, The Picture House.
Hollownay, Marlborough Theatre.
Hollownay, The Grand.
Hull, The Cleveland.
Hull, The Victoria.
Hull, Picture House.
Hull, National Theatre.
Lancaster, The Palladium.
Leighton, Picture House.
Leighton Buzzard, Electric Theatre.
Liverpool, The Park Palace.
Llandudno, Palladium.
Luton, Palace.
Macclesfield, The Premier.
Manchester, Palladium.
Manchester, The Palace.
Manor Park, Coronation.
Marsden, Clifton Cinema.
Middlesbrough, Scala.
Middlesbrough, Pavilion.
Mile End Road, Pavilion.
Newhaven, Kinoema.
North Finchley, Cinema Royal.
North Shields, Comedny Theatre.
Peckham, Queen's Hall.
Peckham, The Hippodrome.
Pendlebury, The Picture Palace.
Piccadilly Circus, Palace de Luxe.
Plymouth, The Gaity.
Preston, Theatre Royal.
Provincial Cinema Theatres, Ltd.
Ramsbottom, King's Theatre.
Ravenshorne, Pavilion.
Regent St., New Gallery.
Redditch, Palace.
Rhyd, Cinema Royal.
Selfridge and Co., Ltd.
Shepheard's Bush, Silver Cinema.
Shepherd's Bush, Palladium.
Sheffield, Corn Exchange.
Southampton, Picture House.
Southend, Strand.
Southport, Palladium.
Standard Film Co., Ltd.
Strand, Strand Cinema.
Stratford, Borough.
Swansea, Theatre Royal.
Tavistock, Grand Theatre.
Taunton, Lyceum.
Tran-Atlantic Film Co.
 Tusbridge Wells, Kinoema Camera.
Typlesley, Carlton Picture House.
Veston, Bijou.
Welling, Egham, Pavilion.
Windsor, The Majestic Picture.
Whitely Bay, Coliseum. [House.
Wimbledon, The Pavilion.

SCOTLAND—
Aberdeen, Star Palace.
Coatbridge, B. B. Cinema.
Dundee, Strand's Picture House.
Dundee, Strathmore Cinema.
Edinburgh, Athena Hall Cinema.
Glascow, Crofton's Picture.
Glascow, B. B. Cinema. [House.
Glascow, Wellington Palace.
Glascow, Cabin Line.
Glascow, Charing Cross Cinema.
Greenock, B. B. Cinema, Ltd.
Greenock, La Scala.
Kilmarnock, Empire Picture House.
Kilsyth, King's Cinema.
Kirkcaldy, Picture House.
Paisley, Palace Picture House.
Perth, Theatre de Luxe.
Perth, Palace Cinema.
Perth, Empire Theatre.
Saltcoats, Countess Picture House.
St. Andrews, Cinema House.
Whitby, Garden Picture House.
Wishaw, Picture House.

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