BERT LYTTEL in LOMBARDI LTD.
by Frederic & Fanny Hatton
A SURE FIRE CAPACITY PICTURE
METRO PICTURES CORPORATION
Maxwell Ranger
Director General
D.W. GRIFFITH'S "BROKEN BLOSSOMS"

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

729 Seventh Ave New York City
OSCAR A. PRICE, President
HIRAM ABRAMS, General Manager
You Never See Real Pearls Strung On String!

BUT you have seen good pictures in cheap frames and cheap pictures in good frames.

And you have seen real actors in poor plays and poor actors in real plays.

You have seen a successful star stop suddenly in furious flight like a blazing meteor that has plunged sizzling into a lake!

And you have sometimes wished there were more lakes!

But you have never known failure to result from a partnership of Great Story and Great Actor.

Realart pearls are not strung on string!

REALART PICTURES CORPORATION
ARTHUR S. KANE, President
112 WEST 42nd STREET, NEW YORK CITY
THE PUBLIC IS CLAMORING FOR HIGH CLASS MYSTERY — WAITING FOR

"The MYSTERY OF THE YELLOW ROOM"

THIS is a mystery year. The public has suddenly turned to mystery stories and the newspapers, magazines and book publishers have been smart enough to meet the demand. If you will get behind a high class mystery special right now, you will find you have a house-filler. Emile Chautard noticed the fuss the public was making over mystery stories and wisely picked

"The Mystery of the Yellow Room"

as his first Mayflower special. He produced it from the startling book by Gaston Leroux, of which a special photoplay edition issues simultaneously with the release of the photonovel. And we defy anyone who is unacquainted with the book to say at the end of the fifth reel who Mathilde Stangerson's mysterious enemy is!

REALART PICTURES CORPORATION
ARTHUR S. KANE, President
112 West 42nd Street
New York City
ALICE BRADY

in a picture drama based on the play in which she achieved her greatest stage success—

“SINNERS”

Written by OWEN DAVIS
Scenario by EVE UNSELL
Director, KENNETH WEBB

THE absorbing human interest story of a home-loving girl who loses courage for a moment in the great battle of life—who sins, but in her own heart only—who rises triumphant at last over the temptations of the easiest way.

There are big names linked with this production — names the public knows — names you can capitalize.

Just say “SINNERS” to any Realart branch manager!
The only test worth a Tinker's dam on two-reel feature subjects is COMPARISON. Comparison eliminates "bunk"—sidesteps salesmen's suave palaver—and guarantees you the genuine instead of the imitation. That's why we urge you to SEE, these splendid CYCLONE SMITH STORIES featuring the great POLO. You will instantly "heat up" to the class and quality of these two reelers. They are simply great. Each a complete story by itself. Showing all the stories now, sets the stage for you for POLO'S tremendous new serial staged on two continents, the first time in serial history, and to be released soon.

Fearless Polo
Hercules of the Films
Your best Bet
Play every Polo Picture

Watch and Wait for Polo's Tremendous New SERIAL Production
EXHIBITORS all over the country are demonstrating their showmanship and judgment by not only booking the world famous star, JAMES J. CORBETT, in the Universal serial triumph, "THE MIDNIGHT MAN", but are tipping off brother exhibitors of the wonderful results they are obtaining with this extraordinary serial success. With the biggest star ever featured in any serial, you are insured of success right from the start, even though the serial possessed no other feature—yet—

Known 'round the World
JAMES J.
in the World's Biggest
"THE MID
THE 18 installments of "THE MIDNIGHT MAN" are simply saturated with whirlwind action, tremendous suspense, wonderful fights, all produced in a manner that places it in the class of the costliest features. Every element of a serial that brings crowds and profits are incorporated into "THE MIDNIGHT MAN." An elaborate advertising campaign book tells the whole story. Get a copy from your nearest U exchange—read it and you'll book this mighty star—

And popular with Millions

Corbetti

Box office Serial...

NIGHT MAN

In sixty-six Universal Exchanges
FIRST
AS USUAL, — WITH ANOTHER

The First picture of the New Commercial
New York and Berlin inside of one
of The International

Book "THE BIG THREE"
get the famous "TAD" Cat and Acrobat

PRODUCED BY INTERNATIONAL
AGAIN

BIG "EXCLUSIVE" NEWS BEAT

Zeppelins to be flying between year—Released in the No. 38 reel News, Wed. Sept. 17th 1919

and Dominate your Territory and Aleck added feature without extra cost

RELEASED BY UNIVERSAL
EXHIBITORS all over the world who played those smashing success serials, including "THE RED GLOVE," "THE LURE OF THE CIRCUS," and "ELMO THE MIGHTY" are hereby notified that this new serial, "THE GREAT RADIUM MYSTERY," is as big, as fast and as great as any preceding Universal serial. It brings to the public the mysteries of radium and a wonderful love story that is bound to sweep everything before it.

Produced by the
PACIFIC PRODUCING CO.
6100 SUNSET BOULEVARD LOS ANGELES CAL
GREAT MYSTERY

Played by an ALL STAR cast including

EILEEN SEDGWICK REEVES

WITH a brand new idea, a brand new subject and stars, who are known round the world—you have advertising possibilities that will smash any and every serial competition on the market. We are now preparing a huge newspaper advertising campaign for exhibitors that promises some genuine sensations. BOOK IT NOW, before it is grabbed away from you. 18 weeks of wonderful serial photo drama—18.

Released by
UNIVERSAL FOR UNITED STATES & CANADA
THRU SIXTY SIX EXCHANGES
Guilty! We Admit It

WE SHOULDERS the responsibility. We ARE the sponsors (and for five years the sole exponents) of National Motion Picture Advertising.

Month after month, year after year, we have carried practically the whole burden.

But in that time we have sold the Motion Picture to the great American Public, to the classes as well as the masses.

Our dignified, wisely worded presentation of the case of the motion picture has aided materially in its elevation to its present high standing, and—

At the same time has ineffaceably established the words PARAMOUNT-ARTCRAFT as household words.

Altogether we have expended over $3,000,000 in this stimulation of interest in, and patronage to the motion picture theatre.

Thereby we have benefited everyone in any way identified with or interested in the success of this industry.

That we have profited substantially by this policy is but logical because we have painstakingly linked in close association the words PARAMOUNT-ARTCRAFT and QUALITY MOTION PICTURES.

And the Public today, the great Public which reads the Saturday Evening Post and other National periodicals—

Subconsciously thinks PARAMOUNT-ARTCRAFT when it thinks QUALITY MOTION PICTURES.

We are ranked among the great National Advertisers, and because we have backed up our advertising with pictures of a consistently high quality—

The name PARAMOUNT-ARTCRAFT now represents a tremendous asset to any theatre.

Are there any dissenting voices? There are not!
These ads, in the New York daily newspapers, show what big exhibitors think of Paramount Mack Sennett Comedies as features. Grauman’s in Los Angeles played “Uncle Tom Without the Cabin” as a feature and cleaned up. So with the Rialto, so with the Strand. And so with you, too. They are features and you can make feature money if you play them up as they should be played.

Famous Players-Lasky Corporation

Mack Sennett's
Greatest Paramount Comedy

UNCLE TOM
Without the Cabin

With Ben Turpin, Charles Collins, Ford Sterling, and Marie Prevost

RIALTO ORCHESTRA

We invite those who love the big, the masterly and the impressively dramatic, to see the screen's mightiest story of human appeal, "The Miracle Man".

A Paramount-Artcraft Special

We challenge those who doubt the films' supreme power to strike the heart, to see this soul-awakening production—words cannot convey its tremendous force.

P.S. Ask the man who seen it!

Now at B.S. Moss

BROADWAY AT 41ST. STREET
CONTINUOUS 1 TO 11 P.M.

Popular Prices

Special Musical Score by Symphony Orchestra
There's comedy in the turn of his hand

CLARE BRIGGS, famous illustrator, puts his delicious humor of real life back into real life with every Paramount Briggs Comedy. Based on such popular subjects as "The Days of Real Sport," "Married Life" and others, such comedies as "New Folks in Town," "Skinny, School and Scandal," "Surprise Party and Ever'thing," "Handy Man Around the House," "The Fotygraft Gallery," "Secret Society," and others, have a comedy appeal for audiences you can't afford to overlook.
The Photoplay With An Amazing Soul

MAYFLOWER PHOTOPLAY CORPORATION Presents

GEORGE LOANE TUCKER'S
PRODUCTION

"THE MIRACLE MAN"

from the play by GEORGE M. COHAN Based on the story by FRANK L. PACKARD

If there's any traffic in front of your theatre "The Miracle Man" will stop it when your box-office opens for business. It's that kind of a picture.

GET THE BIG PRESS BOOK AND USE IT—NOW!

"The Miracle Man"

Let them know it's coming to your theatre and they'll do the rest.

Let them know it by means of the ads in the big press-book.

This one is in three columns or in seven columns. You can get the cut or mat at your exchange.

Use it and prepare for enormous business.

Ask Burns Theatre, Colorado Springs; Moore's Garden, Washington; New Grand Central, St. Louis; Stillman, Euclid and Alhambra, Cleveland; Rialto, Omaha; Kinema, Los Angeles; Rivoli and Broadway, New York; Park, Boston; Orchestra Hall, Chicago; Rialto and Princess, Denver; Butterfly, Milwaukee; Royal, Kansas City; Forsyth, Atlanta—what they think of "The Miracle Man." Record breakers all of them. Join them now!
The new kind of scenic pictures—the most beautiful photographic expressions of Nature ever made. One reel of triple-distilled beauty every two weeks.

The first seven releases:
- "Come Watch with Me the Passing Night"
- "When Nature Smiles"
- "Raindrops"
- "Midst Peaceful Scenes"
- "A Voice of Gladness"
- "A Night in June"
- "Sunshine and Shadows"

They are "applause scenics"—these nature pictures. They draw forth unreserved approval from all audiences. Their success has been enormous. Make that success yours.
There's a Comet Coming

ERNEST TRUEX, star of light comedy, is a comet in motion pictures. In two-reel subjects, especially adapted for him, he registers a personality and comedy method absolutely distinctive and of sure-fire appeal.

Paramount-Truex Comedies, presented by the AyVeeBee Corporation, are in a class all by themselves. They have a new kind of humor that finds instant response in all types of persons.

Here are new two-reel comedies you will be glad to welcome with open arms. One two-reel Paramount-Truex Comedy every month beginning in December.
Back to God's Country

By James Oliver Curwood

presenting

Nell Shipman

Adapted from the story, Wapi, the Walrus, in Good Housekeeping Magazine. Screen presentation by the Curwood-Carver Productions, Inc.

Tremendous Advertising Possibilities in "Back to God's Country"

Do you realize the wonderful drawing power such a picture as this will be for your theatre? It is a sure-fire money-maker, and what is even better, it will make friends for your theatre.

Tell the people that this picture was taken in the arctic circle, north of the fifty-sixth parallel.

It was sixty degrees below zero and one man lost his life while another had his feet frozen.

Sixteen different kinds of wild animals appear in the picture in their natural roles.

Get the gigantic stencil of a dog's foot provided by the First National, and whitewash tracks leading up to your theatre. The people will certainly follow them into your house.

Look over the press sheet for other advertising accessories and make use of them. You cannot go too strong on advertising this picture. We guarantee it. But we want you to look at it. Then nothing more need be said. It's a Bear of a picture and Bruno is in it.

A First National Special Attraction
Do You Want a Different Film?
Never was there one like this

The extraordinary story of Dolores, the swimming girl of the Canadian wilds, and Wapi, the Killer, who fights a whole dog team to save her life, and a great bear which protects her from a man more brutal than the beasts, when she comes dripping from a roaring mountain stream.

A First National Special Attraction
First National Attractions for 1919 and 1920

Who they are:

Mary Pickford
Two Productions
Charles Chaplin
Five Productions
Constance Talmadge
John Emerson-Anita Loos Productions
Twelve Productions
to be booked in 3 series of 4 each.
Anita Stewart
Twelve Productions
to be booked in 2 series of 6 each
Katherine MacDonald
A Series
Norma Talmadge
Twelve Productions
to be booked in 3 series of 4 each.
Mildred Harris Chaplin
A Series
Charles Ray
Six Productions
Jack Pickford
Three Productions
D. W. Griffith
Three Productions
Marshall Neilan
Four Productions

We hold contracts for 4 during season of 1920-21.

Lehrman Comedies
Twelve Productions

Where to get them:

Atlanta, Ga. ..........146 Marietta St.
Boston, Mass. ..........35 Piedmont St.
Buffalo, N. Y. ..........215 Franklin St.
Chicago, Ill. ..........110 S. State St.
Cleveland, Ohio. .........402 Sloan Bldg.
Dallas, Texas ..........1924 Main St.
Denver, Col. ..........1518 Welton St.
Des Moines, Iowa. ...217 Garden Theatre Bldg.
Detroit, Mich. ..........63 E. Elizabeth St.
Indianapolis, Ind. ...24 W. Washington St.
Kansas City, Mo. .......317 Gloyd Bldg.
Kansas City, Mo. .......12th St. Theatre
Los Angeles, Cal. .......833 S. Broadway
Louisville, Ky. ..........Nat. Theatre Bldg.
Milwaukee, Wis. .........402 Toy Bldg.
Minneapolis, Minn. ....400-18 Loeb Arcade Bldg.
New Haven, Conn. .......126 Meadow St.
New Orleans, La.,... Tulane Ave. and Liberty St.
New York City ..........509 Fifth Ave.
New York City ..........729 Seventh Ave.
Oklahoma City, Okla. ....127 So. Hudson St.
Omaha, Neb. ..........314 So. 13th St.
Ottawa, Canada. .......Imperial Theatre
Philadelphia, Pa. .......1339 Vine St.
Pittsburgh, Pa. .........414 Ferry St.
Richmond, Va. ..........904 E. Broad St.
St. Louis, Mo. ...New Grand Central Thea.
Salt Lake City ..........136 E. 2d So. St.
San Francisco, Cal. ....134 Golden Gate Ave.
Seattle, Wash. ...........2023 3rd Ave.
Toronto, Canada ......Temple Bldg.
Toronto, Canada ..........Allen Theatre Bldg.
Vancouver, B. C.,....1318 Standard Bank Bldg.
Washington, D. C. ..........916 G St., N.W.
We told you it was a great big picture. Turn this page and see what others think!
Frank in the World

Mayors Office
San Francisco

Mr. Frank Keenan,
Public Manager, Ltd.
San Francisco, Calif.

By Dear Mr. Keenan:

Last night I had the pleasure of attending a preview of your wonderful photoplay, "World Aflame," and desire to express my sincere thanks for having had the opportunity to see it.

A large part of the world is indeed aflame, and one of the best ways of helping to put it out is to be aware of the dangers and to do our bit to prevent it.

I was particularly impressed by the way in which the characters were developed and the scenes were portrayed. It is a pity that more people have not had the chance to see it.

Thank you for your kind letter and for your support. I am sure that this photoplay will be very successful and will do much to bring attention to the important issues of our time.

Yours sincerely,

[Signature]

Mayor

The eyes have it!

Frank in the World

Pathe' Distributions
KEENAN AFLAME

WESTERN UNION TELEGRAM

RECEIVED AT
R2608 52 NL
1919 Sep 1 AM 1 47

MILWAUKEE WIS AUG 31
PAFE EXCHANGE INC
25 WEST 45 ST NEW YORK NY

WORLD AFLAME RECEIVED WITH WARMEST ENTHUSIASM BY GREAT REPRESENTATIVE
AUDIENCE OF ANY PICTURE Brought To MILWAUKEE. STOP OPENED AT PRINCESS
THEATRE TODAY WITH CAPACITY CROWD FIRST SHOW AND BROKE HOUSE RECORDS
FOR THE DAY STOP PLEASE ACCEPT MY CONGRATULATIONS ON THIS WONDERFUL
TIMELY PRODUCTION AND CONVEY THE SAME TO MR. FRANK KEENAN
THOS GARK.

The leaders of the nation's thought vote it great!

Pathé Distributors
Another serial sure to "turn them away," full of sensations, with a great cast, with the finest feature production and with a star who in Pathe serials has made an international reputation as a money-drawing attraction.

Adapted from Robert W. Chambers’ famous novel, "In Secret".
Produced and directed by George B. Seitz, creator of Miss White’s greatest successes.
Scenario by B. Millhauser
Released Nov. 9th
Rip-roaring Archie!
As mild and inoffensive a millionaire as you'd find in a day's walk and yet—
to win the heart of a romance-loving girl he was willing to leave his clothes, his money, his very name, and start a tour of the world unaided and alone!

Announcing

George B. Seitz
in
Bound and Gagged
with
Marguerite Courtot

a different sort of a motion picture serial
Grade A in production, story and acting

Produced and directed by Mr. Seitz
Written by Frank L. Smith
Released Oct. 26
GREETINGS

from the Screen's most vital personality

To the new distributors of Equity pictures:

Please know, more attention has been paid to detail
Greater generosity in the matter of scenic equipment
Finer concentration on scenario
Greater thought in the Selection of Supporting Players
More attention to Direction, Camera and Lighting Effects have been expended on my first

EQUITY

Picture than on any four previous productions in which I have appeared.
The unselfish spirit behind the creating of

"EYES OF YOUTH"

will reflect from every frame of the completed work.

Saraemmell Young
devoted every atom of the energy of its youthful, but experienced organization to the procuring of the finest documentary material for its noted artist, CLARA KIMBALL YOUNG, and after a search of the earth’s fiction marts, decided on the most potent of stage successes

"EYES OF YOUTH"

for its first release. Tense, poignant, dramatic in the extreme, adapted perfectly to screenization, replete with powerful situations—gripping climaxes and possessing a maze of highly intricate plots and counterplots—
“EYES OF YOUTH”

affords MISS YOUNG and her important supporting cast the finest opportunities any vehicle has ever offered.

It is a safe assertion to state that this is the first really big play and production

CLARA KIMBALL YOUNG

has ever appeared in, and booking returns as announced, even before the first picture is complete, bear out our belief in the potency of MISS YOUNG, as an attraction second to none.

The same dynamic energy, splendor of treatment, and accurate showmanship which has characterized the production of

“EYES OF YOUTH”

will obtain in all our future activities.

EQUITY PICTURES CORPORATION

H. K. SOMBORN, President
JOS. SCHNITZER, Treasurer
AEOLIAN HALL, 33 W. 42nd St., New York City
The following distributors have the honor to announce to exhibitors in their respective territories, the acquisition of

EQUITY PICTURES

beginning with

CLARA KIMBALL YOUNG

in

“EYES OF YOUTH”

ILLINOIS--INDIANA

NEW ENGLAND

NEW JERSEY (Northern)

EASTERN PENNSYLVANIA

SOUTHERN NEW JERSEY

MARYLAND, DELAWARE, DISTRICT OF COLUMBIA

WESTERN PENNSYLVANIA

WEST VIRGINIA

OHIO

NEW YORK

OREGON, WASHINGTON, MONTANA, IDAHO

CALIFORNIA

KENTUCKY--TENNESSEE

MINNESOTA, WISCONSIN, NORTH, and SOUTH DAKOTA

CANADA

Greater Stars Productions, 716 Consumers Bldg., Chicago
American Feature Film Co., 60 Church St., Boston
New Jersey—Rolfe Film Corp’n, 729 Seventh Ave., New York
James N. Ginns, Queen Theatre, Wilmington, Del.
First National Exhibitors Exchange, 414 Ferry St., Pittsburg.
Equity Pictures Corporation, Sleam Bldg., Cleveland.
Commonwealth Film Corporation
G. A. Metzger, 403 Davis St., Portland, Ore.
Equity Pictures Corporation, 1845 Alleandro St., Los Angeles, Cal.
Big Feature Rights Corporation, National Theatre Bldg., Louisville, Ky.
Wisconsin Film Corporation
Toy Bldg., Milwaukee
Jules & J. J. Allen, Allen Theatre Bldg., Toronto, Can
Putting the Cards on the Table

We are Producers, not Exhibitors, but, inasmuch as various producers are seeking to secure exclusive representation for their productions in certain cities, by combining with exhibitors even to the point of buying a substantial interest in their theatres, we ourselves may be compelled to build theatres in those cities to protect both the public and ourselves.

But we wish to make it clear to our friend, the exhibitor, that we will never build, acquire or lease a theatre from choice, but only from necessity!

We are co-operating with the exhibitor, not competing with him, and we have no intention of encroaching upon his activities; but we should be unworthy of our great reputation as Producers if we were to throw up our hands whenever monopoly throws down the challenge!
The Kind of Patrons To Encourage

The tendency in the picture world is toward a gradual leveling of all things—to a steady, regulated, strictly business-like industry.

The theatre-goers are finding the standards of entertainment to be pretty simple.

The patrons are coming to the point where they won’t be fooled by stunts and exaggeration.

They are going to become regular patrons of the picture theatre which always gives a good show, irrespective of weather, seasons or other things.

To furnish the theatre the material wherewith to give a good show (irrespective of star, author, director—but with an assurance of institutional worth) is the Goldwyn idea.

The truest representation of the kind of Goldwyn picture which will encourage regular patronage interested in a good show is here offered.

Samuel Goldwyn

MADGE KENNEDY

IN

Strictly Confidential

Written by Jerome K. Jerome
Directed by Clarence Badger

Every exhibitor who has seen it has booked it for his theatre. Have you seen it? If you have you are already an enthusiast.

GOLDWYN PICTURES

SAMUEL GOLDWYN President

HOW’S YOUR PEDIGREE?
It’s backed by Goldwyn—It is a Goldwyn-Capitol Comedy—don’t forget it.

“SMILING BILL” PARSONS
in
OH BILL, BEHAVE!
A Capitol Comedy

It’s all very well to tell Bill to be good and behave. But could you if you were placed in Bill’s place?
Get the laugh speedometers ready—Bill registers laughs so fast this time you can’t keep count.

GOLDWIN DISTRIBUTING CORPORATION

SMILING BILL PARSONS
in
OH BILL, BEHAVE!
A Capitol Comedy

It’s all very well to tell Bill to be good and behave. But could you if you were placed in Bill’s place?
Get the laugh speedometers ready—Bill registers laughs so fast this time you can’t keep count.

GOLDWIN DISTRIBUTING CORPORATION
Motion Pictures of the Invisible

Seeing the unseen! Making the motion pictures of that invisible world which only the powerful microscope can discover!

You look on a piece of stone, which seems devoid of life. But under the powerful microscope, you find a whole universe in action. Mothers and fathers and children; houses and nests and industries.

There is a surprise in the fascinating motion pictures of microscopic, so-called invisible germ and plant life, which is offered as one of the many features of the

GOLDWYN BRAY PICTOGRAPHS

Then there are the other features—the most interesting of all the animated cartoons, “Out of the Ink-Well”; Popular Science Romances; visits to picturesque countries and people. There are the funny folk of the comic section, come to life. There is a whole magazine which, instead of being cold type, is a living world.

Produced by

BRAY PICTURES CORPORATION

RELEASED THROUGH

GOLDWYN
STATE RIGHT BUYERS

A revival of
16 TWO REEL JUNGLE AND
COMEDY DRAMAS

Starring
KATHLYN WILLIAMS

Produced by WM. N. SELIG

A wonderful opportunity for
the wide awake Exchange

Address all communications to
EXCLUSIVE FEATURES, Inc.
126 West 46th St., N. Y. City

EXHIBITORS—BOOK NOW FROM FOLLOWING EXCHANGES:

MERIT FILM CO.
126 West 46th Street
New York City

QUALITY FILM CORP.
414 Ferry Street
Pittsburgh, Pa.

PALMORE & HOMAND
420 East Lexington Street
Baltimore, Md.

Western Pennsylvania and West Virginia.

Delaware, Maryland, District of Columbia and Virginia.

Greater New York and New York State.

STRAND FEATURES
201 Film Exchange Building
Detroit, Mich.

SPECIAL FEATURES CO.
625 Market Street
Knoxville, Tenn.

Michigan
Florida, Alabama, Georgia, Tennessee, North and South Carolina.
Sensational run at the CENTRAL Theatre, New York.

Insure certain profits by early playing dates.

WILLIAM FOX presents

William Farnum

in Zane Grey's astonishing success novel

The Last of the Duanes

Staged by J. Gordon Edwards.

COMING!

FOX ENTERTAINMENTS
Compelling the admiration of the millions

Insure certain profits by early playing dates

WILLIAM FOX presents

Tom Mix
in
THE SPEED MANIAC
A Mix Special of love, stunts and thrills

FOX ENTERTAINMENTS

COMING!

Tom Mix
in
THE DAREDEVIL
It is charming all the world and rolling up exhibitor's profits

WILLIAM FOX presents

THEDA BARA in

Kathleen Mavourneen

Directed by Charles J. Brabin
A Super Theda Bara Production

Insure certain profits by early playing dates

FOX ENTERTAINMENTS
Insure certain profits by early playing dates

William Fox presents
MADLAINE TRAVERS in
SNARES OF PARIS
Directed by Howard M. Mitchell
A triumph for the empress of stormy emotion
An Excel Picture of fascination

COMING!
MADLAINE TRAVERS in LOST MONEY
FOX ENTERTAINMENTS
The problem of the ages reduced to the terms of modern life.

WILLIAM FOX presents

Shoulda Had a Hug

The FOX
1920 CINEMELODRAMA
band forgive?

Staged by R.A. Walsh

A FOX SPECIAL
of the uttermost in box office drawing power.

FOX ENTERTAINMENTS
THE greatest news and picture gathering organization in the world has been created to produce, twice weekly beginning in October.
See what this world contains—

THE new, the fantastic events of all the peoples of the earth brought to YOUR theatre to turn it from a mere playhouse into a center of attraction.

News

Features - Oddities
News Events

FOX ENTERTAINMENTS
William Fox presents
Theda Bara in
La Belle Russe
By David Belasco
A Super Theda Bara Production
Directed by Charles J. Brabin

The Playwright
David Belasco

The Star
Theda Bara

Coming Theda Bara
in Lure of Ambition

FOX Entertainments
FOX Sunshine Comedies

amuse and delight the world

That's why they are tremendous box office attractions

Insure certain profits by early playing dates

FOX ENTERTAINMENTS
To the Bank
To the Bank
To the Bank
Bank

Golden Words for Exhibitors

FOX ENTERTAINMENTS
A VICTORY PICTURE OF IRRESISTIBLE APPEAL

WILLIAM FOX PRESENTS
WILLIAM RUSSELL IN SACRED SILENCE
WILLIAM FOX presents

WILLIAM in Sacred

A VICTORY PICTURE

A supreme sacrifice for a woman's honor

FOX ENTERTAINMENTS
RUSSELL
Silence

Directed by
Harry Millarde.
Adapted by Roy
Sommerville from
the famous stage
success "The Deserter".

Insure
certain
profits
by early
playing
dates.
Clean-up with WILLIAM RUSSELL in Sacred Silence

FOX ENTERTAINMENTS
In

The Dragon Painter

Produced by
HAWORTH

Distributed by
EXHIBITORS MUTUAL
T**HEY** will lean forward in their seats and their eyes will pop when they see this big story of a white man dropping to the depths. But they will come up with a bang when they see the finish.
WARNING

TO

EXCHANGE MEN

AND

EXHIBITORS

I, WILLIAM WRIGHT, Secretary and Treasurer of the KALEM COMPANY, depose that the KALEM COMPANY has sold to the Jans Productions, Inc., the original negatives of the HAM AND BUD COMEDIES and the fifteen-episode subject, FURTHER ADVENTURES OF STINGAREE, with exclusive right to distribute positive prints from these negatives in the United States. The KALEM COMPANY has made no sales of prints from these negatives to any other person in the United States, and it proposes to take proper proceedings against any person or persons exhibiting any prints without authority.

THE KALEM COMPANY

Signed by WILLIAM WRIGHT
Sec'y. and Treas.

Sworn to before me this 23rd
day of September, 1919.
(Signed) LOUIS Levy
NOTARY PUBLIC

New York County No. 269
New York Register No. 1216
A HALLMARK PICTURE
"STAMPED WITH THE HALL-MARK
OF QUALITY"

Burton King
presents
FLORENCE
BILLINGS
in
"WIT WINS"

SHE STAKED HER LIFE, LOVE, AND HONOR IN A
BATTLE OF WITS
AN EXCEPTIONALLY POWERFUL MYSTERY-DRAMA
IN WHICH THE AUDIENCE IS AS INTENSELY INTERESTED AS THE DETECTIVES IN THE BIG SURPRISE CLIMAX

HALLMARK PICTURES
CORPORATION

FRITZ ROBERTSON
PHOTOGRAPHY

RICHARD WRIGHT
DIRECTOR

PETER R. LINDSAY
PRODUCTION MANAGER

EDWARD GARROUD
ASSISTANT DIRECTOR

HARRIETT MURPHY
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Notice to Our Readers
and Advertisers

On account of the threatened strike of the printing trades in New York City on October 1, the Moving Picture World may not be published at the usual time next week or thereafter until the strike is settled.

If your copy does not reach you at the usual time you will know that the strike is on and that the Moving Picture World will not be printed until the difficulty is adjusted.
"Damn the Torpedoes!" Deliver the Pictures.

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In five months, or since April 1, the Hodkinson organization has run through a mined channel, has not cared three whoops about what any other firm’s policies or "politics" were, has ignored the red tape and intrigues of the picture business—

and delivered the pictures.

We have delivered to the exhibitors of the United States:

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- J. Parker Read Jr’s. Louise Glaum-Allan Dwan production, "Sahara."
- Arteo Productions starring Leah Baird in "As a Man Thinks" and "The Volcano."
- Robert Brunton’s production starring J. Warren Kerrigan in "A White Man’s Chance."
- National’s production starring Billie Rhodes in "The Blue Bonnet."

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GRAMS

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Wisdom

Odin, the greatest of the Norse gods, knew more than any other being—yet he wanted his knowledge to be absolute. So he sought the giant Ymer, guardian of the well of wisdom. Ymer put Odin to a test of wits that would have baffled any lesser being, and then exacted an exchange of one of the god’s eyes for a single draft of the recondite waters that revealed to him alone all truths of ages past or yet to come.

How much more fortunate than Odin is the Foreign Buyer of Film! The giant of his craft he may subdue by simple reasoning. Wisdom, which makes certainties of all uncertainties, is his for the mere use of his eyes. We proffer him the overflowing cup.

In 1917, when the war was at its height, we visited every open capital in Europe, studying the motion picture needs of each community. At that time we formed an alliance with the powerful Scandinavian Film Agency of Copenhagen, whose intimate knowledge of European requirements has been a constant help to us. Three times since that the head of our firm has toured the continent making personal studies of the rapidly changing conditions, and all during this time, basing our activities upon first-hand information, we have been acquiring the European rights to the finest and most representative of America’s film productions.

In other words, we have specialized for you, and made ourselves your experts. We offer you films of extraordinary values, selected for your market—serials, comedies, scénics, special productions and series of world famous stars—all new. The quantities in which we buy for vast territories enable us to sell at figures far lower than you could otherwise obtain. Naturally the demand is great.

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Sessue Hayakawa (8), Bessie Barriscale (9), H. B. Warner (8), Sheldon Lewis (3), Billie Rhodes Dramas (10), Warren Kerrigan (9), H. B. Walthall (9), Wm. Desmond (8), Grace Darmond, Alma Rubens, John Barrymore, Elaine Hammerstein, Robert Warwick, Mollie King, Charlotte Walker, Ann Murdock, Shirley Mason, Broncho Billy, the Masked Rider (serial), Billy Parsons Comedies, Billy West Comedies, Billie Rhodes Comedies, Jester Comedies, Post Travels, etc., etc., etc.

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EVELYN GREELEY in "The Oakdale Affair"

By EDGAR RICE BURROUGHS

(An APFEL Production)
Sparkling, womanly, refined and greater than all these — different, is Alice Joyce in "The Winchester Woman" which Albert E. Smith presents. The title sounds great as you say it. It is suggestive of just what the production contains—romance, intrigue, the unusual and unexpected. It is the story of how a strong, honorable woman cleared the clouds from her own name and stood ready to sacrifice everything to save a young girl from the threatening blight of dishonor. It is a Vitagraph feature
Dear friend Nine:

For some time past I have been wanting to write you regarding the manner in which the Larry Semon Comedies are going over at the Newman Theater.

If you will remember, when I looked at the first one we used, there was considerable doubt in my mind and I hesitated in booking a slapstick comedy. After screening "HIS SIMPLE LIFE" for the second time, I decided to give it a trial. The result you know. We have used every Larry Semon Comedy since and have contracted for the entire series.

I can truthfully state that no other brand of comedies shown in this theater have the entertainment values and the ability to please that the Larry Seamos' have. They are genuine comedies in every sense of the word, well acted, well staged, well directed and founded on good stories with as much attention to detail and continuity as the biggest features; best of all they please the Newman audiences which I believe to be the most critical in the city.

Assuring you that it is my pleasure to heartily recommend the Larry Semon Comedies to my many exhibitor friends in this territory, I beg to remain

Cordially yours,

Manager,
NEWMAN THEATER

Mr. F. P. Nine,
Vitagraph
Boley Bldg.,
City.

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Two Million Dollars

The Supreme Achievements
Motion Picture Presentation.

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FRANK L. NEWMAN, President

1112 to 1118 MAIN STREET

Kansas City Mo.

September 6
1919

COMEDIES

VITAGRAPH
Albert E. Smith, President
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BIG SOUTHWESTERN

New Theatres Springing Up in Every Part of Texas and Oklahoma—Tendency Toward Much Larger Houses

THE unparalleled boom in moving picture theatre construction throughout southwestern territory still continues without abatement. In every town in Texas and Oklahoma new theatres are springing up. The tendency is for the erection of very much larger theatres than was formerly the rule. In towns with a 400-seat house the formerly sufficed, now a theatre of at least 1,200 capacity is usually planned.

Henry C. Stearns is building a new theatre in the business district of Kingsville, Texas. It will seat 1,100 people and will be equipped with a pipe organ, patent ventilating and heating system and all modern appliances. His slogan will be "A Dime All The Time." The opening date is set for Thanksgiving Day.

Gill Building a $40,000 House

O. Gill, of Hugo, Okla., is constructing a new theatre which will seat 800 persons and cost $40,000. It will be called the Erie Theatre and will take the place of the old Erie Theatre.

The Nolen Amusement Company will open a new theatre at Parks Camp, Breckenridge, Texas, on October 15. The theatre will seat 1,000 people.

The largest theatre for negroes in the entire South is being constructed in Shreveport, La., by E. V. Richards, of the Nolen Amusement Company. It will seat 2,000 and will have a $10,000 pipe organ.

The Green Mount Amusement Company of Kingsville, Texas, has been incorporated for the purpose of constructing a new theatre in that city. H. F. and Ollie Young are incorporators.

Spends $15,000 in Remodeling

P. C. Crown has greatly increased the Star Theatre at De Leon, Texas, and is remodeling it and doubling its capacity at a cost of $15,000.

Mrs. V. P. Shirley has opened the new Shirley Theatre at Honey Grove, Texas. She now owns two theatres in that city. The Art Hamley Theatre at Paul Valley, O. Ia., which seats 600, will be completed and ready for opening in October.

New theatres are in the course of construction at Hewitt, O. Ia., and Clifton, O. Ia., and the Woolam Theatre at Walters has just been opened.

Eugene Mudd, formerly of the Empress of Waurora, O. Ia., has opened a new airdome in Walters, O. Ia. The town is in the midst of an oil boom.

The Woodmen of the World are erecting a new $10,000 moving picture theatre and clubhouse at San Saba, Texas. The building will be 3 stories high, the lower part being used for a 1,200 seating capacity theatre.

The new theatres are all in addition to those contemplated or in process of building as the result of the recent southwestern controversy regarding control of theatres by producing concerns.

Work Succeeds Gradwell

As Head of World Film

THE board of directors of the World Film Corporation announce that President Richard Gradwell has tendered his resignation, effective Sept. 30. No announcement as to Mr. Gradwell's future activities is made except that he remains on the board of directors.

Milton C. Work has been elected president. He has, ever since the inauguration of the company, been a member of the finance committee.

Britton N. Busch, besides being treasurer, will become general manager.

George Meeker remains general sales manager; Lehigh Kegel is in charge of publicity and S. B. Van Horn of advertising.

Strand for Allentown Will Be Completed by New Year's

MAX SPIEGEEL, vice-president of the Mark Strand Theatre Co., and Sol Brill have closed a lease for a theatre to be erected in Allentown, Pa. The house will be modeled after the combination New Strand, Rialto and Rivoli theatres and will have a seating capacity of 2,000 on two floors. It will be of the modern type of construction, with a lobby of 30 feet for an entrance on Hamilton street.

The owners of the property, who are building the theatre for Spiegel & Brill, are Channock & Senterowicz, real estate operators of Allentown. The theatre building is under construction and the lobby building is entirely completed.

Congress to Investigate

Army Film, "Fit to Fight"

AS SOON as the select House committee investigating expenditures by the War Department get to the end of some of the special investigations it is now engaged in, attention will be directed toward the acquisition by companies of the film, "Fit to Fight." A similar announcement was made some weeks ago, and following this Mr. Graham, chairman of the committee, told the correspondent of the Moving Picture World, the film was withdrawn.

Congressman Graham's committee is digging into everything that has the appearance of being open to criticism. "The actors in this film gave their services free," he said, "and it was agreed that the pictures should be used in connection with our army activities only. The film was purchased by the Public Health Service and various branches of the Government. We learned that it had been turned over to a private corporation to be shown for gain. The promoters capitalized the fact that the picture bore official endorsement. People paid money for it because they were led to believe it was helping the government; that it was a patriotic duty."

Congressman Graham denies that the purpose of the whole investigation is to get information to be used in the next Presidential campaign.

Texas Exhibitors Form to Combat High Prices

THE Texas Exhibitors' Circuit, an organization to combat high prices and aid exhibitors in mutually solving the problems of the moving picture business, has been organized by some of the largest exhibitors in Texas and Oklahoma. The Texas Exhibitors' Circuit will eventually include exhibitors in all sections of the state.

The organization meeting was held at the Kinepiel Hotel in Dallas, October 16. E. T. Peter, of Cuero and Yoakum, was elected president. H. H. Elliott, of Corpus Christi, is vice president, and H. H. Streeter, of Kingsville, is secretary and treasurer. Directors are E. T. Peter, O. A. Englebrecht of Temple, G. C. Cage, of Mercedes, F. L. Shubock, of El Campo, Sam Schwartz of Eagle Pass, and H. H. Staacke, of Seguin.

E. T. Peter has established offices for the circuit in Dallas and will enlist North Texas exhibitors.

Dumont Signs Contract With Famous Players

JEAN MONTE DUMONT, who played the role of "The Dope" in "The Miracle Man," a Paramount-Arclight Special produced by George Loew Tucker, has been placed under contract by the Famous Players-Lasky Corporation and is now a member of the stock company at the Lasky studio. Mr. Dumont by his splendid work in the unforgettable "Miracle Man," has proved his unusual talent.

Prior to Mr. Dumont's work in "The Miracle Man," he appeared in Smalley productions extensively. He is a Kentuckian and previous to his screen career was a stock actor and even had a flogging at opera in Chicago.

Pittsburgh Meeting of M. P. Engineers

President H. A. Camp, of the Society of Moving Picture Engineers, gives notice of the meeting of the Society at the Penn Hotel, Pittsburgh, October 13-15, and requests us to transmit the information to our readers.
**Film Company Considering Site at Rochester
Would Be Convenient to Eastman Kodak Plant**

**INDICATIONS** are that Rochester, long a center for the manufacture of raw material and supplies for the motion picture industry, may also become a producing center. Negotiations are under way for the establishment of extensive studios at Glen Haven on the shores of Irondequoit Bay. A representative of one of the big producing companies has been devoting considerable time to an inspection of Glen Haven and its environs, with a view to utilizing nature's effects there for locations. The New York State Railways own the property at Glen Haven, and according to an official of that concern the film man is expected to recommend to his company that they take over the bay property.

The sand bluffs along the bay, the abundant verdure and the great variety of scenic effects possible, due to the peculiar topography of the bay region, are said to have made the film man quite enthusiastic. Surrounding the bay is a chain of picturesque hills, some wooded and some bare, numerous striking valleys and prettily situated summer colonics. These, with the added attractions of Lake Ontario at the outlet of the bay, combined with the advantages of cheap power and light, proximity to a city base and the comparative isolation of Glen Haven are understood to be just what the producing company wants.

**Railway Company Considering Offer.**

Both a long lease and an outright purchase of the place are under discussion, but Bertram E. Wilson, general passenger agent of the New York State Railways, says that his company is not prepared to make any announcement on the subject, although he admitted that such a producing plant may be established soon. He said that his company has the expert opinion of motion picture people that the bay property is ideal for the making of pictures. It is understood that the film company now negotiating for the property would erect offices, laboratories and large dormitories in addition to the studio structures.

It is believed that the location in Rochester of the Eastman Kodak Company is considered as an unusual advantage for any producing company which might locate in Rochester. In addition to being near the source of the raw film and other materials, it is expected that considerable use might be made of the extensive laboratories and other departments of the Eastman plants.

**Denver Showman Seeing New York**

H. E. Ellison, of the firm of Geaves & Ellison, manager of the Rialto and Princess theatres, Denver, left for home Wednesday evening, September 24, after spending a few days here as guest of Famous Players-Lasky. The World was represented at an interview with Mr. Ellison just before the Denverite took the train and in our next issue we will be able to present, at length, some interesting observations that limited time at our disposal will not permit us to prepare for this issue.

One item of concern to Famous Players-Lasky would be here to note that Mr. Ellison took with him contracts for another year of Paramount pictures to be shown at both houses.

**Sid Grauman Introduced to Tradepaper Folk at Lunch**

JOHN C. FLINN, director of advertising and publicity for Famous Players-Lasky, introduced Sid Grauman, manager of Grauman's Million Dollar Theatre, Los Angeles, to writers for the film tradepapers at a very much enjoyed luncheon, September 19, at the Claridge Hotel. Elsewhere the readers of these lines will find a view of Mr. Grauman and those who came to meet him and eat of John Flinn's generous feast.

As it was late in the week and far from pay-day for most of the tradepaper people the majority of those in attendance had a special purpose and enthusiasm in welcoming Mr. Grauman to our city. Twelve years have elapsed since the Los Angeles showman was here and he must have noticed a great change in the town in general and the moving picture industry in particular.

Mr. Grauman made a very graceful speech in which he told of his own appreciation of the trade papers; briefly estimated their value to the picture showman, and declared with fervor that they were essential to the conduct of moving picture exhibition and distribution. The luncheon was entirely informal and developed into a most enjoyable event with Mr. Grauman making a personal hit with the newspaper boys and girls—Agnes Smith and Louella Parsons.

**No Truth in “Big Four” Rumor, Says Abrams**

LAST week some over-zealous rumor-mongers reported that plans were under way whereby the product of United Artists Corporation—the "Big Four"—would be handled through the Goldwyn Distributing Organization.

When this report was called to the attention of the United Artists Corporation home office, it was stated that absolutely nothing was known of such a move and that the story was too preposterous to be given further consideration.

Nevertheless, at the instance of several of the more conservative trade papers, who had heard the story and who naturally wanted absolute verification before publication, the home office wired to Hiram Abrams, who is now at the Coast, to ascertain if any semblance of truth lay back of the report.

Mr. Abrams has wired back an unqualified and absolute denial.

**Julius Schwartz With Elks**

Julius Schwartz, who has been with the Fox Film Corporation for five years, has joined the Elk Photoplays' sales force. Mr. Schwartz is known and well liked by exhibitors throughout Greater New York.

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*Image: The Tradepaper Gang Which Told Sid Grauman of All the High Spots Which Had Been Levelled Since Twelve Years Back.*

Twelve years have elapsed since the owner of Grauman's Million Dollar Theatre, Los Angeles, has visited New York. Mr. Grauman is seated in the center. At his right is Eugene Zukor, while the millionaire fat man on his left is our own Walter Rambler Hill. The group includes trade paper men and members of the Famous Players-Lasky staff.*
FILM THIEVES PLOT BUT QUICKLY FAIL
WHEN LIVELY SHERLOCKS HOP HOT TRAIL
AND LAND BOLD YEGGS IN WAITING JAIL

A DEEP and dark mystery, a chase by sleuths over fences, fire-escapes and roofs, a thrilling night pursuit in a trailing taxicab at fifty miles an hour through Central Park—these are a few of the high spots in the latest instalment of the serial the Film Theft Committee of the National Association of the Motion Picture Men, is staging in its campaign against those who foil perversely in the attempt to mulet motion picture producers and distributors of photoplays on the reel.

From 1:45 p.m. Saturday, September 13, to 11:30 on the night of the following day, W. C. Hawkins, of the Film Theft Committee, and Officer Brady, of the Forty-seventh Street Police Station, made five arrests, recovered a considerable amount of purloined film, slept one hour and called it a day.

All that they were sure about afterwards was that they did not have a motion picture camera along, because in their judgment they would have been possessed at the end of a very valuable feature photoplay.

Mr. Hawkins, for the past two weeks, has had a line on the activities of one Willie Feinberg, and another Moe Goldman, whom he suspected of a plot to steal and dispose of the film known as "The Romance of Tarzan" and owned by the First National Exhibitors' Circuit. A curious fact about the plot is that, during all this time, and even after the arrest of the alleged film thieves, the First National had not missed a copy of the feature. The alleged method of work of the arrested men was ingenious and novel.

"The Voice on the Wire."

It developed as follows: On Friday, the 12th, the copy of "The Romance of Tarzan" was shown at the Drury Lane Theatre in Harlem. About 10:30 at night the theatre got a phone call from a gentleman who stated that he was an official of the First National. This gentleman averred that he wished to send the film out of town immediately and asked the theatre management if they had anyone who could escort it to the Pennsylvania Station at once. The theatre men, after consultation, replied that their porter would be glad to do the job. The porter, as representative of the First National, for a $2 note, provided a receipt was forthcoming at the other end. This was agreed to.

"Two-Buck Bills" Are Hoodooed.

The porter, according to his story, made $50 worth of speed to the station and was approached in the Concourse by a youth who exhibited signs of excessive haste, not to say impatience. "What kep' you?" demanded the youth.

The porter registered indignation and attempted an explanation, but the hasty stranger, without more words, grabbed the film, thrust a two dollar bill into the porter's extended hand and disappeared. The porter, it seems, neglected in the heat of his conflicting emotions, to get a receipt for the film.

In the meantime, Special Representative Hawkins and J. D. Schenertz, manager of the Fox Film Corporation, were in the ofiling watching the transaction. With officer Brady they kept the youth who had taken the film in sight. They saw him rush out of the station and enter a waiting taxicab. They followed in another car.

Burn Central Park's Asphalt.

The chase led them from the station up Broadway and into the Park, by which time both cars were going at breakneck speed. The second car drew up gradually and Hawkins, leaning from the driver's seat, presented a short, blunt-nosed argument at the head of the driver of the first car. The first car stopped, and Feinberg and Goldman were discovered inside with the film in their possession.

The next scene, at the police station, was less spectacular but quite as effective. The next morning, in Jefferson Market police court, Goldman was identified by the porter as the hasty youth of the station concourse and the two alleged malefactors were granted a continuance until Sept. 24.

This episode was only an appetizer for Hawkins and Officer Brady. The former had been in constant touch with Chairman H. Minot Pitman, of the Film Theft Committee for several weeks and had lined up another case for a break on Sunday.

"Sleuthing" an "Inside Job."

They had discovered, it is alleged, that Al Lehrer, head shipping clerk of the Select Pictures Corporation; Joseph Spreckman, assistant shipping clerk of the same company and a cousin of Lehrer, and Barney Alvin, who was arrested thirteen months ago with 392 reels of Triangle film in his possession and released on suspended sentence, had been arranging an ambitious plan of circulating Select features among business acquaintances without the knowledge of the company which owned the film. They possessed, it is said, a complete list of every picture the Select has on hand, and had checked off in pencil, it is understood, features which could be furnished interested parties for a reasonable sum within twenty-four hours.

Hawkins brought this information to the knowledge of Samuel E. Morris, general manager of Select, J. J. Rotchford, assistant general manager, R. W. France, attorney for the company, and Chairman Pitman of the Film Theft Committee. Also he had in this case, as well as in the first, the advice of Assistant Attorney A. B. Unger.

"Better the Day, Better the Deed."

On Saturday night Hawkins learned, he says, that the delivery of ten Select features was to be made Sunday morning at 9 a.m. at a house whose location he had discovered. At 8 o'clock, he and Officer Brady climbed five fences in the rear of the suspected building, clambered up a fire escape and covered a room where they could overhear the sales talk of the men they were after. The first lot of Select films, according to the officers, changed hands in that room about 10 a.m. $100 also changed hands.

Spreckman and Alvin, according to the officers, then went for more film. As this was being delivered, Hawkins and Brady broke into the room and arrested Alvin. Spreckman was picked up on the street later. The prisoners
FOX OFFICIALS ON CROSS-COUNTRY TRIP
Winfield Sheehan and Arthur James Arranging for Close Co-operation Between Showmen and Dailies

C
O-OPERATION to the utmost between the producer, the exchange and the exhibitor on one hand and the exhibitor and the newspaper on the other is the concern of the transcontinental trip which Winfield R. Sheehan, general manager, and Arthur James, supervisor of advertising and publicity of Fox Film Corporation, are now making. The trip to and from the Pacific Coast will take in every city in which there is a Fox exchange between New York and San Diego, Cal.

That the exhibitor may realize to the full the value of advertising and that the newspapers may not underestimate the news and circulation value of the motion picture department is the intention of Mr. Sheehan and Mr. James to seek in every large city a newspaper and an advertising expert who fully understand the local conditions and who will co-operate to the utmost with all exhibitors in the exploitation of the features produced by the Fox company.

Service for Large and Small Showmen.
No theatre will be too small to receive this service. No advertisement will be too large for this expert to handle. He will write up in the local papers news and publicity features of interest to the motion picture public of the community in its relation to productions then showing or about to show at the local theatres.

Working in close touch with the home office of Fox Film Corporation the local publicity representative will have at his command at all times the latest information regarding Fox pictures and Fox stars. It will be his duty to present to the local papers such matter as best suits their needs. He will be able to add to the news columns of the press in the city in which he is stationed, as well as the community immediately adjacent to it, features that have such a distinct news value and a publicity value to the exhibitor.

Exhibitor to Have Every Aid.
In the writing and the arrangement of advertising in the press this trained newspaper man at the command of the exhibitor, to whom he will tender his advice and suggestions as to the proper exploitation of Fox features, every aid that enters into the advertising and exploitation of a feature will be offered to the exhibitor. It is believed that in this manner the true value of the press in its relation to the picture theatre and producer will be realized.

By the time they return to New York Mr. Sheehan and Mr. James will have completed a most complete program of advertising and publicity. A study of conditions in each city will be made and talks with the managers of Fox exchanges, the exhibitors and editors will conclude preparation for the picture advertising and exploitation campaign.

Service to Be Supplementary.
This service will be a supplementary one. The home office in New York will continue to send out its large eight-page exploitation campaign sheet on all Pearl White, William Farnum, Tom Mix and Theda Bara super-productions. The Fox News, Fox Sunshine Comedies or special features will be covered as completely for general exploitation and advertising as is possible from the main office. But in addition to this Fox Film Corporation will work through the local representatives throughout the country.
Indianapolis, Ind., Sept. 17, 1919.

"Sidney Cohen, New York City, N. Y."

"My dear Sidney,

Your favor of Aug. 18 at hand and I am very glad to know that New York State Exhibitors are well organized and working successfully. Our ever hope is to see all states organized to the very last exhibitors promoting the best interests of the exhibitor and the entire industry and it is this wish that we desire to express in our reply now.

"Your letter states, 'We must once and for all build up a real representative organization.' Every exhibitor will agree with this and we are sure that all assist in bringing this about, no matter what our personal feelings are.

"The National Organization is not wedded to any particular plan of organization. If the congressional plan of representation or any other plan should please the majority it will be adopted.

"Our constitution, by-laws and basis of representation can be changed at any time. It is a good thing for any member to attend the Convention where the by-laws are composed of one member from each state. We can vote on a question by mail or wire, when urgent.

"Therefore let me plead that we forget all differences and all personalities at this time and give our entire attention and energies to the one great problem before us, tax revision.

"Let us not go before Congress in broken groups and each group with a different idea and angle of what should be done and all working at cross purposes as we have done in the past. If we go before Congress in any way except as one national body we may just as well stay at home and save our efforts.

"The very reason why we are burdened with more than our just share of taxes is because in the past we have always divided ourselves against ourselves. There have been times when Congress wanted to know and was much annoyed and displeased because they could not get the facts for the reason that various groups had various and conflicting requests and suggestions on the matter of just taxation.

"Therefore it seems to me there can be only one thing to do and that is to all work together as one body in the tax revision work at this time, and whatever else is to be done to adjust such differences as soon as possible afterwards.

"I confess that the convention at St. Louis did not accomplish all the things we sought, but it was mostly due to the intense heat that our meetings were cut short. We could hardly keep the exhibitors in session on account of the discomfort of the heat and that goes for the officers also. Next year at Ocean View we will have a cool spot that will lend itself to more agreeable meeting conditions and we can have a great 'get together' meeting at that time.

"In closing let me reiterate again my appeal to you and all exhibitors to join in one effort to bring about tax revision. Let us do everything possible to the end that there may be one tax effort on the part of all exhibitors in one body, so we may be one in action, one in thought, one in organization.

"Please let me hear from you. With kindest regards I am,

"Cordially and fraternally,

"MOTION PICTURE EXHIBITORS OF AMERICA, INC.

"Frank A. Rembusch, Nat. Sec."
MADE SALES HEAD OF NICHOLAS POWER

President Earl Appoints S. S. Cassard Sales Manager—
de Hart Becomes an Assistant—Business Increasing

THE cinemachinery trade throughout the United States and Canada is interested in the announcement which has just been made by the Nicholas Power Company, Inc., of the appointment of S. S. Cassard, as sales manager of the organization, and the enlargement of the office sales force through the addition of another assistant sales manager in the person of S. E. deHart. The formal announcement of the changes has just been made by letter to the various Power's distributors and dealers throughout the country. F. J. Bird, for the past four months assistant sales manager, continues in the same capacity and with Mr. deHart will work under the direction of Mr. Cassard.

The enlargement of the sales force and its reorganization along the lines indicated, has been made necessary by the recent rapid increase of the Power's business and the development of plans which the company has had under way for some time, looking toward an even more active sales campaign in the future.

The changes are the result of investigations and conferences by Edward Earl and Will C. Smith, respectively president and general manager of the company.

"We have found," said Mr. Earl, "that our business has been steadily outgrowing its methods of sales and service. We have decided that inasmuch as the long established Power's policy, which calls for genuine and careful personal attention to every detail of our business representing contact with customers or prospects, must be maintained, the changes we have just made are necessary."

Cassard Well Known to Earl.

Neither Mr. Earl nor Mr. Smith cared to discuss in detail the plans for the future, which have to some extent influenced the enlargement of the sales force.

"The state of near chaos," said Mr. Smith, "which was created in practically every manufacturing plant because of war conditions is now a thing of the past as far as we are concerned. Our plant is working at a higher rate of speed and efficiency than it has enjoyed at any previous period of its existence."

S. S. Cassard, the new sales manager of the company, is new only as to title. He has been associated with the company for many years, and before joining the Power's forces was identified with President Earl as sales manager of a well known brass company. Mr. Cassard came to the Power's company as purchasing agent, and more recently has been assistant general manager.

When interviewed on the subject of his promotion, Mr. Cassard remarked, "The enlarging of our sales force makes our sales manager as big as he will let it. I am going to let it." Mr. Cassard is already widely known among moving picture people throughout the United States and Canada, but under the new arrangement he will enjoy even greater personal contact with the rank and file of the industry, in view of the fact that he expects to make frequent trips throughout the country in the interests of the company.

Mr. Bird and Mr. deHart, assistant sales managers, have also been in the employ of the Power's company for a number of years. They have earned their promotion by rendering valuable service.

Trade Paper Inserts Form

Realart Advertising Book

So far as we know the beautiful tradepaper "inserts" of distributors of moving pictures have never been used in exactly the same form that Realart is now applying them to sales promotion. Realart's inserts in Moving Picture World have stood handsomely the test of comparison with similar advertising for other companies and working them beyond their initial uses. Realart is pioneering—even in its youth.

Jay A. Gove, associate director of Realart publicity, has shown us a very attractive formation of inserts duplicating those that have appeared in Moving Picture World—bound in heavy paper, tied with cord and opening as a book of art that is sure to arrest attention. The work embraces sixteen pages and cover.

Inserts Are Localized.

In the booklet that is sent to Realart exchanges and mailed to exhibitors there is an additional insert that carries "Realart Talk" and a list of branch distributing plants. The front cover of the booklet also carries, to exhibitors, a "foreword" of importance.

Thus does Realart localize its inserts. In placing the original order with the insert-printers, allowance is made for the extra quantities necessary to form the booklet, and it is fair to presume that exhibitors will be well covered. If in the great mass of mail every picture showman gets every day these booklets do not get waste-basketed, the exhibitor will have an attractive souvenir.

If, on the other hand, the showman doesn't open the Realart envelope he will see the same inserts in the Moving Picture World—which he pays $3 for, always opens, reads and files for daily reference and help in conducting his house.

Begin Work on "Peddler of Lies."

Coincident with the first installment of Henry C. Rowland's novel, "The Peddler," in the Saturday Evening Post on Thursday, September 18, Universal started work on the screen version of the story under the title of "The Peddler of Lies," and the probabilities are that the photoplay will be ready for release as soon as the novel has run its course in the popular weekly.

Three Figures in the Enlargement of the Nicholas Power Organization.

Above, S. S. Cassard, made Sales Manager; F. J. Bird, who continues as assistant sales manager; right, E. E. DeHart added to office force as assistant sales manager.
"Big Money" Shows In Theatre War That Is Making Southwest Battle Field of Bitter Opposition Fight

S. P. PARKS are flying merrily in the battle between the S. A. Lynch Enterprises and leading exhibitors in Southwestern territory who resent the policy of the Eastern corporation in seeking control of theatres in this section of the country. So say our Dallas correspondent.

The S. A. Lynch Enterprises, Sept. 24, announced the purchase of an ideal theatre site in the heart of the Dallas business section for the sum of $160,000 and declared their intention of immediately building a new theatre which will accommodate 2,500 people.

On Saturday came the reply from the camp of the Southwestern exhibitors in the form of the incorporation of the United Amusement Company. This concern will have as its object the purchase outright, the building of, or the purchase of controlling interest in moving picture theatres throughout Texas, Oklahoma and Arkansas in towns of approximately 10,000 population.

While the company is only incorporated for $250,000, the incorporators announce that arrangements have been made for the immediate expenditure of $1,000,000 in theatre purchases and that the resources of the concern are $3,000,000. The capital stock is to be increased from time to time as new properties are acquired and the money is needed.

"Big Money" in Corporation.

E. H. Hulsey, Hershel Stuart, owner and general manager of the Hulsey interests, respectively, and Murphy W. Townsend, a prominent Dallas lawyer and capitalist, are the incorporators of the new concern.

The list of stockholders is a most imposing one and for the first time unveils the scope of the Hulsey operations and shows that the battle against the S. A. Lynch policies will be carried through to the nearby states of Louisiana and Mississippi where, finally, the Saenger Amusement Corporation has shown its hand and aligned itself with the Texans and Oklahomans.

Not only moving picture exhibitors, who own and control no less than seventy first class theatres in the five states mentioned, but also bankers and capitalists who are known throughout the Southwest are included in the stockholders of the new corporation.

Heavy Line-Up of Interests.


The stockholders of the company are to hold a meeting in Dallas early in October and formally organize. It is announced that the new company has already contracted for the purchase or control of some ten or twelve theatres at present in operation and are to immediately start construction work on about half a dozen new houses.

More Theatres Projected.

Most of these houses have already been announced as being projects on the part of individuals connected with the company, such as Hulsey's new theatres in Dallas and Houston and F. C. Levy's new house in Fort Worth.

According to a formal announcement given to the press the object of the new corporation is to finally establish a huge chain of theatres through the Southwest.

"It will not be the policy of the com-

Fill High the Goblet: We'll Drink to This Picture of Betty Blythe.

Wine, beauty, and music come in this one photograph of Betty Blythe, featured in the Goldwyn production of "The Silver Horde."
company to invade any cities where adequate and already been lifted and in operation unless satisfactory arrangements can be made with the local exhibitors in each case," the statement reads.

Without official announcements will be made until the stockholders' meeting, it is understood that to match the Lynch purchase of the Temple Opera House in the company has bought the Crescent Theatre in Temple, Texas, from J. J. Hageman. It is also reported that the new concern owns a half interest in the Robb-Knowley houses through Western Texas.

S. A. Lynch in person has been in Dallas recently directing his campaign. The company is still quietly acquiring interests and the immediate existence of the state. In most of the larger Texas cities it appears that Paramount-Arcturus pictures are at present barred.

**Shutting Out Paramount.**

Unless the fans see the Paramount films as second run stuff in a few ten cent theatres as it is now they will miss them altogether in Dallas, Fort Worth, San Antonio, Galveston and Houston, to say nothing of other large cities in the state which are declared in the war zone.

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**His Beard Was Long and His Hair Hung Down, and the Girl of His Heart Was Coming to Town**

HENRY FRANCIS KOSER, a motion picture actor, whose last appearance on the William Fox production of “Evangeline” and whose next appearance will be in “From Now On,” another Fox picture, cannot get a shave or hair cut. He was so warned in the Yorkville Court by Magistrate Sweetzer, before whom he appeared to answer a summons obtained by Director R. A. Walsh. Kosor, whose beard has grown to eight inches in length and whose hair is about twice as long, must carry this surplus around on his head unless he wants to go to jail for disobeying a court order.

The complainant, R. A. Walsh, stated that when he began making “From Now On,” in which George Walsh is starring, he employed Kosor to appear in the film and paid the actor $250 on the stipulation that he would not get a shave or a hair cut until October 15. James Marcus of the Fox forces saw Kosor enter a barber shop, intending to have his beard removed and his hair cut. Knowing of the contract, Marcus told the barber the circumstances and spoke to Walsh on the phone. Mr. Walsh immediately got out a summons.

**Did Not Tell Court the Reason.**

In court Walsh was represented by an attorney who explained the situation. Kosor refused to make any statement or enter any defense in the absence of the complainant. Magistrate Sweetzer warned the defendant that by removing his beard or having his hair cut he would be liable to criminal prosecution as well as civil action. He ordered Kosor and the attorney for Mr. Walsh to appear later in the same court, warning the defendant to make his appearance with his “fugghs growth” still intact.

Although he would not talk in court, Henry Francis Koser was not so uncommunicative to the reporters. He stated that back of his desire to break the contract was a romance of several years standing. He produced a letter from an old sweetheart in London who announced her intention of coming to the United States and said she would be on the ocean by the time he got the letter. Kosor declared he wanted to make his best possible appearance when she arrived and so decided to violate his agreement.

**Martin Joins Emerald Company.**

The Emerald Motion Picture Company, of Chicago, is about to enter into a new era of policy and productions. One of the first steps in putting the new policy into effect was the placing of J. W. Martin, of Milwaukee, in charge of the business and promotion end of the company. Mr. Martin will divide his time between Chicago and Milwaukee, where he is at the head of the J. W. and J. M. Martin advertising service bureau.

**Fireproof Film Vaults Feature New Fox Building**

MONG the completed features of the $2,500,000 new William Fox building at Tenth avenue, Fifty-fifth to Fifty-sixth street, New York, shingles, film storeroom or vaults represent the realization of an architect’s ideal system for fireproofing a film depository. There are sixteen of these vaults, and every one of them has a separate and distinct outlet for air and a specially constructed channel for emergency purposes, to absorb combustion in such a necessity ever could arise.

By this plan whatever may happen to one vault can have no possible effect upon another; the outlet channel negates the possibility of a minimum the remote chance of fire. Then, too, in addition to this separate outlet, ten of the vault channels connect at different points with a main or chimney outlet. This main vent is built of heavy reinforced concrete of the strongest design.

This idea of minimizing the possibility of fire in a film vault is original with William Fried, the architect who drew the plans for the William Fox building.

**Lobby Display Draws Many to Minnesota Theatre**

A WISE manager, a real star, an attractive production and three days of capacity business! Stan Brown manager of the Metropolitan Theatre, Minneapolis, is the manager using the splendid display that is in the William Fox press sheet, the accessories made by the producer and the atmosphere the feature suggested, made the three-day engagement of Tom Mix one of big money for the house. He displayed the S. R. O. sign for three successive days.

The following of the star in Minneapolis is a big one; and so, when Mr. Brown secured the Fox picture, “Rough Riding Romance," he used his accessories to make the lobby breathe the Mix spirit.

Three-sheets and one-sheets, cut-outs of the popular Fox star on his famous horse, Tony, a generous display of the photographs of “Rough Riding Romance," and the lobby of the Metropolitan Theatre irresistibly attracted the eye.

**Haas Joins Pathe Sales Force.**

Sergeant Norvin F. Haas is another returning veteran added to the Pathe Sales force. He will travel out of Minneapolis.

The man has been in the industry for the last fourteen years, working in various capacities from operator, usher and ticket taker, up the line to exhibitor. He is well grown up in the fundamentals of the exhibition game, and has been known for the personalized service he renders.
EARLY in September the consolidation of the California, Imperial and Portola theatres at San Francisco, Calif., became a reality, the talk of the coast world. Now comes the announcement that Ackerman & Harris, who conduct a circuit of more than twenty theatres on the Fillmore and Fillmore-Madison street line, and moving pictures are offered, plan to build or acquire a parallel circuit of theatres in which moving pictures will be shown exclusively.

Some houses have already been taken over, others are being built and plans are under way for the construction of many others. Included in the plans is the purchase of a 3,200-seat house for San Francisco.

In speaking of the new venture Sam Harris, interviewed in his offices in the Circuit Building, said: “We are going to have an exclusive moving picture house in every city where the Hippodrome Circuit now conducts a vaudeville theatrically. These theatres will be ready at an early date. Arrangements have already been made for a film service and pictures will be sent over the circuit. The new house as our vaudeville acts are handled.

Will Syndicate Film Service.

“A circuit of suburban houses will use the films after we have finished with them, and they will then be disposed of to state rights buyers to be used as they see fit. No one has been chosen as yet to supervise this branch of our business, but it is likely that a man will be brought from New York to take full charge of the circuit of moving picture theatres.

“Our two San Francisco houses are making such a splendid showing with present policies that no changes will be made in them and we will proceed at once with the erection of a 3,200-seat house for the exclusive presentation of moving pictures. A site for this theatre has been purchased and architects are working on the plans at top speed.

“Golden West” for Oakland.

“The original plans for the theatre at Oakland have been changed and the big house we are fitting up there will be used for the showing of pictures. This theatre, formerly known as the Macdonough, is being entirely rebuilt and the new entrance will be on Broadway. We originally intended to call this the Hippodrome, but with the change in plans it will be known as the Golden West, and another theatre will be secured for vaudeville.

“The Strand Theatre, Sacramento, has been taken over by us and is being remodeled at a cost of $25,000. It has a seating capacity of 2,000 and will be a part of our exclusive picture circuit.

“The theatre being erected at Eureka will also be devoted to the showing of films. We have leased a theatre at Long Beach for use in connection with this circuit and will erect a house at Los Angeles.”

The firm of Ackerman & Harris has for years been a large user of moving pictures in its circuit of vaudeville houses. Its purchase of territorial rights to “Tillie’s Punctured Romance” at a price considered at the time to be exceedingly high, was a film sensation a few years ago.

Recalls Early Achievements.

One of the most interesting of the past achievements of this firm, and one which had a profound effect on the future of the moving picture business, was the taking over of the Garrick Theatre, San Francisco, in Fillmore street district, after it had been vacated by the Orpheum, and opening it as a picture house. At that time, almost ten years ago, store shows were the rule and a four hundred seat house was considered a very large one.

The Garrick had 1,800 seats and was rated as the largest exclusive moving picture theatre in the country at that time. A further innovation was made by the installation of a large organ, which was later taken over by the Kernlein interests, rebuilt to their specifications and installed in their Fresno house, where it is still in use.

The Garrick did a huge business for a time, changing its shows every day, as was the rule then. Many of the small theatres in the neighborhood retired from the field.

The theatre attracted so much attention that an official of the General Film Co. visited it and delivered the ultimatum that the daily changes must be done away with and but two programs be offered each week. Mr. Harris thought at the time that this would prove to be a body blow and changed over to independent producers who were entering the field. Later he put in vaudeville and offered this with three reels of pictures for ten cents.

Takes Advantage of Break in Trade Paper Publicity.

ERMAN RIFKIN, president of the Eastern Feature Film Company, with headquarters in Boston, has come to the conclusion that the way to get a thing is to go after it. By the application of this sound philosophy he has become the owner of the New England rights to the new Abramson-Graphic feature, “Someone Must Pay,” for which he closed last week.

“I waited just long enough to discover the date when the first advertisement of ‘Someone Must Pay’ would appear in the Moving Picture World,” says Mr. Rifkin, “and knowing that the announcement would create competition, I just walked in and offered him who that was wanted for New England and paid it.”

The first order for advertising matter that Mr. Rifkin gave included 6,000 copies of the song, “Someone Must Pay,” the words of which were written by Ivan Abramson, who is also responsible for the story and direction of the photoplay.

Goldwyn Begins Reginald Barker Productions,

Honoring the Director of Geraldine Farrar.

REALIZING the importance of the director and believing that meritorious work should be recognized in every possible way, Samuel Goldwyn has decided to give Reginald Barker additional prominence by terming the pictures which he directs Reginald Barker Productions, save in instances where the picture contains a star. This change goes into effect immediately and will be regarded in the introductory title on the screen, as well as in advertising matter relating to the pictures made by Mr. Barker. It is a result of the long list of successes turned out by a director who has risen to the foremost rank of his profession.

Although he has never sought personal publicity, the superior quality of Mr. Barker’s work for Goldwyn has demanded recognition from the great body of motion picture fans, and from the closely associated with the industry. He has just completed Geraldine Farrar’s second picture for the current season, which, according to reports from the Coast, surpasses in magnitude and emotional force anything that the diva has done.

New Farrar Picture.

Mr. Barker is now starting on another super-production having Miss Farrar as the star. Working under a long term contract with Goldwyn, he has won the confidence of his associates in the Culver City studios and is being given a free hand to develop his productions on the most elaborate and artistic scale possible.
START TO FILM HEART OF AFRICA

Famous Players-Lasky Send Three Adventurers Through Dark Continent for Research Work and Photographic Study of Tribes in Uganda and the British Possessions

ONE of the largest photographic and scientific expeditions ever launched by private enterprise is about to be sent to British East Africa and Uganda by the Famous Players-Lasky office. It will have the active cooperation of the American Museum of Natural History and will be known as the Vanderbergh-Paramount Expedition.

Heading the party, which left New York on September 24, are Rev. Leonard John Vanderbergh, LL.B., J.D., whose explorations and subsequent writings on Africa and its peoples have gained for him an international reputation, and from whom the expedition takes its name; George Burbank Shattuck, Ph.D., scientist, and James W. Morse, chemist and photographer.

In addition to its photographic aspect, important results are expected from the ethnological and anthropological research to be conducted for the American Museum of Natural History. The motion pictures which will be taken will serve primarily to set forth the characteristics of the various tribes and the contrasts, one to another, which they present.

Will Make Films of Tribes.

Particular study will be made of the development of civilization among the tribes under British influence, the building of trade and the establishing of laws according to European and American standards. No biological or zoological research will be attempted and no picture along that line will be taken, except for such pictures of hunts and animal herds as will be necessary in describing the manner of hunting of the tribes and the sources of food supply offered by the surroundings.

Dr. Vanderbergh, who will be in charge of the party, is a priest of the Roman Catholic church and for nine years has been a missionary among the natives of British East Africa and Uganda. He is, therefore, familiar with the country and the habits and customs of its inhabitants.

He speaks fluently three of the native languages. While serving in Uganda and Kavironda, Dr. Vanderbergh received official recognition from Queen Victoria and the British Government for his services in the successive campaigns of the Mwanga rebellion and the Soudanese mutiny and for his active co-operation with the British East African Government in combating epidemics of smallpox, sleeping sickness and bubonic plague.

Dr. Shattuck, who goes as the chief cinematographer and scientists of the expedition, is an authority in various branches of science, and resigned the position of professor of geology at Vassar College to go on this expedition. Formerly he was associate professor of geology at Johns Hopkins University. He has been the head of expeditions on his own account and has taken motion pictures in Alaska, the Yellowstone and elsewhere.

Experienced Adventurers.

Mr. Morse, who will be the chemist of the party and will assist in the photography, has had wide experience as a newspaper photographer and having visited Cuba, Panama, Mexico, Hawaii and the South Sea Islands. In 1914 he was chosen as the official Stetson African Relief Expedition going to the Arctic Ocean on the whaler Herman, which the Canadian Government chartered and furnished for the use of the expedition.

He was with the party which found and rescued Captain Bartlett in Siberia, whether he had drifted across the Behring Sea on an ice flow after the ill-fated Karluk had been lost with a large number of its crew. Later he joined Stefansson himself far beyond the Arctic Circle. Mr. Morse has just returned from France, where he served as cameraman in the Photographic Division of the Signal Corps.

In making this series of pictures, Dr. Vanderbergh will attempt to give a complete resume of the tribal distinctions of twelve tribes, all of which are so different in their modes of living that they form entirely distinct peoples. In the process of this descriptive demonstration of the native customs, he will make it a special point to show the various manners of hunting adopted by different tribes.

Expedition Has Set Sail.

The Vanderbergh-Paramount Expedition will go direct to Naples and from there will proceed via Suez, the Red Sea and Aden, to Mombas at the east coast of Africa. From there the party will go to Uganda, where headquarters will be established.

Announcement of the African expedition comes close upon that of the departure of a party of scientists and photographers for Alberta, Canada, to study and photograph the flora and fauna of that wild region for the Educational Department of the Famous Players-Lasky Corporation, and it is further intimated that other similar expeditions will be in the near future penetrate other distant parts of the world under the same auspices.

Realar Decides Against Opening Foreign Branches

A RECENT investigation conducted by Arthur S. Kane, president of Realar Pictures Corporation, has convinced him that New York has been so thoroughly established as the center of the world market for photoplays that it will be unnecessary for Realar to open foreign branches this year.

As John S. Woody, Realar's general manager, states the case: "New York now is virtually only 100 miles from any part of the film world. It has long been regarded as the center of picture activities on the American continent, and as a consequence of the war its sphere of influence has been vastly broadened. Practically every foreign dealer in motion pictures is now represented in New York."

Business arrangements can be conducted here, it is claimed, with the same speed as though representatives in the foreign field. When a picture is ready to be shown to foreign buyers, the Realar statement says the producer can reach practically every foreign market in half an hour by using the telephone. He is not required to ship a large number of prints to all quarters of the globe and await their arrival and screening before learning the foreign market possibilities. The contract is signed here, the money is paid and the deal closed. All that remains is delivery of the film to a transportation company. Naturally there will be eliminated the large expense of maintaining many offices in all parts of the world.

Georgette Cohan to Appear in Pictures.

Georgette Cohan, the daughter of George Cohan and Ethel Levey, is to appear on the screen. She will make her debut in the forthcoming productions of the Famous Players-Lasky Corporation in England. Miss Cohan lives with her mother in England.
WHY IS A FILM BOARD OF TRADE?

Salesmen in Kansas City Territory Learn the Answer at the First Annual Dinner When Many Speakers Hold Forth on Subject of Co-operation with Exhibitors

W HY is a film board of trade? Salesmen of the Kansas City territory learned the answer to this question at the first annual banquet of the Kansas City Film Board of Trade at the Munson House dinner of September 13. Possibly they had wondered just what the managers had been trying to accomplish through this organization; possibly some of them, especially those who had entered the film industry from other lines of business, had figured out the answer based on their experience with boards and with managers' associations in such other lines. There have been all sorts of reports as to the activities of a film board of trade.

The annual banquet solved the problem effectually and much to the delight of the salesmen. The result was a strong inspiration to the salesmen, and, indeed, to the managers of film exchanges, toward higher standards of service to the entire industry by all persons connected with the industry.

Jack Storey on "Our Job."

Jack Storey, manager for Pathé, toastmaster, struck the keynote of the evening. His speech was:

"Our job as managers and salesmen is to help the exhibitors build solidly and bigger their business of purveying moving pictures to the public of the Kansas City territory. The industry is just beginning to grow—there are no limits to what an exhibitor can do, the opportunities are far beyond the capacities of all of us to take care of. By co-operation of all managers and salesmen in behalf of the whole industry we can help the exhibitors give to the public the more and better pictures they want, and make it easier for the exhibitor to profit on his investment."

Mr. Storey declared the purpose of the banquet was to provide an opportunity for free discussion of the larger opportunities of the industry, the means of assisting exhibitors to make money on pictures, the exchange of ideas on picture promotion. The optimistic tone thus set was responded to in an inspiring manner; instance after instance was related of successful exchanges and hundreds of practical ideas were exchanged by which the salesmen could co-operate with exhibitors in getting the most out of pictures.

Mendelsohn Talks Contracts.

The chief speaker of the evening was Felix Mendelsohn, western manager for Goldwyn, who spoke on contracts. He urged the salesmen to respect the value of a contract and to avoid trying to induce an exhibitor to cancel.

"A contract is merely a written memorandum of the details of the agreement between the exchanges and the exhibitor," he said, "if the word of the film salesmen is to be respected we must respect the promise of an exhibitor, even though it is given to another distributor."
THE MOVING PICTURE WORLD October 4, 1919

One of the most practical talks of the evening was the dissertation of "Exchange Operation and Records" by Roy Young, manager of the Standard. Mr. Young gave specific suggestion on the sending of reports by salesmen and on exchange detail operation that would facilitate the work and bring about a distribution causing the least inconvenience to the exhibitor.

One Trade Paper Tells Everything.

The trade paper as the means of building the industry was discussed by Ben S. Brown, representative of the Moving Picture World. Mr. Brown said that the moving picture industry, now one of the leading industries in the nation, was represented to the trade by a class of papers that included all phases of the business; the producer, the distributor and the exhibitor could all learn by reading a single trade paper the developments in all the branches of the industry.

In other trades many papers serve various branches. In the motor field, for instance, there is a paper for the manufacturer, another for the distributor, another for the service factor, Mr. Brown said. Because one paper covers all these phases for the moving picture industry, the salesman, the exhibitor and the manufacturer are all keeping in close touch with each other through this paper. This fact, he suggested, was one reason for the rapidity with which the new industry is reaching high standards. He urged the salesmen to read the trade paper so that they might get ideas to help the exhibitor and that they might equip themselves to advance to the highest place in their industry.

The Spirit of Real Co-operation.

The purpose of the board to make the banquets the means of co-operative effort between salesmen and managers for the entire industry was further accomplished in the short talks by salesmen.

T. J. Bradford, of the Pathé exchange, who has made a splendid record in cooperation with exhibitors, gave in detail some of his methods.

"I don't take anything for granted when an exhibitor tells me his advertising is out of order," said Mr. Bradford. "I find out just what he has done, how much space he has bought in the local paper, what the copy is and whether it is surely going into the paper in effective form. I chase down the bill poster and see that the paper is posted right. And that the exhibitors are tickled to death, usually, to have a salesman give suggestions and to get our help.

"I want exhibitors to succeed with all their pictures, so they will be ready to make even greater efforts with mine. And I have even helped an exhibitor put over a picture sold by another house, so he would be that much farther along in success with his theatre.

T. J. Bradford Cheered.

"I know this: If one of you fellows give an exhibitor a good idea, and he cashes in on it big, this exhibitor is the more willing to tackle my bigger idea. Go to it! Smash as hard as you can with your pictures, and I guarantee that I'll come along with exploitation stuff that will make him money with one of mine; I'll boast, I won't try to queer your plans!"

The salesmen cheered this demonstration of what "competition" means in the film business around Kansas City—competition in seeing which salesman can get the largest results for a picture rather than fighting for contracts.

Joe Fox of Select added to the enthusiasm over the "new competition" by his relation of practical plans for exploitation.

"Why, we don't sell pictures—we sell exploitation," he said. "The first thing we do is to show the exhibitor how he can go about it to make money out of the picture.

"A salesman can gather ideas for exploitation anywhere, everywhere. One can pick up an idea in the smallest village, from some enterprising and wide-awake exhibitor that he can pass along or adapt for another exhibitor and another picture, perhaps. Exhibitors—many of them anyway—are alive on this subject of advertising, and they are eager to listen to a salesman that has a sound, conservative suggestion to make.

Promises and Contracts.

Mr. Fox also touched on the subject of incidental agreements with reference to a picture contracted for.

"Mr. McLaughlin gives us a good deal of latitude," he said, referring to the Select manager at Kansas City. "But when we promise an exhibitor anything, we carefully note it, and that becomes part of the contract, so our office will not overlook it. This sort of co-operation from the exchange is mighty helpful to the salesman in making good with the exhibitor.

Ben R. Blotsky, now handling the Hodgkinson department of the Pathé exchange at Kansas City, formerly of St. Paul, told of the better conditions that had come about in that territory since the Film Board of Trade had become active. The exhibitors, he said, had learned of the ultimate good that comes to the industry from the work of the board and were co-operating heartily with the Board of Trade.

An orchestra provided music for the evening. Special entertainment features were supplied by Harry Taylor of Pathé, with songs, and J. Erwin Dodson, Pathé, dancing. Lee Balsy, A. H. Blank Enterprises, played the piano for Dodson—and this didn't nearly exhaust the talent of the exchanges.

Malatesta in Cast of First Drury Lane Play by Metro

RED M. MALATESTA is the second player selected by Director General Maxwell Karger for the all-star cast of the first of the Metro Drury Lane melodramas, "The Best of Luck," to be produced by Screen Classics, Inc.

Malatesta, who is the nephew of the Italian statesman, Premier Nitti, began his stage career in Italy when eighteen years old. He directed the pictures produced by Max Linder, the French comedian. His first engagement in American pictures was with Francis X. Bushman in "Sherlock Holmes," produced by Essanay.

FIliming of the "The Best of Luck" is expected to commence within a week. Kathryn Adams has already been selected as the heroine. A. S. Le Vino wrote the scenario, and Ray C. Smallwood is to direct.

Wherein Battling Burroughs Meets a Long-Delayed Death and Wherein the Yellow Man Worships at His Last Shrine.

Two of the final powerful moments from "Broken Blossoms," the Griffith masterpiece to be released by United Artists.
WANTED—Mabel Normand—by the exhibitors of the country. They are wondering whether "JINX" will be issued as a special or not. When last seen Mabel was "Upstairs" stealing shoes and shaking a shimmy. The accompanying pictures show her in poses from "Jinx" for purposes of identification. No finger prints are available.
Getting Out of the Old Rut

With Walter K. Hill

For Patron Slight of The Industry: "OLIVER OPTIC" (William Taylor Adams)

Epes Winthrop Sargent, than whom there is none whomer in knowing all about such things, admits that he cannot say whether "The Auction of Souls" was held in "The Market of Souls" or on "The Auction Block."

"A Joyous Life" is a forthcoming Hedkinson release. What a cinch for the pufflificist! How easy to be all that!

One member of the Marie Walcamp serial company, "busy as a bee," is Geo. Hively.

Fay Timcher says (via Pat Dowling) that her reason for going into the movies was "to get three square meals a day." One good reason is enough, say we.


Here’s a Composite Pufflificist to Match Paramount-Artcraft’s Jerry Beatty-Invented Photogal

"The belle of Paramount-Artcraft’s National Week" was a composite girl assembled by Jerry Beatty from the fine features of all Paramount-Artcraft stars. She baffled everyone," said Jerry, "but deceived no one.

From an assemblage of photographs we have made this portrait of a press agent—a pufflificist, if you will. But shall neither impress you. We'll tell you (paraphrasing Jerry Beatty's explanation in Progress-Advance) just how we arrived at this imposing conclusion.

We took the left ear of Joe Reddy, the nose of Pete Milne, the right ear of Pat Dowling, the right ear of Paul Gilick, the left ear of Pete Smith, the chin of Earl Hudson, the neck of Jack Mendor, the mouth of Merritt Crawford and the classic brow of Lynd Denic and combined them. There is also shown the sputtered out "I'm the unluckiest guy in the world. I've been pinched twelve times already for being a vacant." Mr. Schertzing expressed proper gratification at the man's reformation and industrious turn, and so ends the story.

—Chas. R. Condon.

Evil Effects of Cigarettes

When Tom Terriss lit a cigarette and stretched himself for a nap on the gasoline tank of a motor boat he started something. He had a cut on his mouth and furred his coat.

Percy Marmont, taking heroic measure to save Corinne Griffith's life, tossed Terriss into Long Island Sound, put out the fire, woke Terriss up and furnished George Landy with a piece of copy.

Everything save Vitagraph and the brand of cigarettes being mentioned, we close.

—Edward Hily, director of publicity for Charley Chaplin.

A Londoner told the famous comic that the greatest sign of an American's cleverness was in the fact that "he can safely keep his trousers up without trace of the bally braces."

Which seems to be taking the suspense out of suspenders.

Inside Dope on Titles.

"Charge It to Me" (American). No C. O. D. "Night of Intrigue" (Exhibitors Mutual). Home office of a newly organized company.

"Sporting Chance" (Paramount). Small-town exhibitor booking a hundred-day subject.

"Out of Luck" (Paramount). Airiedome on a rainy night.

"The Miracle Man" (Paramount). Exhibitor who published his own picture.

"From Now On" (Fox). You're going to pay more money.

"The Thirteenth Chair" (Pathé). Bottom dropped out and the house was sued.

"Easy to Make Money" (Metro). What the public thinks of the industry. That's all.

—H. T. Snowden.

DISGRACING A NOBLE ART.

Now if there were only a Press Agents' Union (as some folks think there should be) what a fine time would be had by all in expelling the pufflificist who violated his contract and got himself again arrested for publicizing a phoney Pershing Soiree at Carnegie Hall.

And if there WERE a Press Agents' Union, what a nifty walking delegate Arthur Leslie would make—with his silk gloves and sun-bleached chrysanthemum!

"Young woman wanted for Angelu parts" is part of an advertisement on the back page of the house program for California Theatre, Los Angeles.

Payne's Theatrical Academy (quoting same authority) says: "We teach make-up, costume hair, and the most important things required for motion picture acting."

As a collective noun to express properly a moving picture assemblage, the Urbana (Ohio) Democrat enters "culature."

With our soul free from envy we mention the name of the Indianapolis international organizer for the moving picture operators union:

German Quinn!

"Much Human Knowledge Acquired Through the Human Eye" is a trade paper headline that will impel the chorus to shout: "I'll say so!"

Locklairs, Va., should be mentioned among the "key city" stories the publicity boys are grinding out in these days of film distribution.

THE OLD STUFF GUS BATES BEST.

Or: "The Wiser They Are the Harder They Every Time Will Fall."

All in one week Vitagraph's pufflificist landed a picture of Earl Williams in the following snappy mediums of picture-trade intelligence:

In Trade Review: A picture of Earl Williams reading the Trade Review.

In Motion Picture News: A picture of Earl Williams reading Motion Picture News.

In Moving Picture World: A picture of Earl Williams reading Moving Picture World.

In Exhibitors' Herald: Issue not at hand, but look and see if you don't find: A picture of Earl Williams reading Exhibitors Herald.

Now if the rest of you boys will lay off six or eight weeks you can pull the same thing—perhaps.

(Stills for Scolars & Paste.)
which have their musical scores written by master-musicians and interpreted by orchestras, singers, dancers, lighting effects added to the picture itself. The time is not far distant when the moving picture theatre will be the musical headquarters of the neighborhood, and through the musical environment all that is cheap and worthless will gradually disappear from the screen.

"Music marks the grade of motion pictures."

Opposition Still Active

T
HE following resolutions passed by the Board of Managers of the Sunday Observance Association of Kings County, at their first meeting in Brooklyn, prove that opposition to Sunday movies in New York State is still active:

"Resolved that we request the New York Civic League to procure the introduction of bills to repeal the two laws commercializing Sunday, enacted by the last Legislature, namely, the laws legalizing admission fees to Sunday baseball and Sunday motion pictures.

"Resolved that we further appeal to the voters of New York State to vote only for those candidates for the Assembly who will support the repeal bills, who will oppose the commercialization of Sunday."

Manitoba Amusement Tax Becomes Permanent

T
HE announcement that the amusement tax has become a permanent institution in Manitoba as a result of the revenues from the liquor tax having been abolished rather effects the gain in that part of the country which the moving picture has experienced by the closing of the saloons. The fact that the tax applies to all forms of amusement for which an admission fee is charged helps the situation to a large extent. The formal announcement came as the result of the agitation for the repeal of the amusement tax now that the war is over, but this need not be taken as a warning to other localities not to attempt to bring the matter to an issue. That all the Canadian provinces are not of the same mind and that the Province of Quebec has put the matter up to its municipalities shows the tax is not a popular measure with all branches of the Canadian government.

Minnesota Tax Bill Dies Abornin'

I
T was to be expected that when the bill for taxing moving pictures, introduced at the special session of the Minnesota Legislature by Senator James Dwyer, of Minneapolis, came up for hearing it would meet the fate it deserved and be strangled without hesitation or remorse. Its mate in the lower house also received the same heroic treatment. This attempt to discriminate against the moving picture was the outcome of an absolute lack of information on the part of the senator who fathered the measure. Cross-examined by a committee of moving picture men, Senator Dwyer showed that he had not taken the trouble to inform himself as to the truth concerning the profits returned by the moving picture theatres of his state, and claimed to believe they were capable of paying into the treasury of Minnesota the post-mortem scale of license fees published in last week's article on the subject. The matter has aroused all the exhibitors of the state to the necessity of a strong organization to combat just such unjust measures, so the senator has unintentionally done the exhibitors of his state a good turn.

Saturday, October 4, 1919

Grand Opera Films

C
HARLES D. ISAACSON, in the New York Evening Globe, has something to say about "grand opera films" that is excellent food for thought. Two quotations from the article give the gist of his argument:

"We haven't reached grand opera in motion pictures, although, as I remarked, we have struck that standard. We have theatres where we can hear the finest of music as a compensation for pictures not quite the finest. Where the pictures are of the best the music makes them so much better. I remember reading in some magazine recently of a picture which seemed terrible until it went into the atmosphere of one of those grand opera film houses bathed by the symphony orchestra. How many people have said: 'I go down to hear the music and sometimes I see the pictures.' As a musician I am glad that the growth of the pictures has been made an excuse for bringing good music to the people. As a believer in the movies, when there will be big runs of 'grand opera films' for all it is worth. . . . The time is not far distant when there will be big runs of 'grand opera films'—
**New Picture Concerns Incorporate**

During the past month the number of moving picture concerns and firms affiliated with the industry that have been incorporated in New York State make an exceptionally long list. One company has been incorporated at $1,000,000, and the other companies are given at from $25,000 to $300,000.

**Buffalo's Star Falls Into Line**

After having been run as Buffalo's leading legitimate theatre for nearly thirty-five years the Star Theatre has been sold to a new corporation and the policy of the house will be changed, popular price vaudeville and pictures taking the place of the old line of attractions. The Academy of Music, once famous as the home of Buffalo's best stock productions, is now a picture house, and the falling of the Star into line shows the inroads the movies are making on the preserves of the older art.

**Schoolhouse and Picture Theatre Combined**

A town of fifteen hundred inhabitants out in Minnesota has built a combined schoolhouse and picture theatre which cost $50,000, and the children of the place pursue their studies there in the daytime and accompany their parents to the moving pictures shown there at night. Members of the school board run the movie shows and collect the admission fee. Here is a form of opposition that would cause any regular exhibitor to do some hard thinking before deciding to open a rival theatre in any town with a similar community building.

**Cost Versus Value**

One of the points raised against the photoplay by its detractors is the lavishment of its setting. These persons contend that if the home of a man of wealth is to be shown on the screen the nearer the exteriors and interiors can suggest a palace that a king might envy the better the director is pleased. By no means is a millionaire ever satisfied with anything but the biggest and most imposing of dwellings, and he always shown taking his ease and comfort in rooms of vast size and of the most expensive furnishings.

The charge is not without foundation. With its freedom from the restraint of the walls of the stage and its liberty to go far afield for its settings and to build interiors that are limited in size by the fancy of the director alone, the screen has exhibited all the prodigality of youth and placed before its public the most ornate pile of stone, brick and mortar that its industrious location men could discover. Added to these are the equally ornate and expansive interiors. Year by year they have grown in lavish display and in the extent of their floor space. Fine artistic effect has not always been the first consideration. At times even good taste has been violated. Sudden and unexpected additions to the large crop of American millionaires have had an influence on this condition, as the owners of vast fortunes, made within the past ten years, have reared homes for themselves expressive of their affluence and their taste in architecture. This tendency leads to an observation that no one will dispute. The mere spending of money, whether on the building of a money king's palace or on the production of a photoplay, will not accomplish the proper artistic result. Cost is one thing; value is another. Thousands of dollars are expended on settings that would not be required if the scenario had paid more attention to developing the human interest in the story and not tried to prop up weak handling of character by dragging the spectator all over the map, or showing him half a dozen elaborate interior views while explaining an incident that is worse than useless.

**British Films Made at Cornwall**

According to a dispatch to the Philadelphia Public Ledger, British film makers have chosen Cornwall, at the southern end of England, as the location for the taking of many of their films. So important has this section of England become in the manufacturing of screen drama that "in time the wealth of scenery and sunlight to be found in the granite peninsula will see the British film producers sitting there permanently as the Americans have in California." The article also states that "The golden-locked heroines and heavy-dyed villains have become quite common figures in the switchback streets of the Cornish cliffs villages and the gentle purr of the camera has been heard everywhere, mingling with the deep burden of the Atlantic breakers." It now remains to be seen if this portion of the English coast will raise a crop of moving picture bathing girls to compare with the shapely young women who dot the sands of the beaches of California, clad in one-piece bathing suits.

**Municipal Moving Pictures**

Municipal moving pictures, shown under the auspices of the amusement committee of the Board of Aldermen of Hartford, Conn., before a crowd of 4,000 people gathered in one of the city parks, has been tried as an experiment, the showing being in the nature of a free entertainment. Except one comedy all the pictures were Government films and showed the training of boys for farm work, the duties of the forest rangers in the national forests and other industrial and agricultural subjects. Community singing was also a part of the program. This method of exhibiting Government educational pictures would seem to have everything to recommend it.

**Boston Picture Patronage Improving**

An indication of the hold the moving picture has on all classes of society it is interesting to learn that during the Boston police strike the gangs of hoodlums that were amusing themselves by smashing windows and looting shops did not molest any of the picture houses. The strike, of course, had a very depressing effect on the business of the theatres. With the street riots and the orders of the authorities for people to remain in their homes after sundown the movie men were fortunate that attendance at the theatres fell off only fifty per cent.

**Sunday Movies Growing in Popularity**

The State Conference of Mayors, which is keeping informed on the working of the New York Sunday law permitting moving pictures to decide the Sunday opening question for themselves, has received reports that show Sunday movies are growing steadily in popularity. In no city where the experiment has been tried have the bad effects upon the morals of the community predicted by the element against the bill been apparent. On the contrary, in one city at least, the report of the chief of police reveals an improvement in the number of misdemeanors on the day of rest.
Notice to Our Readers
and Advertisers

On account of the threatened strike of the printing trades in New York City on October 1, the Moving Picture World may not be published at the usual time next week or thereafter until the strike is settled.

If your copy does not reach you at the usual time you will know that the strike is on and that the Moving Picture World will not be printed until the difficulty is adjusted.
IT HAS been definitely announced that the Rialto Theatre of Waterbury, Conn., has been purchased by the Theatre Company of New York.

Mr. Reilly, of the Amusement Company of Greenport, L. I., has sold his holdings in the Metro Theatre to Mr. Miles. Mr. Reilly will open a new house at Sag Harbor, L. I., on November 1.

J. E. Pierce, of New Orleans, owner of theatres and exchanges in the South, was in New York this week.

A. J. Gillingham, manager of the Empire Theatre, Detroit, was in New York this week, looking over the film market and calling on some of his old friends.

E. DeSautel, one of the board of censors of Montreal, was in New York this week, casting his eye over some of the latest features and conferring with the producers. He reports a most satisfactory season for the Maryland exhibitors.

James Lawton Kendrick, recently resigned from the Vitagraph, is now the sales promotion manager of the Metro, at the home office, with general sales manager Eddie Sanders.

Walter J. Price, general manager of the Virginia Photoplays, greeted the arrival of another son into the family circle recently.

Roderick Bros., the Chicago printer, left New York for his home on Wednesday, September 24. Before leaving he said he had about decided to enter the independent sales promotion of film as soon as he can satisfactorily adjust his present business affairs.

M. Saffet, as manager, and J. Levine, as his assistant, will open the Select exchange office at New Haven, Conn., next week, September 29.

Frank Duffy, of Pathe, Paul Brunet's personal representative, has just arrived from Cleveland, giving his personal attention to business conditions in the Forest City. He reports everything flourishing.

B. T. Hatfield, of the Wisconsin Film Company, was in town all last week making several state rights purchases.

G. W. Smiley, of the Specialty Film Company of Dallas, Texas, was in New York this week. Mr. Smiley was employed with the Pathe Company at Dallas for years, and he did not leave Manhattan without calling on his old sidekick, W. S. Wessling, who is now in the Pathe home office.

Joe Brandt has engaged Hal Reid to take charge of exploitation on "The Confession," a seven-reel feature that has just been completed on the West Coast. Mr. Reid has just finished a picture of his own entitled, "For Freedom of Ireland," which will be allowed to rest while "The Confession" gets under way.

F. P. Hamilton, representative of the Romayne Super Film Company of Los Angeles, is now in New York selling state rights. He has closed with the Merritt Film Company for the New York rights for the two-reel Kipling Comedies.

W. A. V. Mack, manager of the Exhibitors Mutual New York office, was through the Connecticut territory this week, with the state's representative, L. S. Tobias.

Harry Bugie, Pathé's manager at Atlanta, was in New York this week with his wife, on his way to attend the funeral of his father at Newark, N. J.

Charles F. Schevein, Southern representative of the Clara Kimball Young Company at Atlanta, is visiting the home office in New York.

W. H. Productions has negotiated the six-reel feature, "Super Man," which they will release for state rights about October 1.

A. H. Taffler, Pathé's special feature representative at Cleveland, was visiting New York and the home office this week with his wife. The newlyweds will spend a few days at Niagara Falls and then return to Cleveland, where Mr. Taffler will resume his labors on Monday, September 29.

Paul Gustonovito, of Cleveland, visited the Pathé home office in New York this week. He will remain in the Metropolis the remainder of the week and possibly until October 1.

Bory Osso, general manager of the Trueart Pictures, Inc., is speeding the production of his comedies. The second Trueart comedy, "The Confession," is now well under way at the company's studio at Providence, R. I. Minta Durfee (Mrs. Roscoe Arbuckle) is featured, supported by Billy Quirk, Agnes Nelson and Mary Anderson, the ingenue. It is the intention of Mr. Osso not to release these comedies until several have been completed.

J. Celler, formerly of Brooklyn, is now managing the Spooner Theatre, at 163rd street and Southern Boulevard, Bronx, New York.

Frank Dallon, Joe Reddy, P. A. Parsons, G. O. Gray, F. Brunner, Randy Lewis, and V. M. Shapero, of the Pathe publicity and advertising department, are in the midst of a complete transformation of the department. When all alterations are finished and orders reign once more, we are going to try to locate them. Frank Brunner's thermometer registered 105° and he fears it will burst if his fever goes much higher. The upset is getting on his nerves.

Elmer Pearson, manager of the Pathe special feature department, has just returned from a tour of inspection of the Middle West. He reports everything in a thriving condition.

Earl Hudson, publicity manager of the First National, leaves this week for a two weeks' trip to the Middle West on his honeymoon. He was married on Wednesday, September 24, to Miss L. M. Chisholm, of New York. If all his friends had known it they would have deluged him with good wishes and a rousing send off. This is the time he fooled 'em.

"Doc" Willat left for the Coast last Saturday, September 20, to make arrangements for the production of another feature.

Clint Flynn, of Richardson and Flynn, of Kansas City, was in the big town last week. R. & F, hold the First National franchise of Kansas City. They are building a 2000-seat house on the present site of the old Twelfth Street Theatre.

M. A. Levy has been appointed manager of the Exhibitors Mutual branch at Washington, D. C.

Pete Smith claims that Earl Hudson, of the First National, is the best press agent in the business. A bunch of clippings from a story sent out by Earl, announcing Pete's change from the Famous Players-Lasky to Marshall Neilan Productions, is the cause of this conviction.
Film Favors Dropped from the Sky Only Part of “Miracle Man” Drive

WITH free tickets snatched from the air by eager fingers, and an airplane hovering low over the principal boulevard dropping still more of these complimentary tickets; a big newspaper, billboard and car card advertising campaign; music store window displays; snipes plastered everywhere; and lucky money to be found in unexpected places; the Paramount-Arctura production, “The Miracle Man,” was introduced to the people of Chicago on Sunday, September 14, at Orchestra Hall.

No other photoplay has ever been more auspiciously presented to the picture fans of Chicago. If there was anyone in the city who does not know that “The Miracle Man” was playing at Orchestra Hall he must have been in confinement in some asylum or jail, or be deaf or blind!

Campaign in Three Cities.

The simultaneous opening of “The Miracle Man” in Chicago, Milwaukee and Springfield, was a pretty large order to handle at one time, so Claud Saunders, exploitation manager of Famous Players-Lasky sent John P. Goring, exploitation representative from New York to look after the opening in Chicago, while Walter L. Hill, exploitation representative of the Chicago district, handled Springfield and Milwaukee.

Since Mr. Goring came as advance agent for “The Miracle Man,” he has left nothing undone that could attract the attention of the people of Chicago to this feature—and has done many things that have never been thought of before.

The advertising campaign started out with four hundred one-sheets, which sprang up like mushrooms on all the elevated stations in the city, these were augmented by hundreds of cards placed in the suburban cars and heralds mailed broadcast over the city.

Used Floods of “Snipe.”

Just after these had begun to catch the attention of people using any sort of transportation, machine loads of snipes were sent out in all directions, and every way one turned they were greeted with one-sheets or small posters telling them of the production to appear at Orchestra Hall on September 14. Fences, vacant buildings, store windows, trees, electric light posts, and every available space large enough to hold a snipe, was plastered over with these announcements.

A small boy, walking along discovered what he thought was a half dollar laying on the sidewalk. He grabbed it and found instead that it was a lucky piece with the legend on one side, “Have faith. Keep this.” The horseshoe impression upon it proved that it would bring its possessor good luck.

When he turned it over on the other side he found the inscription, “The Miracle Man Is Here.” And this small boy was only one of thousands who were finding these lucky pieces in unexpected places.

Catered to Superstitious.

The business man hurrying along to his office in the morning picked one up on State street, and he was just superstitious enough to drop it in his pocket, for he didn’t want to spoil his luck by throwing it away. The housewife out for her morning shopping kicked one just as she was entering the store. And so all over the city had been planted thousands of these lucky pieces telling that “The Miracle Man” was in town.

On the supposition that it took a real grand stand play to attract the attention of some people, the day before the opening Mr. Goring staged the biggest “stunt” of all. In conjunction with the Chicago Herald-Examiner, the announcement was made that on Saturday, September 15, the Herald-Examiner airplane would fly over the city and drop 2,000 passes to “The Miracle Man.”

Crowds Lined Air Route.

Through that newspaper the people were told just what route the airplane would take and what time it would be in their vicinity—and they were lined up in crowds waiting to see the rain of bright red tickets, good for one admission to Orchestra Hall during the showing of “The Miracle Man.”

Starting in the suburbs, the airplane flew at an elevation of 5,000 feet, but as the airman glided over Michigan Boulevard, he descended to a height of only 300 feet. Thus he dropped the eagerly sought red passes almost into the outstretched hands of the struggling crowds.

These were just a few of the attention attracting stunts which were pulled off before the first run of the feature at Orchestra Hall. During the two weeks it packed and repacked the theatre, 128 United Cigar Stores in all parts of the city were flaunting window displays of posters and stills from “The Miracle Man;” and at Monroe and State streets, one of the busiest corners in Chicago’s downtown district, the Snyder’s Song Shop, on both the Monroe and State street sides, was decorated with four by twelve banners announcing “The Miracle Man” song.

“Song Pluggers” Chimed in.

In the window of the Snyder store was a singer demonstrating the melody as well as a big display of the music, photographs and other paper advertising the production. As it happens, the Snyder Song Shop is directly over one of the United Cigar Stores—so it was a double decker display that greeted the State street shoppers.

Meanwhile, full-page, half and quarter-page advertisements were running as well as a big display of the music, photographs and other features in the production. No other feature has received more unanimous praise by the motion picture critics, and the importance of this production was rated so high that in many instances the stories concerning “The Miracle Man” were
Broke All House Records.

Every record that has been established at Orchestra Hall since it was operated under the Paramount banner was broken. It was found that a two weeks’ downtown run would not take care of all the people who wanted to see this feature, so after its two weeks’ engagement is ended at Orchestra Hall, "The Miracle Man" will be moved to the Playhouse, just a block south of Orchestra Hall on Michigan Boulevard.

Sol Lesser Looking After West Coast Interests; Will Show Broadway Something Big Next Summer

SOL LESSER, one of the leading figures in the independent field, has left New York City in company with his family for the West Coast, where he will spend a short time looking after his theatrical and financial interests and in addition will formulate plans for several big ventures which he intends to make in the near future.

Mr. Lesser, one of the first to enter the field as an independent exploiter, was showing for two weeks at Orchestra Hall consisting of more than two reels were produced. Until about four years ago he contracted for territory that was only west of the Mississippi, but since that time he has handled big specials in all parts of the country. The first picture that Mr. Lesser exploited east of the Mississippi on the independent plan was Rex Beach’s "The Ne’er Do Well." The degree of success attained by this picture led to the booking of many other superfeatures east of the river.

To Continue Past Policy.

His plan has always been to purchase and place features that he thought would warrant independent exploitation and then boost them on the market. Mr. Lesser thinks that these independent features offer big possibilities and have an advantage over the average program release because of the fact that they can be played on a more extensive scale. It is this energetic distributor’s intention to procure several more feature films and follow out the plan that he used in "Yankee Doodle in Berlin," by placing companies on the road with the films. The system adhered to in "Yankee Doodle" has proved to be a decided success and there are at present eighteen companies on the road.

If Mr. Lesser’s present intentions materialize, and no doubt they will, Broadway is going to see something big next summer, or thereabouts. He calculates on having all the available movie stars appear in conjunction with a Mack Sennett Revue in three acts with songs and lyrics. It was found that a new idea and should prove successful if it is carried out according to present plans. This is one of the things which Mr. Lesser will negotiate for while on the Coast. Besides, he will close a deal for the erection of a spacious theatre in Oakland, Cal. This house is to be modern in every detail and will have a seating capacity of 4,000.

Higher Rentals Were Inevitable.

With reference to the higher rentals on films, Mr. Lesser says that it was something that had to occur sooner or later. If better films are desired by the public the cost of production will increase and rentals will go up. To his way of thinking there will be prosperity in all of the theatres and more satisfactions for the patrons as a result. With increased admission prices, which naturally result from higher rentals, the theatre owners will be able to engage larger orchestras and render more efficient service.

Mr. Lesser at present has temporary exchange headquarters in the Longacre Building, but is now negotiating for bigger offices in the city, which he will enter in October.

In commenting on his stay in New York, Mr. Lesser said: "This is one of the biggest years I have enjoyed in the business, and I am going to devote my entire time to big attractions, which can be exploited in a big way."

"The Brat" Draws Crowds to Washington Theatres

"THE BRAT," Metro’s latest Nazimova production, broke house records for attendance recently when it was shown in the Metropolitan and Knickerbocker, two of the seven big Crandall theatres in Washington, D. C. The showing at the Metropolitan commenced on Sunday, September 14, and the attendance was unprecedented. The following day the production was shown at the Knickerbocker, and the results were quite as remarkable as at the Metropolitan. Special musical programs were provided and box-office records in both theatres were broken. The result of the showing demonstrated anew the drawing power of the Nazimova productions and indorsed Mr. Crandall’s judgment in recently booking the entire Metro output for 1919-20 for his chain of seven Washington theatres.

The presentation of "The Brat" was accompanied by a vigorous advertising campaign in the Washington newspapers. It consisted of a graphic advertisement in the Evening Star for each day of the picture’s showing. The "ads" were two and three columns, quarter and half page scene-cuts, portraying Nazimova in a characteristic pose of the title role and a dramatic moment of the play.

Mary Minter Returns to New York.

Mary Miles Minter, director William D. Taylor and the entire company which supports the star in her initial Realet picture, "Anne of Green Gables," returned to New York last week. They have been away for almost two months, making the exterior scenes for this picture at Dedham, Mass., which was chosen as a representative small New England town and for the natural beauty of its scenery.

Wanted: A Manicurist with an Eye for Moore Lords.

Showing Tom Moore in "The Gay Lord Quex," which follows "Lord and Lady Algry" on the Goldwyn schedule.
SPOILING A PERFECTLY GOOD JOKE

How Stimmell and Scheckler Cured Louisville People of Saying, "I'm as Unlucky as the Parkland Theatre," or How Mary Pickford Put the Kibosh on Bad Man Mike

IT TOOK Harry Stimmell and Arthur Scheckler, of Louisville, Ky., to show several thousand residents of that city and four score exhibitors in that district that a hard-hearted fate was not unrelentingly against the destinies of the Parkland Theatre.

Time was in Louisville when exhibitors and managers were disposed to despair when ill fortune came their respective ways and say:

"Drat my luck. I'm as unlucky as the Parkland Theatre.

The "out of luck" condition of the Parkland Theatre was well known. Many a time had some enterprising shoe store owner or manufacturer tried to turn the Parkland into a paying proposition. Several times the theatre had been closed for repairs, renovation and re-decoration and then opened under "new management" only to meet the most unusual exploitation methods. Upon one occasion the Parkland had been treated to a coat of new paint, the pianos repaired, the floor waxed, and the doors opened wide. The new "manager" spent $14.65 in having some circulars printed. They were worked on a number not entirely unlike the following:

"To Whom It May Concern.

The Parkland Theatre is going to open up again and everybody is cordially invited to see all our shows for 10 cents admission (ten cents each).

Upon our first opening we are going to have 'Bad Man Mike' in eight reels (eight reels and a thrill in every inch) and this is one of the greatest pictures ever made in the history of the world.

Everybody come and bring his or her friends as the case may be.

The Management.

Well, the house opened and just about enough people were on hand to see "Bad Man Mike" to pay the boy who had distributed the circulars. The new management booked several more pictures of the nature of "Bad Man Mike," counted up a loss of $102.47, and decided that the picture business was an overnight game and one intended for street carnivals and church socials.

Then the public had another good laugh at the Parkland Theatre.

Other managements failed and decided that the picture business was big and that selling shoes, ice or coal was a far more expedient business for the man who had to pay grocery bills at the first of a month. Moreover, the grocer wouldn't give credit to the management of the Parkland. It was too much like asking a jewelry store to outfit a Boy Scouts' club with diamond rings on credit.

Diagnosing a Sick Business.

Harry Stimmell and Arthur Scheckler gave the Parkland the once over and made a critical diagnosis. They examined the books, noted the receipts, sized up the possibilities and made the retired management an offer. The offer was considerably larger than the management ever expected so it was accepted in haste.

"What pictures did you run here?" asked Stimmell of the ex-manager.

"How should I know," repeated that person. "I didn't see 'em."

"You didn't see 'em!" echoed Stimmell. 

"Then what induced you to book the pictures you showed?"

"I got 'em cheap," came the answer, floating out between cigar puffs.

Stimmell hunted up Arthur Scheckler and spoke thus:

The Plot Begins.

"Art, it's as plain as day. The fellow that ran the house didn't think enough of his shows to look at 'em himself. All we've got to do is make out a list of the stars we want. I nominate right off the bat Mary Pickford, Charlie Chaplin, Constance Talmadge, Norma Talmadge, Anita Stewart and some big special feature attractions.

"You're an hour late," replied Scheckler, "I've been to the Big Feature Rights Company that controls the franchise for the entire output of First National Exhibitors' Circuit and booked their special and their star series. There are no greater stars in the world than those who make pictures for that company. Our first picture will be 'A Dog's Life.'"

Charlie Chaplin's first million dollar production.

Now They Smoke All Havana.

Several months have gone by and Stimmell and Scheckler have had time to figure out what has happened. Their book's show profits from the time they first began paying the big pictures. Their records show that more money was spent for attractions during one week than all former managers had spent in any two months. And their receipts were larger and their profits were about twice as great as the greatest previously.

"Daddy Long Legs," starring Mary Pickford, produced by her and released by First National, was played with big success at the Parkland and the management is looking forward eagerly to an engagement of "The Hoodlum."

Now there are no more people laughing at the Parkland Theatre.

Latest Kinograms Is Full of Up-to-the-Minute News

The current release of Kinograms contains eight new subjects which will be of timely interest to the followers of this weekly feature. First of all Parkland, Wisconsin is shown as he reviews the Pacific Fleet in Seattle during his tour, along with scenes at Tacoma, Helena and other points in the Rockies. Then we meet another President, this one being President Pessoa of Brazil as he is sworn into office at Rio de Janeiro.

"Through Panama In A Minute" is the third subject and we wonder how this can be accomplished. It is a stop motion picture in color, showing the operation of putting a ship through the Panama Canal in nine hours. The Prince of Wales reaches Winnipeg and is given a rousing welcome with cannons.

From Winnipeg we are brought to the German border and here we see how the Dutch border guards examine the hay carts to find smuggled goods and fugitives.

Kinograms pictures the Harvard Athlete training and we see a number of scenes of the Crimson football squad in action on the gridiron.

This is Pershing Week in Washington and note how the President is greeted as he leads his men in the last big review at the Nation's Capital. Kinograms finishes this week's release with a thrilling hunt at Goodnight Ranch in Texas.

Max Roos Is Salesman for Realarlt.

Max W. Roos has been added to the Chicago sales force of Realarlt Pictures Corporation by Manager Willard, of the Chicago office. Mr. Roos was sixteen months in France and we see a number of scenes of the Crimson football squad in action on the gridiron.

This is Pershing Week in Washington and note how the President is greeted as he leads his men in the last big review at the Nation's Capital. Kinograms finishes this week's release with a thrilling hunt at Goodnight Ranch in Texas.

Something New in Titles.

Harry Otto, May Allison's director in "Fair and Warner," the Screen Classics, Inc., production just completed, and Arthur Martinelli, cameraman, devoted two weeks to securing some extremely novel animated titles for the production. The scenic effects are by John Holden.
Two Letters—Their Own Explanation
Secretary H. B. Wright, to Moving Picture World
James Q. Clemmer, to Northwest Film Board of Trade

The following correspondence is printed without extended comment. The text of the two letters is fully explanatory. The subject dealt with concerns a large number of our subscribers, particularly those in the Northwest.

Seattle, Sept. 18, 1919.
Editor of Moving Picture World:
I enclose herewith copy of the final letter of correspondence that has passed between the Northwest Exhibitors' Circuit, Inc., and the Northwest Film Board of Trade. I would ask you to kindly publish it. The delay in sending this for publication was due to the fact that we held it over to have it approved by our regular meeting.

Yesterday we had a very successful meeting, and I, as secretary of the company, was instructed to send a copy of this letter to each of the trade publications, asking them if they would kindly publish this, in line with other correspondence that has been published, to clear up the misunderstanding and misapprehension that have existed in regard to our circuit.

At no time has it ever been, or will it be, the intention of the Northwest Exhibitors' Circuit, Inc., to operate on anything but a "live and let live" policy, with a square deal to all.

Northwest Exhibitors' Circuit, Inc.
H. B. Wright, Secretary and Manager.

Enclosure.

Northwest Film Board of Trade, Seattle, Wash.

Gentlemen: It is too bad that any misapprehension of the scope, motives and purposes of this circuit has arisen in your minds. We need not take time with discussing how this did or may have come about—we are, of course, looking to today and tomorrow, as you are, and the thing now is to come to a real understanding which will enable harmonious, effective and mutually profitable relations.

First, let us emphasize that the scope of the circuit and its operations are limited to special feature films. We have nothing to do with regular service programs. Second, let us also emphasize that we are looking at your side of our business relations as well as ours, and it is our desire and purpose to facilitate your dealings with us in every practical way.

To this end our film review committee is organized so as to meet as promptly and frequently as possible and at times of the circuit meeting, and we appreciate that, insomuch as the members of the circuit are not free to buy special features until these have been released by the committee, it is essential for both sides that the committee pass upon them and do any releasing just as frequently and promptly as possible. We have never had any other thought nor any other course of action, so far as it is possible to move promptly and smoothly at the very beginning of any enterprise.

Third, another fundamental point with the circuit is to treat all film men alike, fairly, reasonably and of course courteously. Anything that has been said to us, has been said to the films of our circuit and the special film output of one or another film house was not intended to imply any possible criticism of or reflection upon any output, nor did it do so, we are clear.

We shall assuredly notify the exchange no less promptly than our own members of the release of features. We understand that the foregoing does not evince any change of position or intention on our part, still less is it written in the slightest degree apologetically. It is written solely in a spirit of friendliness and fairness, and with a desire fully to co-operate. Our whole policy from the first has been and to the last will be "live and let live" and play no favorites.

We know that this letter will be received at its full face value, that we shall hear from you in kind, and that both sides will live up to their professions so far as is possible with human nature what it is to run the circuit must run its own business, as you must run yours.

We shall nevertheless welcome at any time, as we know you will, any kindly suggestions and will be glad to profit by them. Of course if any of the film exchanges insist upon war we shall most assuredly go right down the line on that basis, but we cannot see that that sort of tactics is worth anybody's while, particularly as none of us is in business for his health.

Northwest Exhibitors' Circuit, Inc.
James Q. Clemmer, President.

Los Angeles Members Are Guests of New York Lodge

AUGUSTUS THOMAS, Joe Chapple, Edwin Wildman and Perley Morse were guests of honor at a dinner given at the Beaux Arts on September 16 to visiting members of Los Angeles by the New York Lodge of the M. P. D. A.

This dinner opened the fourth season and took the place of the regular meeting at the club house on Fifty-fifth street. This year promises to be a busy one for directors and the association will promote the business and artistic side as well as the social. The speakers of the evening declared that pictures are today the greatest means of spreading information and providing entertainment yet invented and hailed the directors as the men whose influence will be the strongest in the proper development of the new art.

Edwin Wildman, editor of "Forum," spoke on the influence of pictures on the younger mind. Perley Morse, whose investigations convicted Bolo Pasha, explained some of the methods of modern detection of crime and was a scenario in himself, and Joe Chapple, editor of the National Magazine, put that touch of inspiration into the dinner without which any story is dull.

Augustus Thomas gave a most lucid analysis of dramatic construction, expressing the science with his art of oratory and holding his audience by the force of his eloquence and personality. It was an evening to be remembered and showed the value of the organization.

No, Alice Brady in "Sinners" Does Not Sin Against the Art of Making Pie Crust.

The direction in which her fault lay will not be revealed until her first Realart, "Sinners," is released.
Star Scarcity Plus Star Stealing Causing Big Rentals Says Laemmle

That film rental prices are high because there are not a sufficient number of screen stars, that the exhibitor makes a star instead of the producer, and that star-stealing has caused the high cost of film rentals is a part of a statement made this week by Carl Laemmle, Universal's president. Perhaps as unusual is the statement made by Mr. Laemmle, in which he said he intended through Universal, with the co-operation of the exhibitors of the country, to create more stars than there is a demand for.

"The reason why exhibitors have to pay such enormous rental prices for productions," Mr. Laemmle said, "is because there are not enough stars to supply the public's demand. The demand is greater than the supply. The exhibitors have made the stars, not the producer.

"Through their advertising and exploitation they have made the favorites even more popular. I believe there should be more stars—and when there are more the price of films will come down. With the help of the exhibitors I can make more stars, and I do not differ from any other producer. They all could make more stars.

Star Stealing as a Pastime.

"One of the reasons why rentals are so high is that the producers steal stars from each other. Star stealing has cost the exhibitor more money than any other two elements in the business. "Every time a star has been stolen a higher salary has been the means of accomplishing the theft. And every time one has been stolen the exhibitor has paid the bill. First they make the star and then they pay more to run the pictures he or she appears in."

"I don't know that many exhibitors know this, but I can say that Universal, since its inception, has been the champion of the exhibitor and the real friend of the exhibitor. I may be letting out what is supposed to be confidential, but I do it because the exhibitor makes my business and my success depends upon this.

Tells Some Trade Secrets.

"I know that exhibitors are complain-
ing of the high prices charged for film rentals. I do not know any other of lowering this price except through the method I have suggested, but I do know that the plan I have outlined is bound to succeed.

"I hope the exhibitors of the country," Mr. Laemmle continued, "will think over this proposition. It is to their interest—and I hope the trade publications will co-operate in this matter. Common sense should tell every exhibitor that a star is his drawing power. And there is no reason on earth that there are not more stars except that the producers have not assigned more actors to leading parts.

"There are in this country today hundreds of actors capable of being made into star material if they are given the chance. That is what Universal intends to do.

"If the exhibitors of the country will watch Universal productions from now on they will see a number of hitherto supporting players cast as stars of the productions. Don't think for a moment they won't be capable—I wouldn't risk it if they were not. They simply have never been given leading roles before and now I intend to make them real stars.

Asks Exhibitor Co-operation.

"I am asking the co-operation of the exhibitors in this matter. This is an ailment of the industry. If the exhibitor will assist us in making this new material into star material he will be benefited by the lowering of the cost of film rentals.

"When the exhibitor makes a star he is entitled to participate in the value of the star. They are entitled to get the star's pictures at a reasonable rate. "Bear in mind," Mr. Laemmle continued, "that no reduction in this rental price can be stopped until the crooked agents who combine with crooked lawyers to help steal stars for crooked producers have been beat at their own game."

In concluding his statement Mr. Laemmle asked that any exhibitors who have opinions on this subject write to him telling him what they think of his proposition. He asserted that in order to accomplish this purpose he must have the co-operation of them all.

It is interesting to note that Mr. Laemmle has already started his idea out and has put it into use in some of the fall and winter productions. In fact some of the summer productions were made under this plan and their success has been complete as many exhibitors already know.

Custer's Last Fight Big Scene in "Eternal Three"

A N elaborately staged screen spectacle of Gen. Custer's last fight, known historically as the "Sioux Massacre of 1876," will be one of the big moments in "The Eternal Three," Marshall Neilan's adaptation of "Bob Hampton of Placer," the story by Randall Parish. This will be Mr. Neilan's initial release through First National Exhibitors' Circuit.

"Custer's Last Fight" is one of the best descriptive parts in Parish's story. The heroic battle offered Mr. Neilan a great opportunity for visualizing, as an adjunct to his dramatic narrative, one of the most important events in Indian warfare.

"It is my ambition to stage a screen version of this famous battle that will be a genuine accomplishment in motion pictures," said Mr. Neilan. "Although it is only one of many features in "The Eternal Three," every modern facility in motion picture production will be employed in this effort, including the taking of views from an aeroplane.

Contest Between Pen and Picture.

"If the motion picture is truly more effective than the printed word, and every facility of stage motion pictures can bring it about, this visualization of the last gallant stand of the Old Seventh should prove a most fitting description of that event in American history."

Thousands of people will be used in these big scenes, which will be staged in the locale of the story. In the cast will be Marjorie Daw, Lewis Stone, Mahalon Hamilton and Wesley Barry. Mr. Neilan's little freckle-faced actor.
Samuel Goldwyn On Way East After 
Two Months’ Stay at Culver City

AFTER a stay of nearly two months at the Culver City Studios, Samuel Goldwyn left California last week bound for New York. The head of the Goldwyn Producing and Distributing Corporation may make a few stops for conferences on the way East, but they will not be of long duration, and unless plans are suddenly changed he will be found in his New York office before the close of this week.

Mr. Goldwyn went to Culver City soon after the Shubert-Woods-Selwyn deal had been consummated, and the capitalization of the corporation increased from three million to twenty million dollars.

During Mr. Goldwyn’s stay on the Coast, the studio space was enlarged so that now there are nine fully equipped stages kept in constant use. Jack Pickford arrived to start work on his first Goldwyn Picture, “The Little Shepherd of Kingdom,” new directors were added to the company, and the repertory company, that is proving of great value in the maintenance of superior casts for all of the productions, was enlarged.

Has Talk With Eugene Walter.

Before he left Culver City, Mr. Goldwyn welcomed Eugene Walter, who went West last week to become affiliated with the Goldwyn organization. He had an opportunity to discuss with the playwright the delayed presentation of the stage successes which have made Goldwyn through the affiliation with the Shuberts, A. H. Woods and the Selwyns, among others, “The Woman in Room 13” and “Roads of Destiny,” the two Woods dramas already chosen from the supply of available material.

Mr. Walter probably will spend the first few months of his stay at Culver City in familiarizing himself with the details of motion picture production.

Tom Mix Popular in the West.

Lively interest is reported throughout the West in the announcement of the early release of Tom Mix’s newest vehicle, a swiftly moving piece entitled “The Speed Maniac.” It is a picture different in many aspects from other Max productions and gives him an opportunity to show that he can handle a then-powered motor-combine with the same cool skill that he pushes his horse through the tight places.

Under the direction of Edward J. Flann, a battery of seven cameras were engaged on the exciting auto-racing scenes, shooting the contest and the crowds from many different angles.

Manitoba’s War Time Amusement Tax Is Made Permanent to Offset Liquor Revenue Deficit

Edward Brown, provincial treasurer of Manitoba, has formally announced that the amusement tax has become a permanent institution for Manitoba and that it replaces the liquor licenses through which the province formerly gained considerable revenue. The amusement tax has passed, therefore, from the stage of a war time measure to a permanent source of revenue.

Announcement is made that the amount of money now raised through the amusement tax is considerably in excess of the revenue that could be secured through liquor licenses, but there is little or no possibility that the schedule of fee under the amusement tax will be reduced. The amusement tax has now been in force in Manitoba for two years and the tax is applicable to all forms of amusement for which an admission is charged.

The statement from the government came as a result of an agitation on the part of the Winnipeg Suburban Municipal Association that the amusement tax should be abolished now that war conditions no longer existed. This recommendation was made to the assessment and taxation commission by Rev. C. L. Richardson, representing the association.

Ontario to Retain Tax.

The Province of Ontario has also decided to retain its amusement tax permanently, but the Province of Quebec has abolished the tax, although the privilege of collecting a ticket tax has been extended to the various municipalities by the Quebec Government. Most of the cities and towns in the Province of Ontario have availed themselves of the opportunity granted.

Other Canadian Provinces are continuing with the collection of an amusement tax without announcing as to future intentions.

Extensive Publicity Drive Behind Roosevelt Picture

An extensive publicity and advertising campaign will herald the American release of the Roosevelt Memorial Corporation’s two-reel western drama, giving intimate studies of the life of Colonel Roosevelt during the time that he served as the District Attorney of New York and as a rancher. Through an arrangement entered into between Frank G. Hall, president of Hallmark and Hermann Hogdorn, of the Roosevelt Memorial Association, under whose supervision the picture was made, Hallmark will distribute through its exchanges this subject suitable for the friends and early companions of Colonel Roosevelt.

Mr. Hall announces that prints of this subject are now being shipped to the various exchanges and bookings may be made next week. Mr. Hogdorn has arranged to have the hundreds of local Roosevelt Memorial Associations cooperate with the exhibitor in presenting this picture of Roosevelt’s life. Mr. Hogdorn also states that local publications have agreed to devote space to publicizing the showing. The picture is advertised in the newspapers and every effort is being made to bring the picture forcibly before the public.

Metro Reports Big Demand for Lockwood Productions

A LITTLE less than a year since the untimely passing of Harold Lockwood, the handsome young Metro star, finds the public and motion picture exhibitors alike urgently demanding to see released to show their wide audience productions made by Mr. Lockwood just prior to the attack of influenza that cut short his career at its zenith.

Metro exchanges have reported that the Lockwood pictures are more popular than ever. The demand for “Fals First,” “The Great Romance,” “A Man of Honor” and “Shadows of Suspicion” is even more insistent now that Mr. Lockwood is only a memory, than it was when he was in the flesh and giving his life to the silent drama. These pictures are being booked anywhere in the country, and numerous telegrams received at the home offices of Metro indicate the astonishing degree of public interest in Mr. Lockwood’s work that increases rather than diminishes now that he is no more.

Tyler Fans Face Drug Store and Postoffice as Sunday “Amusements”

Tyler, Texas, newspapers and some of the religious leaders are opposing the opening of the Electric Palace Theatre at that city on Sunday afternoons and evenings for the purpose of giving religious concerts. They declare that the opening of a picture show is against the Sunday law.

Large crowds have been attending the concerts for which no admission fee is charged. The house organist and local soloists and musicians have been rendering the programs.

The Nat Lewis, proprietor of the theatre, declares that he is going to continue his concerts despite criticism from various church members. The First Baptist Sunday School protested against the concerts in a resolution which said that entertainments on the Sabbath should not be permitted. Presiding Elder Lee of the Baptist congregation, in an interview published in the Tyler papers, demands that the concerts be an advertising feature for the show, and that if they were permitted dry goods stores would install phonographs and open their doors on Sunday so that people could inspect the bargains which they might purchase on Monday.

The drug store and post office are about the only form of Sunday “amusements” that Tyler residents will be allowed if the protest against Nat Lewis concerts is upheld.
Herbert Griffin Home Again After Taking Films Into Siberian Wilds

Of the possibilities of moving pictures and their exploitation there seems no end. The war has demonstrated that the screen may travel and be a source of revenue to promoters. In peace there would seem to be even greater possibilities.

Herbert Griffin, just back from Russia, adds another chapter to the story of how the American screen and projection machine has gone into strange climes and brought cheer and entertainment to those in isolation. Mr. Griffin, after many years in the employ of the Nicholas Power Co., was the first Y. M. C. A. secretary to go into Russia with a picture equipment.

On a freight car, equipped as a machine shop and power plant Griffin traveled as far as Omsk, showing pictures not alone to soldiers of the allies but to the Russian populace—to peasants who gazed for the first time on moving pictures and believed their eyes then beheld a miracle in the process of performance. Where pictures were never known before he went, showing educational films, industrial, features and scenes.

Peasantry Likes Industrials.

He found that most of the Russian peasants delighted in seeing industrial pictures—to see the wheels turn and be shown how American manufacturers turned out “the goods.” They liked everything he showed them, but it was pictures of labor and manufacture that most appealed to Siberians.

Mr. Griffin found in the more populous centers 30 or 60 theatres in operation—and found them fifteen years behind the times. For American capital and enterprise there is a great field over there, he said, for the people are eager to see pictures and when political conditions become more stable there will be many gold-mines waiting for those who exploit the screen throughout Siberia.

Of his equipment Mr. Griffin has this to say: “The motion picture outfits taken to Russia by the Y. M. C. A. for use among the Russians and Czechoslovak and allied troops operating in that country consisted of Powers’ Cameragraph No. 6 equipped with the incandescent lamphouse and Edison 30 ampere lamps. They were motor driven.

Griffin’s Technical Description.

“Current was supplied by Imson Power plant, redesigned by myself, which consisted of the Matthews engine coupled to a G. E. shunt wound generator of 1 kw. capacity, supplying 31/2 ampere at 32 v. Because of the fact that the 30 ampere lamp must have only 25 volts I arranged the connections of the batteries so that there were only 13 cells connected to the terminals of the lamp, and the motor and lights that were necessary were connected through proper connections on the switchboard, to the entire battery of 16 cells.

“The battery was floated across the generator terminals, and connections were such that when the M. P. lamp was in operation the generator terminals were attached to the 13 cells while the motor driving the machine, and working lights, were connected to the entire battery.

“This arrangement allowed for absolute control of lamp voltage and assured at all times the necessary 30 amperes at the lamp and absolutely eliminated the possibility of more than that amount reaching the lamp in case some person inexperienced in the operation of the lamp, being called upon to run the outfit. The screen used was the “Imson” with straight aluminum surface and was as I recall, 10 by 15.

Perfect Projection at 200 Feet.

“With the above combination I found it possible to project pictures from a distance of 200 feet and over that were unsurpassed by any shown in theatres at home, and it is my opinion (and always has been since I first became acquainted with the incandescent lamp through the many experiments I helped with both at the Nicholas Power Co. and lamp divisions of the G. E. Co.) that there is a tremendous field open to the incandescent lamp in connection with Powers Cameragraph.

“Before leaving I had in operation a complete M. P. laboratory in which all English titled film was translated into Russian, the English titles removed and Russian substituted. Pictures were also made of all current events in Russia and Siberia that would be of interest to the soldiers of the Allied causes. This laboratory was equipped with all up-to-date appliances such as two Bell and Howell continuous printers, three cameras, titling outfit, drying drums, developing, fixing, washing and toning tanks, etc.

“When I left, the entire outfit was turned over to representatives of the Community Motion Picture Bureau who are now taking charge of the Motion picture program of the entire Y. M. C. A. operating in foreign fields. In Siberia the party is headed by Mr. Leon P. Marten and he has with him a competent corps of assistants.

“From his own experience on the road in this country, plus what he demonstrated in Russia, Mr. Griffin concludes that there is greater possibilities for traveling showmen in the small villages and isolated communities where moving pictures would come as an exciting event in the social life of the countryside. At the Methodist conference in Columbus pictures were shown out-of-doors—just
as Y. M. C. A. secretaries showed pictures behind the firing line in Europe.
To be sure there is nothing utterly new in the idea, but the fact remains that in showing pictures under the most unsatisfactory conditions in foreign lands should develop in peace time, in this and other countries, traveling shows that will be able to show pictures in isolated communities with entirely satisfactory and profitable results.

Returns to Complete Romance.
Mr. Griffin was for seventeen months in Russia as head of the Motion Picture Bureau of the Y. M. C. A. At first he was hurriedly equipped, but finally succeeded in outfitting a number of traveling shows as fast as machines, films and equipment could be shipped to Vladivostock where he made headquarters. He returned to New York September 11 and forthwith resumed his connection with the Nicholas Power Co., an indefinite leave of absence having been granted by the firm when Mr. Griffin was called to war-work.
In coming back to Nicholas Power Co., however, he makes a new start in more ways than one. Saturday of this week he will add the proper climax to a romance that started more than two years ago when Miss Marion Ruth La Flam took command of the telephone switchboard in the Nicholas Power office.

When Mr. and Mrs. Griffin return from their honeymoon the "voice with a smile" will turn to arguing about the high cost of groceries while Mr. Griffin will assume a new position with the Power organization as assistant to the general manager, Will C. Smith.

Films to Combat Illiteracy.
During the time he was abroad Mr. Griffin learned to read and write Russian. Thus he was able to gain the confidence of native business men and among the documents he brought home were estimates and details of negotiations that will ultimately lead to numerous Nicholas Power machines being shipped to Siberia. These machines will be used to project films as the most important part of a plan to educate the present generation of Russian peasants.
Each province of Siberia has its own co-operative society and all of these "zemstvos" are linked together in one great co-operative society for the benefit of the populace. Illiteracy is the prevailing handicap in Russia and it is the conviction of the leaders of a great educational movement that the peasants may be more quickly and beneficially educated through moving pictures than in any other way. Coming generations will have the benefit of schools, but the present generation will gain from moving pictures immediate benefits.

THE MOVING PICTURE WORLD
October 4, 1919

NEW OPERATORS’ WAGE SCALE FIXED
Schedule Drawn Up at Meeting of New York State Exhibitors and Union—Exchanges Are Affected

A new wage scale for moving picture machine operators was recently established at a meeting of the New York State Exhibitors’ League, represented by President Sidney Cohen and others, and Local No. 306, I. A. T. S. E. and M. P. M. O. U. represented by President Sam Kaplan and others. This scale, which provides a substantial increase in wages, has also been agreed to by the Vaudeville Managers’ Association, which takes in all circuits. It is known as the "six-day wage scale" because none of the men will be allowed to work seven days a week, and it went into effect on September 22 and will continue in effect until September 6, 1920. The union is having no trouble obtaining signatures to the contracts which are being distributed to all operators in Greater New York, it is announced.

Two of the terms in the contract are of especial interest. One provides that Local No. 306 will compensate an exhibitor for any willful damage done by an operator or any damage resulting from the negligence of an operator, to his apparatus, after it has investigated the damage and the causes thereof. The other clause is a mutual agreement that any disputes arising over the contract, which do not have to do with salary scale, drunkenness or dishonesty, which in themselves are reasons for an operator’s discharge, will be referred to an arbitration board composed of one member selected by the League and one by Local No. 306. If necessary, a third person will be chosen who will be mutually agreeable.

Summary—Lack of space prevents the printing of the complete schedule. The following summary gives the operator’s rate for a six-day week based on one admission charge and the maximum seating capacity of a theatre:

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<td>30 cents</td>
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Any theatre charging 50 cents or more and seating 1,000 or more, including musical concerts, also pantomime acts, is rated at $1.22 and hour, and will employ an operator at each machine.

Film Exchanges Also Rated.
All moving picture, vaudeville and burlesque theatres charging not more than 50 cents admission and seating more than 1,000 are rated at 88 cents an hour.

All vaudeville and burlesque theatres running moving pictures are rated at 86 cents an hour.

All film exchanges, projection rooms and laboratories, not to exceed eight hours per day, with the hour for lunch, six days a week, will pay not less than $40. One day’s work consisting of not less than four hours nor more than eight hours will pay not less than $6.66. Overtime will be paid at the rate of $1.40 per hour.

Lectures, clubs and special performances, one show a day, not to exceed four hours, will pay $8. All Sunday and holiday performances under this head will pay $12 per day.

Power Company Exhibits
at the Electrical Show

The Nicholas Power Company, manufacturers of the Cameragraph and other projection apparatus widely used throughout the motion picture industry, have one of the most interesting and expensive exhibits at the Electrical Show at Grand Central Palace, New York City, September 24 to October 4.

The company’s projecting equipment is shown in one of the large spaces on the main floor, and on the mezzanine a Power’s Cameragraph 6B, in resplendent dress and running in a plate-glass booth, is projecting moving pictures in a model theatre especially designed by a leading New York architect.

Bandits Take the Trail of the Elusive Bean.
A group of real Mexican bandits, formerly college chums of Villa, and who were obtained for the Universal production, "The Beach Comber."
October 4, 1919
THE MOVING PICTURE WORLD

RUBBERNECKING IN FILMLAND

It has been a grand week for rubbering—nearly everybody was at home everywhere I called.

John Jasper's new "Hollywood Studio" was the first place I cheered up by a visit. "Jack" Jasper needed cheering, too. He is building a community studio and the big lot was running over with carpenters, plasterers, glaziers, electricians—workmen of every sort, and he was trying to be here, there and everywhere at all the same time.

I looked the place over with my critical eye and told Jack that, according to my opinion, he was going to have some sweet dreams when it is finished made him very happy. I am sure he was waiting for some one of my standing to sip him a little encouragement of that kind.

Jasper's new plant will accommodate four producing companies when it is completed, and nine different organizations are already hollering for space! The unit of the three finished and is occupied by the Carlyle Blackwell company, which is making an Indian drama entitled "The Double Call." The story is not the usual Indian stuff; there is none of the Sitting Bull brand of the noble red men wearing turkey feather war bonnets and putty bridges on their noses in the play.

The story is about an educated Zuni who is torn between a call of civilization, the tribal instinct, the love for a beautiful maid of his own blood and a white girl.

Made in a Real Zuni Pueblo.

Charles Swickard, who is directing the film, had just brought the company back from La Concha, New Mexico, where the local color stuff was made in a real Zuni pueblo called Hell's Oven. Swickard was making the interior shots when I got to the studio.

Carlyle Blackwell, of course, is the young Zuni; Myrtle Owens is the Indian maid; Louise Lovely the other girl. Gloria Hope is the ingenue; Frank Laning is a Zuni chief; William Long is the heavy, and George Hernandez is in a great character part as Oatmeal Riley.

My next visit was paid to Griffith's, where I found Mr. Griffith, Jack Lloyd and everybody else connected with the plant up to their eyes in work getting ready for the opening of "Broken Blossoms" at Cline's Auditorium next week.

After this call I needed a little cheering up myself. I learned some sad news here—confirmed a rumor that I did not want to believe.

The great Griffith is actually going to shake the dust of the Coast from his feet and will set up his tents on Long Island in about three months. Of course, he will still make some pictures in Los Angeles, and he says he has nothing but warm spots in his heart for California, and is not quitting us for good, and all that, but the fact remains that he going, and we are sorry, every last one of us in the colony is sorry—we don't want Dave to go.

Next I went over to the Fairbanks lot and watched Doug pose for a lay-out of stilts that will delight the millions of lady readers of the Ladies' Homie Journal when they appear in that publication.

Keenan in Double Role.

Doug is getting ready for his next United Artists picture, Victor Fleming is going to direct and Ted Reed will help.

Then I stepped across the street to Brunton and watched Jack Kerrigan and Zelma Maja being put through a scene on the curb of a fountain in a flower garden, by Ernest Warde and his assistant, Frank Geraghty, in a tale of the Texas oil fields called "Live Sparks." Fritzi Brunette is supporting Jack but she was not working in the fountain scene.

The next place I stopped at was on a street in a little town somewhere south of the line made famous by the Messrs. Mason and Dixon—a street with a cotton mill at one end and a court house at the other, and decorated for a flag day celebration.

An old man, paralyzed and unable to walk, is seated in an invalid's chair in front of a vine-covered cottage. The old man raises a palsied hand, turns a grey face upward and speaks in halting tones—to someone who is not there.

Harry Schenck counts slowly, one, two, three, up to twenty-nine. The camera stops and the old man gets up from the chair and disappears in the cottage.

I go over to where a tall young actor reclining on a lemonade stand is holding animated converse with a beautiful girl. The tall young actor is Wallace MacDonald, the B. G. is Ruth Langston.

We talk—I blush with pardonable pride over nice things said about my paper—until the door of the vine-clad cot opens and the paralyzed that went in at the door a minute before emerges a rejuvenated creature that steps along like a youngster.

He walks over to the invalid's chair, looks down at the empty seat and talks, Harry Schenck again counts one, two, three, up to twenty-nine—cut. I have witnessed a double exposure.

When you see this action on the screen you will see Frank Keenan, as the owner of the cotton mill, talking to himself, as his brother, the invalid in the wheel chair.

Mary Gets Her Cotton.

The play is called "The Life Test," and is the tale of a man's reformation and come-back, with a strong sermon woven into the action. In addition to Mr. Keenan, Wallace MacDonald and Ruth Langston, Gertrude Claire, James Barrows, Mary Talbot, Russell Powell, and Austin Lane, the colored act, are in the cast.

The scene changes.

I am in front of a neat and cozy concrete bungalow. A girl with golden curls is in the yard. An automobile drives up to the gate, stops. A naval officer alights. The girl with the curls meets him. He gives her a naval salute, a letter and a bale of cotton.

The girl takes the bale of cotton, smiles and salutes right back at him. The girl is Mary Pickford, the naval officer is Lt. Commander J. L. Neilson in charge of the captured German U-Boat 88, and the bale of cotton the one that was sent to Little Mary by the Board of Trade of Houston, Texas, and was the first bale of cotton to come to Los Angeles by an all-water route.

To prevent vaudeville managers from trying to sign Little Mary up for a strong lady act, it is stated here that the

Bale! Bale! The Cotton's All Here.

Lieut. Commander J. L. Neilson delivers to Mary Pickford bale of cotton shipped by all-water route from Houston, Texas, to Los Angeles.
bale of cotton did not weigh more than ten pounds.

The scene changes once more.

I am standing in front of a bungalow on Gower street in Hollywood. A sign hanging out in front of the bungalow proclaims it to be "The Come On Inn." Experience has taught me that if one will stand in front of a restaurant long enough, someone will eventually come along and ask one to eat.

Fate fetches Wallie Walraven and Art Rosson of the Mayflower corporation, cavorting down the street. They stop and look at me. Wallie says: "What are you here for?"

I place one hand over my brow and gaze far down the street and state that I am looking for a friend.

Wallie and Art hold a whispered conversation. A shibbant sentence enters my ear under the brim of my new hat.

"Let's go, a chance. He can't eat more than a dollar's worth.

And the Wallie claps me on the back and says in a hearty voice:

"The friend is here. Come on within the inn and eat with us."

In the inn we were joined by S. F. Jacobs, globe-trotter, soldier, writer, and now representing The Picture Show, a bright and snappy movie magazine of London.

The Come On Inn is an exclusive little place that caters to the members of the colony who do not like to put on the feed bag in one of the ordinary restaurants where the hoi polloi consumes countless pieces of pie in order to be able to watch the great stars at their cases and then go away with tales of audacious absorption of soup or coffee whooped up from the saucer in a moment of forgetfulness.

Ease Versus Ice Cream Sodas.

The service is very good at the inn. There are nice mottoes on the wall, real hospitality and double cream for the coffee

After lunch we all went back to the Mayflower studio with Arthur Rosson and watched him make scenes for "The Splendid Hazard," with Henry Wall- thall, Rosemary Theby, Ann Forrest, Norman Kerry, Philo McCallough, whose hair is back to its natural color—Philo was a dandy blond in "The Soldiers of Fortune," his latest picture—Hardee Kirkland, Jacques Le Nos, and Mrs. Jimmie Rosson, who didn't have anything more strenuous to do than to sit in a gold chair and watch some other folk eat ice cream sodas in a garden. It looked pretty soft for Mrs. Jimmie, but as she didn't get any of the ice cream maybe it was not so easy as it looked.

They had one of the most heart-lifting orchestras on that set I have ever listened to. Just as soon as the players left the scene they retired to the side lines and broke out into "steps."

If my hubbago had not been acting up a little worse than usual, I would have attempted a pigeon wing myself, meth- odist tool and all.

Indianapolis Neighborhood Exhibitors Allow Operators a Wage Increase of $3.25 a Week

Operators in the theatres outside the downtown district, in Indianapolis, will receive an increase in wages of $3.25 a week as a result of an agreement reached Thursday afternoon, September 18, at a conference of representatives of the operators' union and a committee of neighborhood exhibitors.

The increase, which will date back to the time when the operators in Indianapolis went on strike, ends a fight which has been on since that time between the operators and the exhibitors. Previous settlement was made with the operators in the downtown houses, in which the operators received $5 a week increase.

The operators demanded a new wage scale of $1 an hour at the time they went on strike, but the theatre owners refused to grant the demand. The only wage contract was later agreed to by both the managers and the operators and the increase is counted as a bonus.

Bair Represented Owners.

R. R. Bair, a neighborhood exhibitor, was chairman of a weekly rate of $2.25 for night work only, $2.25 additional for matinee work, $1 for the supper hour and $1 an hour overtime. The committee of neighborhood exhibitors offered to give the men an increase of $2 a week at the time the wage scale with the downtown operators was adjusted, but they refused the offer.

Ben Grimm Joins Selznick as Team-Mate for Bartlett

WID'S DAILY loses its star reviewer. Saturday of this week when Ben Grimm letters to join Randolph Bartlett in turning out publicity and advertising for Selznick pictures. Lynde Denig, who had previously edited WID's, wrote the Selznick Goldwyn pictures a few weeks earlier.

Both of these publicists are graduates from the staff of the Moving Picture World. Ben Grimm retired "for duration" when he volunteered at the outbreak of America's share in the war with Germany. He joined the signal service and worked his way through the photographic department into map-making and aviation.

After his discharge "Bennie" resumed his position with Moving Picture World, resigning a few months ago to join Wid's Daily as reviewer. To the Selznick service he brings experience and ability of just the right sort to make him invaluable as a film publicist and Randolph Bartlett deserves to be congratulated for selecting Grimm as a team-mate.

"The Perils of Paz D. Buck"—in three Reels—By Sam Spedon
Capital Film Taking Pains In Presentations of Short Subjects

In the face of all the furor and discussion regarding fewer and better pictures, the management of renowned authors and similar prophecies and promises in which producers generally are indulging, the most striking feature of the motion picture business is the increasing demand for short subjects of quality and interest superior to those of precedent years.

This is the observation made by S. L. Barnhard, president of the Capital Film Company. Prior to his return to the offices of his organization, in Chicago, from an extended visit to the company's studio in Hollywood, the film executive, while in the West, arranged for the addition of two producing units to the studio.

One of these will feature Helen Gibson, "The Railroad Girl" in a series of twenty-four two-reel dramas of railroad life. While the other will make two-reel comedies combining both the slap-stick liveliness and the more polished interest of less farcical humor. These are the additions to the two series of short features being made with Al Jennings and Neal Hart as the stars.

Short Subjects Improving.

"Exhibitors throughout the country," continued Mr. Barnhard, "are of one mind in regard to the necessity of improvement in the short subjects with which they complete their programs. The practice, heretofore, had been to run almost any kind of one or two-reel pictures in addition to the long feature, but it has been found that high quality and interest are just as essential in the shorter subjects as they are in the productions of standard length.

"This demand, we feel, we are meeting with the Al Jennings and Neal Hart pictures already on the market and with the Helen Gibson '铁路 stories' and the comedies which will be offered in the near future. Confirmation of the merits of our policy of expending time and money on the short productions has been found in the quick sales that have been made of the Neal Hart and Jennings subjects.

"This marketing success which has met the offering of Jennings and Hart pictures, we believe, will be doubled with the Helen Gibson and comedy pictures, for we are determined to devote the same painstaking care in their production that we have employed in their predecessors."

Senate Will Repeal No Tax Bills This Year, Says Penrose, Putting Blame on Underwood Law

More than 500 residents of the City of Los Angeles have sent letters and telegrams to Congressman Osborne, of that place, urging the repeal of the various taxes levied upon the motion picture industry by the various revenue laws.

"We urge the repeal of these taxes," the letters read, "which we consider unequitable, discriminatory and an unnecessary burden imposed upon the motion picture patrons and the owners of motion picture theatres. We urge your honorable body to repeal these sections at the present session of Congress."

The letters have been referred to the House Committee on Ways and Means, which has jurisdiction over matters of this kind. There has been a great deal of agitation for the removal of various taxes declared to be trivial, burdensome and unnecessary. The Moving Picture World's Washington representative has been informed that all of the war taxes must be continued until next year because of large governmental expenses.

"There must be paid out of the treasury of the United States before June 30 next, the sum of $10,831,201,585," said Chairman Fordney of the House Appropriations Committee in discussing the finances of the government. "Where are we to get the money with which to pay this stupendous sum? The figures are staggering and the situation is critical. The treasury is face to face with a deficit on June 30 next of almost $3,000,000,000."

Fordney Changes His Mind.

Whenever one starts to talk seriously about tax repeals, these figures are trotted out and the question asked, "What suggestion have you to make up what would be lost in this way?"

Chairman Fordney of the House Ways and Means Committee is no longer in favor of repealing some of the taxes. The strongest demand for repeal was directed to the soda water and ice cream taxes. The agitation for the repeal of the movie taxes is now heavy, and the people want to be relieved of the so-called luxury taxes assessed against higher priced articles of wearing apparel, etc. The ice cream and soda water tax repeal bill has passed the House but has met opposition in the Senate that has held it up.

Senator Penrose, chairman of the Senate Finance Committee, says none of the tax repeal bills will get by the upper branch of Congress this year. In fact, it looks as though nothing would be done until it would be possible to put through a new tariff law that would yield greater revenue on imported merchandise than under the Underwood law, he said.
MINNESOTA BILL DIES NATURAL DEATH
Committee on General Legislation Ignores Plan to Fix a Preposterous Scale of License Fees

The bill introduced by Senator James Dwyer, of Minneapolis, at the September special session of the Minnesota Legislature providing for a preposterous scale of license fees for moving picture theatres and fixing a maximum admission charge of 20 cents in cities of more than 50,000 population and 10 cents in smaller communities, died a rather ignominious death.

In fact, it never even came up for debate on the floor of the Senate. Referred to the committee on general legislation, it stayed with that body and passed out of existence. The extra session has adjourned and more than half the solons have not heard of the bill.

While this measure was so absurd that there was little fear of its passage, still the attempt to have such legislation enacted has served to arouse the exhibitors of the Northwest to the need of an organization that will protect their interests as a whole. A movement is now on foot to have an open convention for exhibitors of the Northwest in Minneapolis some time in the near future.

Exhibitors Begin to Organize.

The Minneapolis Film Board of Trade and the Theatrical Protective League joined forces in a successful attempt to squelch the bill. However, fearing that more legislation of the same type may be aimed at the moving picture industry at the next regular session of the Legislature, leading exhibitors have begun to organize a more powerful and united exhibitor association than has yet sprung up in the Northwest.

A peculiar feature of the Dwyer Bill, which also had a mate in the lower house that met a similar fate, was the fact that its provisions did not affect theatres other than motion picture theatres. A committee headed by Al Steffes, president of the Theatrical Protective League; A. E. Parks, another exhibitor and member of the same organization, and editor of a local trade paper, called on Senator Dwyer to ascertain the purpose of his bill.

Dwyer Displays Ignorance.

Commenting on this interview, Mr. Mortenson says:

"The committee was astounded to learn that the Senator was vaguely informed on his own bill. He admitted that he had never been to a theatre more than two or three times in his life. After a cross-examination by the committee, Mr. Dwyer finally admitted that the reason he proposed such a bill (which he insisted repeatedly was only a skeleton bill and would be entirely changed by amendments) was because it was the general opinion of some that motion picture theatres were making from 500 to 600 per cent. profit on their investments.

"Senator Dwyer was not even aware that the motion picture industry was the heaviest taxed of any industry today. He admitted that he hadn't even thought it necessary to investigate the financial conditions of the motion picture theatres. In fact, the Senator admitted that he knew practically nothing about motion pictures or the conduct of the industry. Yet he admitted that he was the author of the pathetically ludicrous bill."

"There is just one more reason why the motion picture industry should be organized 100 per cent. in every branch."

Business Good in Boston Despite Strikes and Rain

A STRIKE of street car men on suburban lines, a strike of trolley employees in the city, a strike of telephone operators, policemen's strike, and more rain in the last month than usually falls in the whole season—that's the hard luck which Walter R. Scates, a Realert branch manager, had to start with this season. He was also having a new face in the face of Boston exhibitors. But, Mr. Scates hastens to add, it has not dampened the spirits of the exhibitors or long affected their profits.

The Boston Realert executive was recently in New York conferring with Arthur S. Kane and John S. Woody, president and general manager, on the subject of first-run contracts. He reported conditions in all parts of New England to be conducive to the most profitable season in exhibitor history. Unemployment practically does not exist, Mr. Scates says, and the people are partial to amusement enterprises. There have been demonstrations in Boston in spite of local disturbances that might really have been serious.

The recent visit of Mary Miles Minter to the Boston season is credited by Mr. Scates as having had a very decided effect upon exhibitor and public interest in forthcoming Minter productions. Several were squared while exhibitors were at Dedham watching Miss Minter work. Personal appearances had the effect of intensifying public interest in the star.

The "Great, Clean Spaces" With no heroes save the trees themselves in one of the Adventure Scenes released by Robertson-Cole.

Maxwell Is Appointed Realart's Omaha Head

MELVILLE E. MAXWELL, long associated with the selling of photoplays through Union; Freeman, with the sales organization of several of the larger distributing companies, has been appointed manager of the Omaha branch of Realert Pictures Corporation by Arthur S. Kane, president of the company.

Upon completing his education at the University of Wisconsin, Mr. Maxwell began his business career as a newspaper man. After spending three years in this work he made his first film association as a sales representative of V-L-S-E in Minneapolis, later joining the firm of Elliott and Sherman, for which he served in several executive capacities.

Following his start in the business end of the motion picture field, Mr. Maxwell went to Chicago, where he again became associated with film work. He was having a fairly successful week in the city of Milwaukee as branch manager. He then joined the Fox sales staff, later becoming manager of the Cleveland branch of that company and remaining in this position until January of this year. Since then, and until joining Realert, Mr. Maxwell has been district manager on the Pacific Coast for the Frank Hall enterprises.

Ask Aid of Industry.

The latest organization to request cooperation of the motion picture trade is the Jewish Relief Committee for Sufferers from the War, which will conduct a campaign in western Pennsylvania the week of October 6 to 13. The committee having this work in charge is composed of R. C. Freeman, representing the Operators' Union; John C. Stern, represented the exchanges; Samuel Sivitz, representing the exhibitors, and F. J. McGinnis, representing the suppliers.

While the campaign is conducted by the Jewish agencies, the aid is given without religious discrimination to all sufferers in the afflicted communities.
BOSTON THEATRES DEFIED THE RIOTERS

Picture Houses Remained Open Despite Heavy Losses and Entertained Soldiers—Business Now Improving

MOVING picture theatres suffered severely as a result of the Boston police strike, passing through one of the hardest experiences in their history. Street riots at night and orders by authorities to people to remain in their homes after sundown caused box office receipts to drop at least 50 per cent, in practically all of the theatres.

With order practically restored and the authorities recruiting a new police force, the theatres are playing to increased attendance, but business is still about 25 per cent. below par. Women are still timid about venturing abroad at night, and they are the Boston theatres’ best patrons.

Certain Theatres Suffer Most.

It is remarkable that the hoodlums who surged along the streets, smashing store windows and holding up pedestrians, did not molest the moving picture theatres. Thus far the elements that passed the picture theatres by, in many instances smashing store windows next door to the theatres.

On the second night of the strike state guardsmen appeared on the scene. Cavalry cleared the streets and guards were stationed along Washington street to prevent the mob. An agent who had no credentials to show they were bent on legitimate business within the area. This, of course, kept the crowds from gathering about Washington street. Scollay Square was also cleared of roughs and everybody else, and the several theatres in that vicinity suffered as a result of picketing.

Then came orders from the authorities telling folks to stay home nights, and business at the theatres went smash. All of the theatres remained open, despite the fact that the box office blonde had plenty of time to manure her nails.

The second week of the strike found business picking up a little. Disturbances had ceased and many lovers of the screen were finding their way back to familiar haunts.

General Strike Would Tie Up Six States.

The cloud last seen on the horizon has been the threat of a general strike of labor unions in sympathy with the policemen, but there is little danger of that now. Boston is the center of distribution of films throughout the six New England states and the exchanges in Boston have felt the effect of the strike in some degree.

Business has been going on about as usual at the five major exchanges because, happily, the exchange district is out of the zone of the trouble, but showmen did not come to Boston during the early days of the strike. Business was conducted by telephone and telegraph and it is not believed the exchanges sustained any big losses. A general strike, of course, by affecting the center of the industry in New England would be felt by every playhouse in New England.

Claiming that moving pictures of the riots would excite the public and encourage Bolshevism, several citizens waited on Governor Collidge with a petition asking that the showing of the riotous scenes be stopped.

Admitted Soldiers Free.

“I very much regret that such pictures should be exhibited,” said the governor, “but so far as I know there is no authority by which I can forbid them.”

There was especial objection to scenes of a disturbance on Boston Common where a man was shot by a guardsman. The actual shooting of the man, however, is said, did not get into the picture.

The moving picture theatres generally have been cooperating with the guardsmen in the performance of their duty. Most of them have admitted guardsmen free, and many are the soldiers who spent their leisure hours at the theatres.

New Garrick Installs Simplexes.

The New Garrick Theatre, considered the finest playhouse in Minneapolis, has just installed two motor-driven, carbon arc Simplexes pendant theatre, which is owned by the Twin City Amusement Company, and of which Julius K. Johnson is manager, seats 2,200.
RICHARDSON STARTS LECTURE CURE
Projection Editor of Moving Picture World Is Motoring Through the North to Assist in Reducing Unnecessary and Expensive Waste in Film Projection—Will Visit Canada

In the interest of better projection in motion picture theatres, F. H. Richardson is motoring through the North. He started from New York headed through New England, and at last writing had reached Portland, Me. Mr. Richardson maintains that his trip will be of direct benefit to the moving picture industry in that waste due to lack of proper knowledge is adding an expense to projection that is not only unnecessary, but is a source of financial loss.

It is Mr. Richardson's present purpose to continue his journey to Canada, and in each of our subsequent issues we will carry reports of his travels and what he has seen and done. While producers are striving for better pictures, Richardson is continuing the fight he has carried on for years in the interest of better projection.

THE projectionists' local union of Providence, R. I., is distinctly a live wire. Although, through no one's fault, our coming was not announced until two days before the time for our arrival, ample arrangements had been concluded for an address to the theatremen of Providence, and almost too much had been arranged in the way of entertainment.

When we stopped Nancy Hanks, the go-devil, in front of the Strand Theatre Building, we found E. W. Anthony, president of Local Union 232, Fred Catalozzi, projectionist at the Strand Theatre, and George Wright, a kodak-head member of Local 232, waiting. We were promptly impressed upon the film of a camera, installed in friend hotel, and then pushed into an automobile, in company with President Anthony, Bert Slater, who acted as driver, Thomas E. Shannon, business agent of Local 232, and Samuel Taylor, financial secretary of Local 232. I might remark that Projectionist Bert Slater is SOME artist at automobile projection. He too, is down to some place with unpronounceable name, passing through Fall River on the way, and all the bystanders heard or saw was zip and a cloud of dust.

At the end of the journey we partook of a dinner of Rhode Island chicken. While in Providence, we were privileged to inspect Keith's new million-dollar vaudeville theatre. This was through the courtesy of J. G. Robertson, stage manager. You may take it from me as a fact that this country has few finer houses to show than Keith's 2500-seat theatre in Providence. The auditorium is beautifully decorated, with walls hung with silk tapestry. Just to show you how particular its owner is, they had installed a chandelier in the main auditorium dome costing $2,000. Some little thing about it didn't suit Mr. Owner Man, and he actually made them rip the whole thing out and put in another.

The lobby of the theatre is the finest thing of its kind we have ever seen. On its red silk tapestry carved walls hang paintings said to be valued at $100,000. The men's smoking room and women's retiring room are the last word in comfort, convenience and elegance, and that statement is no mere wasting of words, either—but a statement of plain fact. The dressing rooms are also the best I have ever looked at, both in point of spaciousness, elegance and convenience; each room is named after some noted artist or Rhode Island celebrity.

Eastern Studios Opened.

While in Providence, I learned that the Eastern Film Company studios reopened Wednesday, September 10. I was unable to secure many particulars, but Mrs. Fatty Arlakute and Billy Quick are already on the ground, ready to begin work.

It was Sunday, and in Rhode Island all theatres are shut tighter than a bass drum on that particular day of all days, when they should be open. It was therefore impossible to once-over projection and give credit where due. I learned, however, of one unique thing which I do not believe represents any general condition in Providence. In Fay's Theatre there is a push-button installed in the orchestra pit, the same connecting with a bell in the projection room. When the orchestra leader decides that the picture is not running fast enough to suit the music he punches the push button twice. If the music, however, requires that the screen artists work a little slower, he punches it once.

New Scale for Local No. 223.

Local Union 223 has just secured their new minimum wage scale, in which are clauses well worthy of emulation by other unions; also in their schedule they have used the word "projectionist" in all cases, except where the name of the organization as a whole occurs. The clauses referred to are:

No. 1. Any house running pictures only, or any vaudeville running pictures or multiple reels, shall require the services of an assistant to assist the projectionist at all times.

No. 2a. No projectionist shall be required to run a projector which is not in good running order.

No. 2b. No projectionist shall be held responsible for any damage resulting from the use of film in bad order, provided he has so reported it to his employer or manager before or immediately after the first time he has run it.

No. 3. The projection room force shall be compelled to keep the projecting room and apparatus clean and the machinery properly oiled; also keep the room free from all accumulation of debris or combustible material.

No. 4. When the scheduled time of a performance or the employer's or manager's orders require a projection speed in excess of 85 feet a minute, the employer or manager shall automatically assume the responsibility for any and all damages resulting.

With regard to the last clause, the Union tried to limit projection speed to 75 feet a minute, but the exhibitors
Made Speech in Evening.

In the evening, all the members of Local 223 gathered in the union hall, and for more than two hours we addressed them on the optics of the projector. During the address, we were frequently interrupted by pertinent questions, showing that the men were taking an intense interest in the matter. At the end of the lecture, and being the first of that kind we had delivered, we asked a frank expression from the officers and members as to their opinion of the talk. The unanimous view was that the topic had great value and more than justified the expense the paper is putting to and the added exertion made necessary on the part of the editor.

In the Hub.

From Providence to Boston we drove over fine roads, arriving at “The Hub” one day in advance of the police strike. We have an opinion that the “Hub”—unionists’ Local 182, devoted one day to Boston, and upon arrival, quickly located union headquarters, where our welcome was all that could be desired. Lessons in rapidly awakening the importance of technical education in projection. From all indications, its members are becoming intensely interested in improving in technical knowledge of the profession.

The organization was, at the time of my visit, threshing out the details of their new minimum wage scale with the exhibitors of Boston, or at least some of them, thought the proposed $40 a week was awful. We are unable to understand their reasons for, by which the exhibitor of a city the size of Boston arrive at the conclusion that a $40 minimum wage for the men who are engaged in the amusement industry, is too much. For playbills, for which they often pay several times that sum in a single day, is too much.

It seems to me the exhibitor ought to readily understand the proposition that a fifty or one hundred thousand dollar theatre, perhaps a one-hundred-and-fifty-dollar-a-day film service, and a six-dollar-a-day projectionist do not fit together very well. It takes brains to artistically reproduce the modern playbill upon the screen, and the exhibitors of Boston cannot reasonably expect to buy brains for what is now but little more than the wage of a common laborer. Mind you, in this I am but a tiny part of a much wider controversy, in Boston or anywhere else. I am simply pointing out what seems to me to be the foolishness of expecting men to work for less than the minimum wage, and under conditions, to secure real ability in the projection rooms of a city like Boston for anything less than $40 a week.

In fact, I very much doubt if there is a grade of ability which ought to be in the projection rooms of the city of Boston can be secured even for that sum. It is a rather surprising thing how the average exhibitor will stand for almost anything in the way of expense until he reaches the projecting room, whereupon he immediately begins to get excited over expenditures.

Is Entertained at Dinner.

We, Mrs. Richardson and the editor, were entertained at dinner by Arthur Hamilton, president of Local Union 182; J. S. Cliffe, past president of Local 182, now manager of the Motion Picture Supply Company of Boston; and Joseph Nuzzolo, whose official position in the Union seems to have escaped our note book.

We made no attempt to visit theatres in Boston for two reasons. First, it would be impossible to do anything even approaching justice to such a position (Boston has ninety theatres) in a single day. Second, the weather varied between awful, horrible and beastly—mostly just plain beastly.

Rainy Night Did Not Stop Lecture.

Arrangements for the lecture on the Optics of the Pikes had been made at the Arlington Theatre, the use of which very kindly had been donated by the manager. The lecture was to be at 11:30 p.m., and all during the evening the heavens opened and the rain descended. We entered the Arlington Theatre expecting, under such circumstances, to find something less than a baker’s dozen present. To our amazement, however, there was practically a 100 per cent. attendance of the members of Local 182, though the managers, who were equally, if not even more greatly interested, were conspicuous by their entire absence.

The meeting was carefully arranged, and we gave them a two-hour illustrated lecture on the before-named subject, which was well punctuated by intelligent questions from members of the audience. After the lecture we again braved the storm, and all adjourned to union headquarters to partake of a most excellent lunch served by the organization.

Upon the return to headquarters I noticed a beautifully worked out roll of honor, containing the names of no less than twenty-four Boston projectionist members who gave their services to Uncle Sam during the late European scrap.

From Boston to Lowell we drove Nancy Hanks, the Go-Devil, through a depressing drizzle of rain. The union had arranged quarters for us at the “Richardson Hotel,” so that we, of course, felt real at home, even though we owned the place. Brother Robert C. Gray, secretary of Projectionist Local Union 546 A. J. S., was soon connected, and proceeded to tell us that Lowell has three picture theatres running from 1 to 10 p.m., with two shifts in the projection room, and two theatre being from 11 to 5 and from 10 one shift. It also has one stock and one vaudeville house. Another picture theatre will open probably within the next two weeks.

Suggest Changes in Operating Rooms.

We visited some of the projection rooms, and found quite a number of things which might well be changed. Only one of the rooms had dark walls, and all of them contained a blare of noise, and two of the rooms were fitted with electric lamps. All the rooms had narrow observation ports, which are compelled by a Massachusetts law. I believe this represents one of the many idiotic examples of hampering of projection by legal enactment that I have encountered in late years. There is no legal provision in limiting the width of the observation ports to six inches that there would be in requiring the installation of a hindu idol in the projection room, such ports not only act to the decided detriment of screen results, but also operate to unnecessarily strain the eyes of the projectionist.

Does Not Permit Three Machines.

I was also informed that the Massachusetts state police object to three-machine installations. Shades of the prophet, what will they object to next? If the Massachusetts state police would pay a wee bit more attention to giving a competent examination, such as is given in Vancouver, British Columbia, and a little less to such idiotic propositions as this, I think the benefit of all concerned. There is no more legitimate reason for condemning the three-machine installation than there would be in permitting the projectionist washing his face more than once a day, except in those rare instances where the distance of projection is short. And even then, sharp definition can be obtained from all the machines by stopping down the objective. This would cause waste, true, but I fail to see where that would be any legitimate business of the Massa- chussets state police. I would also suggest that limiting port size and then installing port shutter fuse links in such a way that they would not of no earthly use don’t show good sense.

Another Police Objection.

I was also informed that the Massachusetts state police limit amperage, and if that is true, I defy that respectable body of gentlemen to prove that this is not a legitimate business of the Massa- chussets state police. I am not attempting to prove that the number of amperes of current used for projection is any part of their business. If it is true that the Massachusetts state police limit current, it has the honor of being, so far as I know, the only place in the world where such a thing is now done. New York City was possessed of that mania once upon a time, but recovered. But to get back to Lowell, the projectionists of Lowell also are beginning
to realize the importance of technical knowledge to them. The lecture, which was held in the beautiful foyer of the Strand Theatre, was attended by every projectionist and manager in Lowell, as well as a number of some outside men. The men listened with keen interest, and afterwards expressed the opinion that it was splendid, insisting that I return to Lowell at some later date and go more deeply into the matter of projection optics with them.

We had the privilege of inspecting the really beautiful Strand Theatre in Lowell, which represents an outlay of half a million dollars. Its chief projectionist, F. C. Barton, is president of Local 546, and its second man is Charles Bray, secretary, is chief projectionist at the Owl.

**Praises Woman Organist.**

Before the lecture began, the organist of the Strand Theatre, Miss Doughty, favored us with a recital of "The Storm," with effects, on the truly magnificent Strand organ. We have listened to many organists, including those who handle the organ in the Mormon Temple in Salt Lake City, and can truly say we never heard a more magnificent rendition than that of Miss Doughty. We afterward favored us with other selections. The stage settings showed Naples by Night with Vesuvius in the distance. At the ending of "The Storm," a realistic imitation of the rosny dawn of day was produced by careful handling of the house lights.

**Urge Use of Motor Driven Rewinders.**

One important thing I forgot to mention, and that is that all the rewinders I saw in Lowell were hand driven, and in deplorable condition. Lowell managers will do well to provide a motor for their rewinders, and to oblige, if necessary, the projectionists could even rewind the speed down until a thousand feet of film cannot be rewound in less than six minutes.

**Leaves for Portland.**

Under lowering skies, with occasional gusts of rain and banks of fog, we headed the machine northward from Lowell, over excellent roads, to the city of Portland, Maine, 109 miles away. From Salisbury Beach north we followed the edge of the sea for many miles, through several seaside resorts. It was an interesting and beautiful drive. Arriving at Portland we at once called on F. W. Howe, secretary of Local Union 458, who is owner and manager of the Howe Theatre Supply Company. At the hotel we found the union had reserved what seemed to be the bridal suite. During the evening Mr. and Mrs. Howe, Mr. A. F. Eagles, president of Local Union 458, and his wife, and the editor and his "better half" were the guests of the management of the Strand Theatre, where we thoroughly enjoyed "The Brat," featuring Nazimova.

**Find Pictures Being Raced.**

We are informed that the one cardinal sin of Portland theatre managers, or at least one is the racing of the picture. We have condemned this practice so often that to condemn it further seems almost useless. But if silence is maintained, evils will be long in cor-recting. We do not know of any one thing in the entire moving picture in-
dustry so utterly foolish, so thoroughly without any adequate excuse under heaven or so near-criminal as the racing of pictures.

Portland recently had a serious film fire which, according to all accounts, had its seat in the practice of over speeding. It is a queer thing that theat- 

**Projection Generally Is Good.**

Next day we were entertained at a shore dinner at Wayland, ten miles south of Portland, after which we visited several of the theatres. The projection rooms of Portland theatres are mostly not at all bad. Walls are dark and the rooms are kept dark. Some rooms are quite spacious, and none are crowded. Brother Eagle's room, at the Empire, was especially neat and clean; also his tools were ample and in perfect order. The screen results, as regards illumination, light tone and definition, vary from good to excellent. One theatre, the Owl, has a very bad clock dark and too much light at the piano.

**Ye Editor Gets a Surprise.**

In the evening, Local 232 sprung a surprise on us. We had expected to meet a 100 per cent attendance of Portland managers and projectionists, address them on the optics of the project, and that would be all. Instead we found the 100 per cent, all right, lacking two managers, seated at a banquet table. And it was a very real banquet, too, President Eagles presided and made every one feel at home. The managers were the guests of the Local, and it does not speak very well for the business enterprise of the two absent ones that they failed to attend a thing so intimately connected with their ex-

**Travels 150 Miles to Hear Lecture.**

In some measure to offset this, we found Bertrand H. Small, manager of the Halsey Theatre, Colebrook, N. H., who had traveled 150 miles for no other purpose than to hear what we had to say. After the banquet, we spoke to the assemblage for more than two hours, and had a very attentive audi-

**Stanley Company Will Build House in Chester.**

A **ANNOUNCEMENT** is made by Jules E. Mastbaum, president of the Stanley Company of America, of another important link in the extensive chain of theatres which are to form the holdings of this corporation in conjunction with the Nixon-Nirdlinger interests. The new playhouse is to be erected in Chester, Pa., at the corner of Ninth and Walsh streets, in the heart of the district close to railroad stations and easily accessible from every part of the city, as well as from the suburbs.

The playhouse will be called the Nixon Theatre, and will be financed by the estate of the late Samuel F. Nixon and Thomas M. Love, business manager of the Klaw-Erlanger interests in Philadelphia, in association with the Stanley Company of America. It will be the largest in Chester and one of the most capacious in the East, being modeled after theatres which are soon to be erected at Nineteenth and Market streets, and the Forrest Theatre, both in Philadelphia. The auditorium will have two floors, with mezzanine boxes.

However, the stage is to be of suf-

**Edwin August to Direct**

**Play He Himself Wrote.**

**AFTER appearing on the spoken stage for several years, following a long number of years directing pictures, Edwin August is again handling the megaphone at the World Studio at Fort Lee. Mr. August, while waiting in his dressing room for his cue to appear on the stage, while away the time writing a motion picture play. He called it "The Poisoned Pen."**

This brain child of his appealed to his sense of value as a director and he sold the right of production.

The next thing was to get a director and the officials of the company asked if there was any reason why Edwin August, the director, could not co-operate with Edwin August, the author, and make the picture. The director and author agreed that this was a very good idea, and thus Edwin August is directing Jane Elvidge in "The Poisoned Pen," which will be released some time during November.

Supporting Miss Elridge are a num-

**Water Sprites.**

Being Harold Lloyd in "His Royal Scoundrel," first of his two-reel monthly comedies for Pathé.
News of Los Angeles and Vicinity
By A. H. GIEBLER

"Big Four" Officials in Los Angeles; Price Says
Association Plans to Build Studio Near New York

Oscar Price, president of the United Artists’ Association, and Hiram Abrams, general manager of the same organization, arrived in Los Angeles this week, for a conference with the four artists, Mary Pickford, D. W. Griffith, Charles Chaplin and Douglas Fairbanks, who make up the association. Dennis O’Brien, attorney for Mary Pickford and Douglas Fairbanks, acquainted the other officials.

Mr. Price has made the statement that the first two productions of the United Artists, "Broken Blossoms," the D. W. Griffith offering, and "His Majesty, the American," the Fairbanks production, are making big hits everywhere, and the Association is well pleased with the success of these pictures.

The announcement was also made by Mr. Price that the United Artists’ organization is contemplating the building of a new studio near New York to be utilized by stars that are later to be added to the Association.

Biblical and Historical Films.

The Historical Film Company of America, with Raymond Wells as director-general, is in process of organization, for the purpose of filming two-reel features depicting stories of the Bible and other historical subjects.

Mr. Wells is left for the East, where he will interview a number of prominent divines and churchmen in regard to the plan of filming the Bible without regard to the creed of the viewer, but a visualization of Holy Scripture that will appeal universally to all creeds and that may be shown in every Sunday school room, lecture hall, foreign mission or motion picture theatre in the world.

J. A. McGill, of Vancouver, Washington, is president and general manager of the Historical Film Co., and George E. Reynolds, of Portland, Oregon, secretary and treasurer. Attorney Frank F. Jenal, of Los Angeles, is handling the legal affairs of the new company.

Director Wells is planning to begin the first picture, a visualization of the Creation, about October 15.

Famous Players to Buy Studio Property.

The Famous Players-Lasky Corporation is making arrangements to purchase the seven acres of ground owned by Philo J. Beveridge, on which the Lasky studio buildings now stand, for the sum of $110,000. The property, which was taken on a ten-year lease with the option of buying three years ago, is now in escrow.

The property embraces all of Block 7, and part of Block 6, and is located between Vine and El Centro streets, and Selma avenue and Sunset Boulevard, in Hollywood. The film company already owns part of Block 6, which was purchased some time ago from Jacob Stern.

New Members for Actors’ Association.

More than forty new members were enrolled in the Actors’ Association of Los Angeles last week, following the formal opening of the new club rooms of the organization at Toberman Hall in Hollywood with a buffet supper and dance.

Frank Newburg, William Carroll, Antrim Short and Jack Webster were on the committee that supervised the decorations and the management of the housewarming party.

Dick Willis Treks Eastward.

Richard Willis, member of the firm of Willis & Inglis, photoplay brokers and agents, leaves Los Angeles on September 22 for New York, to remain several weeks.

Federal Photoplay Officials Arrive.

Charles A. Weeks, general manager of Federal Photoplays, Inc., and Eltinge F. Warner, publisher of magazines and other periodicals, arrived from New York this week to confer with Benjamin Price, president of the United Artists’ Association, and Hiram Abrams, general manager of the same organization, arrived in Los Angeles this week, for a conference with the four artists, Mary Pickford, D. W. Griffith, Charles Chaplin and Douglas Fairbanks, who make up the association. Dennis O’Brien, attorney for Mary Pickford and Douglas Fairbanks, acquainted the other officials.

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Producer Builds Home on Studio Lot.

Robert Brunton, proprietor of the Brunton studios, on Melrose avenue, has decided to build his new home on the studio grounds, just next to the studio garden. The house will be a one-story residence of about ten rooms, including a den for Mr. Brunton, which will be built along the lines of Italian architecture, and will have a patio 15 by 30 feet with a rose trellis in the center.

Author Starts on Expedition.

Zane Grey, a member of the Great Authors’ organization, who has been in Los Angeles for some time assisting Benjamin B. Hampton, has decided to build his new home on the studio grounds, just next to the studio garden. The house will be a one-story residence of about ten rooms, including a den for Mr. Brunton, which will be built along the lines of Italian architecture, and will have a patio 15 by 30 feet with a rose trellis in the center.

Serial Company to Go to Japan.

Henry McRae, directing the Universal serial "The Petals of Lao Tze," with Marie Walcamp as star, is to leave with his company for Japan and the Orient, on Saturday, the 20th, sailing from Seattle. The company will include Harland Tucker, leading man; Otto Lederer and Wadsorth Harris, heavies; George Hively, scenario; Allen Goldsborough, director, and a staff of technical experts. The first episode of the serial has been filmed at Universal City.

No More Slapstick for Bull’s-Eye.

Milton L. Cohen, president of Bully-Eye Comedy Company, announces that his company will not produce slapstick comedies in the future, but will depend on one-act plays and humor of its productions. This new policy, however, will not affect the Gale Henry comedies, the Sunset-Burrud Legends of the Wilderness, the Weakly Indigestion, and the new Holly Comedies, which are being released by Bully-Eye.

Los Angeles Studio Shots

Edward Slovian will direct the third Federal Photoplays production, an Emerson Hough story, with Roy Stewart, Noah Beery, Marguerite De La Motte, Betty Brie, Arthur Morrison, Thomas O’Brien and Aggie Harring in the cast.

Mildred Harris Chaplin and Louise Marc McDermott. Film favorite who will have a big part in "The Red Virgin," the role production for A. H. Fischer Features.
EDWIN CAREWE FORMS OWN COMPANY
Plans Call for Four Specials a Year—Will Release Through Pathe—To Make Paul Potter’s Play in France

EDWIN CAREWE, for many years one of the foremost directors of Metro Pictures, has formed his own producing unit, and will distribute through Pathe, according to an announcement from the Pathe offices this week. In his five years as director for Metro, Mr. Carewe recorded some of the most popular screen achievements of the period.

The certificate of incorporation of the Edwin Carewe Productions, Inc., names Mr. Carewe as president and Harry Cahee, of New York, as treasurer. Mr. Cahee has become concerned in motion picture production affairs recently through his association with the Albert Capellani Productions, Inc.

To Make Four Specials a Year.

Mr. Carewe plans to produce no more than four big special features yearly. He is going to Europe shortly to produce Paul Potter’s stage play, “The Girl of the Moulin Rouge,” which will likely be third of his series of independent releases through Pathe. Dolores Cassinelli is the star, and Mr. Carewe proposes to take an entire technical staff on his trip.

Already through Adolphe Osso, who is now abroad after the foreign division of the Cahee interests, Mr. Carewe has made all plans for his European trip.

The Right to Lie,” James Murn’s most successful work since “Little Time,” the play in which Jane Cowl made a hit several seasons ago, will be Mr. Carewe’s first production from an original story by Mr. Osso, Dolores Cassinelli is star of the special production, which Pathe will release in seven reels as one of its biggest specials of the years. The picture was produced in the Solax Studio, and is of big emotional quality.

“I shall not attempt to make more than four big productions yearly,” said Mr. Carewe, “and shall choose the best material of the finest stories available. Each picture will be based on an original story written by my brother, Finis Fox. It is now known as ‘The Web of Lies’ and ‘The Rightful Heir,’ and one of the two will be decided later.

‘Following this, I shall picture Dolores Cassinelli as ‘The Queen of the Moulin Rouge.”

Author Praises Capellani for “Damsel in Distress”

O NE of the most delicately performed operations of this month is that of changing the name of an original story written by my brother, ‘The Damsel in Distress,” soon to be released by Pathé.

Rather against his inclinations, Mr. Wodehouse attended a private screening of the comedy at the Pathe office. “I have read the story, but I must say, “while I had confidence in Mr. Capellani as a producer, I must have had, else I should never have consented to allow the story to be adapted for the film—I was just a tripe perturbed as to what might happen in the process, not only of picturizing the tale, but in replacing the locale in Paris.

Mr. Carpe- lani has done splendidly. He has caught the spirit of every character and preserved carefully in the transformation from England to America.

Pauline Frederick's new Goldwyn picture, in which he will be prominently cast.

Louise Du Pre has been given a part with Mary Pickford in “Pollyanna.”

“Lombardi, Ltd.;” the seven-reel Metro serial, classic starring Bert Lytell, has been completed after thirteen weeks of hard labor.

Geisgall, heavy in recent Griffith pictures, and more recently a director of pictures himself, is now a member of the Allan Dwan producing unit, at which Los Angeles and Batsto, has come to California, and will soon begin on her first Haworth production.

J. Parker Read, Jr., manager of the Louise Robinson film unit, is entertaining his father, J. Parker Read, who has just returned from a trip to South America.

Mary Roberts Rinehart, Eminent Author, who has been at Goldwyn’s Culver City studio for the past few weeks, departed for Pennsylvania last Sunday.

Eric von Stroheim has begun work on a new Universal feature, “The Charge Account;” from the story by the Baroness von Moltke, with Clyde Fillmore, Una Trelven, Maud George and Max Busch in the cast.

Mitchell Lewis has taken a fishing trip, now that he has finished “The Last of His People.”

The first scenes of “Japonette,” the epic Katherine Doherty production, for the First National Exhibitors, will be shot on Sept. 22.

Emily Bennett has begun work on “The Woman in the Suitcase,” under the direction of Fred Niblo.

Jack Conway has been engaged to direct a series of pictures for the Federal Photo-play of California, Ben Hampton's producing organization for making of famous authors novels.
New York State Picture Concerns Multiply:
Incorporations for Month Total $2,505,000

There has been a decided increase in the number of motion picture picture concerns which have allied themselves with the motion picture industry incorporating in New York State during the past month. This increase is particularly noticeable in the work which has been done in the incorporation bureau of the Secretary of State’s office by companies with the amount of capital stock ranging from $2,500 to $300,000. The Marshall-Velian Productions, Inc., was incorporated during the last two weeks at $1,000,000. The incorporators were Fisher Goodhue, Grace E. Tierney and Beatrice J. Longstreet, of New York City.

Certificates of incorporation were also filed by Guy Croswell, Ltd., $150,000, with Guy C. Smith, J. L. Rothschild and Harry Wolfe, of New York; the Filmart Laboratories of New York, $300,000, with Samuel and George I. Matthews and Henry E. Alexander; the E.H. Productions Corp. of Buffalo, $150,000, with Earl L. Crabb and Thomas H. Downey, of Buffalo, and Silas H. Bunce, of Boston; Artclass Pictures Corporation, $25,000, with Edward P. Koch and I. V. Ostrow, of New York City; Commonwealth Film Corporation, $100,000, Jacob Rosenthal, James J. Flair and Samuel S. Sussman; Hal Clements Photo Features, $150,000, Hal Clements, John E. Hume and Daniel K. Mitnick, of New York City; Capital Film Corporation, $15,000, Abraham J. Neilan, Joseph J. Halprin, Tobias T. Schwalbe and Rose Blumstein; Grossman Picture, Inc., $25,000, Ithaca, N. Y., with Stanfield George, Edward L. Longstreet and Anna M. Cotter, of New York City; Fair Helen Corporation, $30,000, Philip Hart, Marion Elkin and Charles L. Kahn; Shanghai New York City Cinema Corporation, $60,000, with Kate L. Zimmerman, Benjamin Esberg and Samuel H. Kaufman; M. A. L. D. Theatre & Realty Corporation, $100,000, Charles Monash, Arthur L. Robertson and Charles L. H. Warner, of New York City; Numa Pictures Corporation, $100,000, Pliny P. Craut, Harry G. Kosch and Mildred Gerst, of New York; the capital of the New York Film Co., $150,000, Leonard Friedman, David Blum and Mattie Hammerstein, of New York; Elite Association, $50,000, William W. and Valeira M. Skinner and Magdalena Bloch, of New York; Dalton Enterprises Company, $60,000, David S. Elgot, L. J. Rodriguez and James H. Dalton, of New York; 20th Century Pictures of New York, $100,000, Louis E. and Helen R. Miller and Jacob P. Adler, of New York City; Doralidina Pictures, $10,000, Dora Doralidina, Frank R. Sturges and Louis T. Rogers, of New York; Fuchs & Neufeld, $20,000, with Max Neufeld, May L. Fuchs and Benjamin Solomon, of New York.

“The Black Gate” Is Williams’ Next.

“The Black Gate” has been definitely decided upon by Vitagraph as the title of Earle Williams’ next feature, which has been completed and now awaits an early release. This is Mr. Williams’ first picture since he appeared in Eugene Walter’s stage success, “The Wolf,” and will be followed by “The Far East,” by H. H. Van Loan.

Eighteen Companies Working at Universal City;
Miss Dean Begins Work in “Beautiful Beggars”

Despite the fact that some of the West Coast studios are or have been held up from production because of the studio workers’ strike, Universal at the beginning of this week had busy the 11 separate companies working at Universal City. Eleven of these companies were working on super-productions and feature photoplays. The remainder were actively engaged in producing short subjects and serial dramas.

Perhaps the greatest activity centered around the newest Priscilla Dean vehicle, “The Long-Year,” which was formerly called “The Virgin of Stamboul,” from the story of H. Van Loan. The story which has an Oriental atmosphere will require many massive and elaborate sets, and within the past few weeks the studio carpenters have practically completed all the sets. Tod Browning is directing Miss Dean.

One of the newer all-star productions now under way is “The Pedlar of Lies,” directed by William C. Dowlan, Frank Mayo, Neil Craig and Ora Carey are among leading players. Frank Mayo is one of the busiest leading men on the Coast in that he is also talking the leading part in the production “Losca,” with Edith Roberts in his support.

Under the direction of Jack Ford, Harry Carey is nearly finished with his latest production, “The Gift of the Desert.” A week on the desert for the exteriors complete this picture in that he is also talking the leading part in the production “Losca,” with Edith Roberts in his support.

Maud George and Mae Bush for his supporting cast. His first and last super-production, “Blind Husbands,” has not been released, but has received high praise from pre-reviewers.

Mary MacLaren is working on the last reel of her feature, “The Pointing Finger,” under the direction of Eddie Hull. Tsuru Aoki, under the direction of Rollin Sturgeon, is working on the interior scenes of “The Yellow Orchid.”

She and her company, which includes Arthur Carew, Stanhope Wheatcroft, Barney Sherry, Pat O’Malley and Edwin Shannon have just returned from San Francisco, where a number of the exterior scenes were made with a group of Picacho’s foreigners.

The small-town scenes for the next super-production, “Ambition,” has just been completed and Director Allen Holubar is supervising the direction of some large sets for the interior scenes.

Rex Ingram is making rapid progress with “The Beach Comber,” in which Elmo Lincoln is starred. The other companies mentioned in the total of eighteen are making the serial, “The Lion Men,” featuring Kathleen O’Connor; a two-reeler Western, “The Trail of the Hold-up Man” featuring Art Acord, and many comedies.

McGovern Resigns from W. H.
Elmer J. McGovern, for the past two years production editor for the W. H. Productions Corporation, has severed his connection with that concern to become a free-lance editor.

Mr. McGovern has been in the film world seven years and has had experience in every phase of the industry.

As editor for the W. H. Company, Mr. McGovern has edited close on to 500 reels.

Mr. McGovern will make his headquarters at Joe Miles projection and cutting rooms, at 24th West Forty-second street.
"Oh Boy!" Well Exploited by a Detroit Exhibitor

THE fertile field offered for exploitation "stunts" by the Albert Capellani Special, "Oh Boy," distributed by Pathé, has been productive of some unusual advertising features, but none more valuable from the box office view point than that recently staged at the De Luxe Theatre, Detroit.

The De Luxe is a residential theatre and is managed by A. J. Moeller. He spent a considerable sum exploiting a five-day run of the feature, but the returns more than justified any expenditure. Moeller engaged a jazz orchestra to perform in the foyer of the De Luxe and patrons of the theatre were permitted to dance to their hearts' content. He also had a few cabaret numbers.

In one reel of "Oh Boy," a brilliant cabaret is shown in full swing. Just prior to this scene, Manager Moeller raised the screen on the stage, and six cabaret girls gave a real performance. Then the screen was lowered and the picture continued.

Before the picture opened at the De Luxe, Manager Moeller placarded the entire East Side with twenty-four-sheets and took full page advertisements in the section newspaper. To top off his special exploitation, he arranged for "Oh Boy" drinks at all the soda fountains in the neighborhood of the De Luxe.

"Tower of Jewels" Cast Completed.

Vitagraph has completed the cast which will support Corinne Griffith in her next feature, "The Tower of Jewels," which was written especially for her by Luctien Hubbard. It will include Webster Campbell, Miss Griffith's new leading man, Henry Stephenson, Maurice Costello, Charles Halton, Estelle Taylor, Edward Ellis and Charles Craig. Tom Terriss will direct.

"The Tower of Jewels" is a crook play, but written from an entirely new angle. Work already has been begun on the picture.

Los Angeles First Big City to See "Lombardi Ltd." in Pre-release Showing at the New California

LOMBARDI LTD., Bert Lytell's first Screen Classics, Inc., special production released by Metro under its "fewer and better" pictures policy, had its pre-release showing at the New California Theatre, in Los Angeles, during the week beginning September 22. It is the second Metro special to be accorded this distinction, as "The Brat," starring Nazimova, recently had a pre-release run of a week at the New California, where the picture established a new attendance record for the house, despite the fact that while it was the attraction there the city was in the throes of a transportation strike that paralyzed all its transit lines.

"Lombardi, Ltd." is also the second of the four Metro productions which Fred H. Miller, president, and Harry Leonhardt, productions director, booked "sight unseen" for the discriminating audiences that patronize the California. Besides "The Brat," the other two are "Fair and Warmer," the Avery Hopwood farce starring May Allison, and "Please Get Married," the Morosco stage success by James Cullen and Lewis Allen Browne, starring Viola Dana. Other succeeding Screen Classics, Inc., productions are to show at the California as they are released by Metro.

After the success of the "The Brat," Mr. Miller's enthusiasm for the new Metro policy was so great that he asked Maxwell Karger, Screen Classics director general, if a pre-release showing of "Lombardi, Ltd." could be arranged for his theatre.

Mr. Karger was delighted to give the big Los Angeles theatre the distinction of being the first house to present the first two Screen Classics, Inc., productions under the new policy.


The combination of a recognized star of the first magnitude and a strong cast, together with a story of merit, make "The Wreck," shortly to be released by Vitagraph, with Anita Stewart in the leading role, most interesting. The play deals with the wreck of human lives as well as a railroad train. The latter is introduced so cleverly that it becomes a vital part of the story and puts the finishing touches on a really wonderful play.

Ernest Warde Is Director of Next Keenan Picture

ERNST C. WARDE, who directed the Frank Keenan production, "The World Aflame," which is proving a big success for Pathé, also handled "The False Code," the next feature in which Keenan is starred. The production is scheduled for release by Pathé on September 21.

Jack Cunningham adapted the picture from a story by Kate Corbally.

In the newest feature from the Frank Keenan Productions, Inc., the star is supported by Joseph J. Dowling, Myles McCarthy, Clyde Benson, Edward J. Brady, T. D. Critenden, Helene Sillivan, Irene Vaeger, Jean Calhoun and Pell Trenton.

"The False Code" is a melodrama. It tells a tale of love, millions and vengeance, and centers about a band of insurance pirates who go so far as to send out old hulks of ships in order that they might sink and bring them premiums.

Sales on Three "W. H. Films"

W. H. Productions Company announce that rights on "The Lost Battalion" for New England, as well as one hundred copies of the reissue, "Some Nerve," have been sold to the Boston Photoplay Company; also that the Wisconsin Film Company has secured the Wisconsin rights for "Everybody's Business," "Superman" and "Some Nerve."
Artists Make Special Poster for "Dombey and Son"

WHILE arranging for a special poster showing the principal characters in the motion picture version of Charles Dickens' "Dombey and Son," the Triangle Film Corporation happened upon an artist who had read the novel several times. While arranging for the work, the Triangle representation called at a large lithographing plant and started to explain carefully the Dickens characters. He was surprised when the head of the art department, Daniel Petigur, an artist of note, made several suggestions that showed that he was more familiar with the subject than his instructor.

During the discussion it developed that the artist had read "Dombey and Son" when a child and had been so completely won over by Dickens' world-beloved story that he had read the book seventeen times during his life and was just about to read it again. He insisted upon painting the characters with his own hand, and the result was a painting in water colors which deserves a place in the art collection of a connoisseur.

Humphrey to Direct Gladys Leslie

With the aid of Humphrey, Vitagraph has rejoined their staff of directors and will direct Gladys Leslie in her next picture. Mr. Humphrey had a long stage career as leading man with Julia Marlow, Julia Arthur, Mrs. Langtry, Mary Manning and other stars, and formerly was associated with Vitagraph, both as an actor and director.

South American Exhibitors Feature Fox Films by Heavy Display Advertisements in Newspapers

SOUTH AMERICAN exhibitors are firm believers in the value of newspaper advertising. First, second and third run exhibitors of Fox features in both Brazil and the Argentine Republic spend, by agreement with the Fox exchange, from 25 to 33 1/3 per cent. of the rental cost of the pictures in newspaper advertising.

The daily papers of Rio de Janeiro and Buenos Ayres compare favorably with the newspapers of the larger cities of the United States, and it is not uncommon to see display advertising of the Fox features running from 400 to 1,200 lines in a single issue. The same is true of the smaller cities in these progressive countries. The results obtained from this liberality in advertising, which is part of the Fox system in South America as well as in the United States, is astonishing.

In Rio de Janeiro, a Tom Mix feature recently drew such a crowd that the theatre management was unable to cope with the situation and had to call on the police for assistance.

The daily papers comment upon the pictures in the same manner as they comment upon productions on the speaking stage, and the columns of every large newspaper in South America have its full ratio of the gossip and news of the motion picture performers and studios.

Packard's Latest Success

Is All Ready for Release

Frank L. Packard, author of many successful stories, has written what perhaps is his most dramatic story, "From Now On," which has just been completed at the eastern studio of Fox Film Corporation with George Walsh as the star, and will be released without delay. The production was directed by R. A. Walsh.

Frank L. Packard is best known as a novelist. His success as a writer of stories that have in them a deft human touch, and possess characters that live and breathe for the reader, has been phenomenal. In the character of Dave Henderson, which he has furnished for George Walsh in "From Now On," Mr. Packard may have surpassed his best previous achievement. It is a strong, virile part, requiring an actor of the type of the athletic star, and quick in action and unlimited in its heart appeal.

Popular George Walsh and Regina Quinn, his leading woman, are supported by such well known artists as Paul Everton, Mario Maperoni, J. A. Marcus and Cesare Graves, to say nothing of Mike Donlin who assists the athletic Walsh in many stunts.

"Impossible Catherine" to Be Released on October 5

IN OFFERING "Impossible Catherine" for release, Pathe believes that this Virginia Pearson attraction is one that surpasses in theme, variety, interest and lavishness of setting, any previous feature in which the star appeared. The vehicle gives Miss Pearson ample chance to demonstrate her prowess in the outdoor sports as well as in the more or less ardent indoor sport of supporting women's rights and using women's methods in handling men.

The presence of William Davidson, the male lead, is not only a sign of the strength of the supporting cast, but brings the actor back to the screen with war laurels in aviation still crowning his brow. This is the first picture in which he appeared since his return from service.

Besides William Davidson, the cast includes Sheldon Lewis—the serial star—Edward Roseman and Johnnie Walker. James O'Brien directed.
THE MOVING PICTURE WORLD
October 4, 1919

Rex Beach's Strong Tale of the Battle for the Control of the Salmon Run Comes in Goldwyn's "The Silver Horde.

Typical Beach action and a vivid love story are still remembered by the many readers of the novel.

"FLYING A" PROCLAIMS NEW POLICY

"The Story Is the Main Consideration," Says Nehls in Announcing There Will Be No Featuring of Stars

ICHARD R. NEHLS, general manager of the American Film Company, Inc., has just returned to the general offices of the company in Chicago after a sojourn of some weeks at the studios in Santa Barbara, where he has been supervising the work of beginning the big productions which are to form the offerings of American during the season of 1919-1920.

"Things are surely booming on the Coast," asserted Mr. Nehls, following his return to Chicago. "American for the coming season is offering exhibitors productions that are among the best the market affords. A number of the trade journals have already passed judgment upon 'Six Feet Four,' our first offering under the new policy, and every theatre which has played it to date has found it even a bigger attraction than we could hope to be.

"The Hellion," our offering to immediately follow 'Six Feet Four,' is another top-notch feature, and just as soon as it is screened, I am confident it will receive an equal quota of praise.

"Eve in Exile" Near Completion.

"When I left the Coast, the studio force was just completing the final scenes of a feature that will prove still more popular than the two already mentioned. It is entitled 'Eve in Exile' and is from the pen of Cosmo Hamilton, the author of 'Scandal'—a play which has enjoyed a most phenomenal run. This new feature will offer a star who has never before appeared in an American production, but one whom every exhibitor will consider a real box-office asset. This star is supported by a cast that includes a half-dozen other players who have been starred in productions made by other manufacturers. When the entire cast is announced, I am sure that the public will be amazed at such a galaxy of talent in a single production. I don't want to over-embelish the players in any of our productions, however," continued Mr. Nehls, "for the new policy of the American Film Company does not contemplate featuring any particular star. The story is the main consideration. We are convinced the public is more and more being attracted by the story offered, rather than by any star, any director or any all-star cast. Nevertheless, we shall, of course, continue to choose stars, directors and players of top-notch qualities because of their special fitness for the production under way.

The Policy as to Players.

"American is making each of its 1919-1920 productions as a separate entity—each picture is handled as though it were the only production we ever expected to make. The star, the director and each individual member of the supporting cast is engaged for that picture and that picture alone. If some of them happen to be also adaptable for parts in the picture undertaken they are re-engaged; otherwise they are not. That is why we have committed and results in superior pictures I am certain no one will question for a moment after seeing the results on the screen. American pictures have attained a definite distinction, and with that as a foundation we are now seeking—and I believe attaining—still higher fame, still more remarkable standards of perfection."

Helen Gibson Will Star in Twenty-four Capital Films

FOLLOWING negotiations conducted by S. L. Barnhard, president of the Capital Film Company and Harry M. Owens, coast-manager, contracts have been signed with Helen Gibson for the production of twenty-four two-reel dramas featuring that star in a series of episodes of railroad life.

The arrangement is the outcome of the policy of expansion of Capital Film productions decided upon as the result of the popularity which has made Capital's two other offerings, short subjects, in which Al Jennings and Neal Hart are the respective players, so wide demand.

Miss Gibson, as "The Railroad Girl," is known wherever motion pictures are shown. She will be provided with direction and support of excellent character, according to Mr. Barnhard, who at present is, at the studios arranging the final details of the transaction. The stories will each contain that element of exciting action and spectacular effects which have made Miss Gibson's work in romances of the rails so widely known. While each of the features will be a distinct unity in itself, the series will be woven together by a thread of fiction extending over the twenty-four productions. Miss Gibson's prominence as a depicter of the adventurous life of those who are engaged in the occupation of railroadng extends over a period of years, during which time she won high honors as a leading woman both for her dramatic ability and for her willingness to assume any risk connected with production. Prior to her engagement in the motion picture world, she had been working as a Rodeo rider, and in numerous exhibitions she captured honors in competition of horsemanship.

Charles W. Johnson, Fox Projection
Expert, Back from Trip

CHARLES W. JOHNSON, supervisor of projection for the William Fox Corporation, returned to New York after an interesting period of activities at Detroit.

Mr. Johnson was sent to Detroit to install his system of projection in the Washington Theatre that city which the William Fox interests have recently taken over.

When Mr. Johnson reached Detroit he found that the Fox Company had removed the projectors with which the house was previously equipped and had purchased two new Type "S" Simplex motor driven projectors.

In order that one hundred or more seats might be made available, the projection room at Mr. Johnson's suggestion was removed from its former location in the first balcony into the second balcony.

The Washington is a 2,400-seat house and after cutting off a portion of the boxes in order to permit the installation of approximately the same stage setting as prevails in the Fox's Academy in New York, Mr. Johnson busied himself with the installation of the slider screens and lighting effects.

Mr. Johnson is one of the best known members of Local 366 M. P. M. O. Union of New York.
From Irish to Russian Goes Theda Bara in Leaving "Kathleen Mavourneen" for "La Belle Russe.

Carpenter Joins Norma Talmadge Staff.

Grant Carpenter has been engaged by Joseph Schenck, to join the staff of the Norma Talmadge Film Company, as scenario reader and organizer of the scenario department for Mr. Schenck's films. Mr. Carpenter will move into his new offices at 140 West Forty-second street this week. In addition to reading and selecting stories, he will have a share in adaptation, titles, etc. Mary Murrillo continues as continuity writer, and will have her office at the studio.

Al Jennings and O. Henry
"Fugitives Who Came Back"

THE striking narrative of the meeting of Al Jennings, the ex-bandit O. Henry, in a drowsy village of Honduras, at a time when the two were able to take part in a revolution brewing just then, has been completed at the Hollywood studio of the Capitol Film Company, under the direction of H. W. Bergman. It will be titled "Fugitives Who Came Back.

The picture is the first of a series of short features which are being made, having as a basis, the life-long friendship which existed between Jennings and Sidney Porter, whose pen-name is O. Henry. The story, a short romance, is one which has been written by authors who read his fiction.

"Fugitives Who Came Back" is based on an actual meeting of the two in the Central American village, after having been separated for an extended period. Their vicissitudes of adventure and how they managed to take part in the revolution and recover their depleted fortune, is shown in graphic drama in the motion picture.

In the production, Al Jennings, himself, plays the role of the adventurous bandit, while Clarke Arbuckle surprisingly similar to the real O. Henry for his portrayal of that character. Vivian Gane appears opposite Al Jennings in the role of a romantic nature. The picture now is being cut and edited, after which it will be shipped East for release at an early date.

Jack Dillon to Direct a Metro Picture.

Jack Dillon has been chosen by Director General Maxwell Karger to direct Bert Lytell's new Screen Classics, Inc., production "The Right of Way," by Sir Gilbert Parker.

PARAMOUNT MAGAZINE IS EXPANDING

Big Production Plans Include Much Larger Staff of Photographers for a Worldwide Organization

Because of the increasing popularity of the Paramount Magazine, the company's only release produced by the educational department of the Famous Players-Lasky Corporation, Nathan H. Friend, general manager of the department, and W. O. Hurst, production manager, have made elaborate plans for the enlargement of their production organization so that the best material throughout the world will be made available for the magazine.

Mr. Hurst has already sent one expedition into an unexplored region of the Canadian Rockies for the purpose of photographing rare animals, at a cost upwards of $50,000. It is expected to prove rich in photographic results as the territory which the party is penetrating has never before left the feet of a white man.

Other expeditions of even greater importance are contemplated by Mr. Hurst for the near future, as it is his plan to ransack every corner of the earth for interesting material for the Paramount Magazine.

A Worldwide Organization.

He already has effected a world-wide photographic organization, so that, no matter where it may be, anything that is beautiful, unusual, bizarre or interesting can be recorded by the cameramen of the Paramount Magazine. Mr. Hurst has a staff of twenty-five cameramen working directly from his office, who are sent into all parts of this country. This staff operates much as the city staff of a metropolitan newspaper works, each man being given an assignment for some definite subject. Two of the men are aviators, Lieutenant J. A. Lair, late of the British Royal Flying Corps, and Lieutenant John Hawkinson, who was a pilot and photographer at Fort Sill, Oklahoma.

In addition to this work, Mr. Hurst has a large corps of correspondents also all over the world. They are constantly sending in material from the most out-of-the-way places. On the same day there will arrive a film from Bombay and a picture taken in the upper reaches of the Amazon. This staff of correspondents definitely portrays the entire world for the magazine.

Wenger and Wayburn at Capitol

John Wenger, at present art director of the Rivoli, has been engaged by Managing Director E. J. Bowes as art director of the Capitol Theatre. Mr. Wenger will devise the scenic settings for the motion pictures, the music and the entertainment arranged by Ned Wayburn, who in turn will divide his activities between that institution and the Florene Ziegfeld, Jr., enterprises.

Darrell Foss Engaged for May Allison

Darrell Foss is the first actor engaged by Maxwell Karger, director general, for May Allison's support in "The Walk-Offs." This comedy, written by Frederic and Fanny Hatton and produced on the stage by Oliver Morosco, is to be pictureized by Screen Classics, Inc., and will be Miss Allison's second release under Metro's new policy of "fewer and better" productions.
Northwest Exhibitors Circuit Books Hampton's
First Great Authors’ Picture "The Westerners"

CONTRACTS were signed this week by James Q. Clemmer, president of the Northwest Exhibitors Circuit, and R. G. Lynch, Seattle manager for the W. W. Hodkinson Corporation, for a complete circuit wide booking of Benjamin B. Hampton's first Great Authors' picture, "The Westerners," the film presentation of Stewart Edward White's novel.

This contract covers practically every key city in the entire length and breadth of the Seattle territory and will be inaugurated by a first run at the Clemmer Theatre, Seattle, September 27, followed by first run in Portland, Tacoma, and Spokane.

Other important first run bookings of the production during the past week include a double booking for first run in Cleveland at Charles H. Miles' Grand and Miles Theatres, day and date, the first time in the history of either Mr. Miles' theatres that he has played the same production simultaneously at his two theatres. This Cleveland booking follows the booking of the same production by Mr. Miles' Majestic and Orpheum theatres, Detroit, for two weeks.

Contracts have also been signed for a day and date first run presentation of "The Westerners" at the Columbia and Regent Theatres, Pittsburgh.

Mexican Exhibitor Sees Fox Film in the Making

A n interesting visitor to the William Fox studio recently was C. Arredondo, an exhibitor who owns several theatres in Yucatan, Mexico, with headquarters at Merida, Yucatan. With the Mexican came his wife, and together they spent several hours at the studio watching William Russell and Agnes Ayres work under the direction of Harry Millarde. After seeing the striking scenes, Mr. Arredondo arranged to show "Sacred Silence," the first of the William Russell features on the Fox program, in his theatres in Mexico.

"In spite of the unrest in my country," said Mr. Arredondo, "we have been able to get Fox features with surprising regularity. My patrons are especially fond of Tom Mix pictures. We show only at night, and show a picture for three nights."

Director Millarde explained the making of a feature to the visitors. After watching the star for about half an hour, Mr. Arredondo turned to his wife and spoke in Mexican. Walking up to the director he said in English:

"I must be sure to get this picture. Will you not write the name of it for me and the name of the star, because it is just the type that my patrons like. The fight scenes are realistic and Mexicans love to see a good fight."

Mr. Arredondo hopes to arrange bookings for his theatres for a full line of Fox pictures for an entire year before leaving for home.

As Doctor in a Film Play, Bessie Barriscale Cools the Feverish Brows of a Few Score Men

B ESSIE BARRISCALE in her latest photoplay, "Kitty Kelly, M. D."


essie Barriscale in her latest photoplay, "Kitty Kelly, M. D.," a Robertson-Cole production distributed by Exhibitors' Mutual, is seen in the role of a woman doctor in a small mining town in the West, and the situation developed when the white male population of the town suddenly decides to become ill creates a real screen comedy. Epidemic after epidemic hits the male element until all the women in town are wondering what the matter can be.

The young and pretty doctor sternly fights shy of all except professional affairs for a long time, but when a man is murdered and her sweetheart, many times rejected by her, is charged with the murder, all the purely feminine in her character comes out and she starts to fight for her man. She ferrets out the truth, and when the man is freed she decides to change her name.

Strong Supporting Cast.

Miss Barriscale is supported by Jack Holt, Wedgewood Newell, Joseph Dollowing, Tom Guise and Mildred Manning. The direction was by Howard Hickman, who has staged most of the big Barriscale successes, and his work in this one is on the same high plane as in the previous productions.

One of the features of his work was the building of an entire town in the hills of Arizona. A main street was created two blocks long, with a life-size hotel at one end and a depot at the other. A freight warehouse and a railroad siding were also put in and finally a 60,000 pound capacity box car, complete with brakes, wheels, drawheads and all the other essentials, was constructed.

Music Society Files Suits.

Managers of the Cameraphone and Savoy Theatres, Cleveland, are the latest victims of the fight of the Music Writers, Authors and Publishers Society on theatres who do not pay a license to play their music.

Suits were filed in federal court by the society against C. E. Megowan, of the Cameraphone, and Frank Trakas, of the Savoy Theatre, to restrain them from using certain music and for damages.

Suits to date have been settled by the defendants, who took out licenses. Just what Cameraphone and Savoy will do had not been determined at this writing.
**Famous Players Eastern Studios Alive with Activity,**

**Leases Triangle Studio at Yonkers for Fitzmaurice**

J. N. NAULTY, manager of the Eastern studios of the Famous Players-Lasky Corporation, has leased the Triangle studio in Yonkers, for a period of eight months. This additional studio was made necessary to house the productions of George Fitzmaurice, the first of which is to be "On with the Dance." Work has already been commenced there on this elaborate production of New York life, with Mae Murray and David Powell in featured roles.

The Eastern studios of the Famous Players-Lasky Corporation are humming with activity. The studio at Fort Lee is occupied by Dorothy Dalton, working on the production of "Black Is White," under the direction of Charles Giblyn, supervised by Thomas H. Ince.

The Estes Studio and Laboratory, on 125th street, is held in constant readiness to take care of such sets as may be erected on a small floor space.

**Lease Ground Near Elmhurst.**

At the Fifty-sixth street studio, Billie Burke, under the direction of Lawrence Windon, is hard at work on her forthcoming production, "Wanted, a Husband."

A plot of ground near Elmhurst, L. I., has been leased for a period of two months. Upon this plot is being built a complete city for the production of "The Copperhead," under Lionel Barrymore, under the direction of Charles Maingé.

All these studios and ground are necessary to accommodate the producing activities of the Famous Players-Lasky Corporation in the East until the completion of the new studio now under construction at Long Island City. Work is being rushed on this. The second floor of the laboratory has been laid and the foundations and basement of the studio are well under way. The most optimistic reports are that the studio will be completed by the first of May next.

most becoming characterization. Mr. Perrett's features have appeared twice before on the Pathé schedule, "The Thirteenth Chair" and "The Unknown Love" being the predecessors to "The Twin Pawns."

This production will introduce Mae Murray to Pathéscope. Coming from the interest being manifested in the picture, as indicated by the heavy bookings on the picture, the introduction will be successful. The play is an adaptation of Wilkie Collins' novel, "The Woman in White." Rated among the most successful British melodramatic writers, in "The Woman in White" he created a plot containing all the thrilling, customary in later Drury Lane melodramas.

In adapting the novel for screen consumption, Mr. Perrett modeled it along American lines. The story lost its British flavor entirely in the transformation, but the theme remains substantially the same.

**"Sahara" Aided by Big Advertising Drive Sets**

**High Attendance Record at the Majestic, Detroit**

WHEN Charles H. Miles, owner of the Majestic in Detroit, and Tom Eland, its managing director, put shoulder to shoulder in a promotion campaign on a production, something just has to give way, and usually it is Majestic attendance records that go by the boards under the impact of a Miles-Eland drive. J. Parker Read, Jr.'s, Louise Glaum production, "Sahara," the W. W. Hodkinson release, was the attraction that won new showmanship laurels for these exploiters last week and incidentally set a mark for other big pictures to shoot at all for a long time to come.

The Majestic management made its big publicity splurge on "Sahara" in newspaper and billboard advertising and in a unique lobby display that arrested the attention of passers-by the entire week. The forces behind the Detroit playhouse set out to make Sunday, when "Sahara" opened, a red letter day at the Majestic with a liberal use of the attractive Hodkinson 24-sheet on the production, with intelligent advertising copy in Saturday's and Sunday's newspapers that told in less than one hundred words everything that was to be seen in the Louise Glaum production.

**Lobby Transformed into Desert.**

A line of picture lovers stretching from Woodward to Wills avenues at noon told how well advertising of the Miles-Eland variety pays. Waiting for the doors to open had its compensation for the eager throng in the form of a beautiful lobby display devised by Manager Eland—a night scene on the desert. In the center of the unique display was a life-size portrait of Louise Glaum showing her petting a peacock to represent one of the gorgeous scenes in the Palace of the Dawn, the creation of C. Gardner Sullivan, author of "Sahara." A special music score was arranged for the presentation.

The prelude consisted of a big desert setting with a camel on either side, and in the center stood four men attired in Arab costume. They were four Detroit singers, whom Manager Eland had advertised as "The Sahara Four." With the conclusion of their song number, the lights were dimmed and the curtain lowered.

**"Twin Pawns" Is Third Perret Film for Pathe**

LEONCE PERRET, the French director, has contributed his third success to the list of Pathé features in "The Twin Pawns," a five-reel melodrama starring Mae Murray in a

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*Reflecting, He Stroked His Chin (Copyright Applied For).* A dramatic shot from "The Cup of Fury," the Rupert Hughes story for Eminent Authors-Goldwyn.
Mr. and Mrs. Carter De Haven to Make a Series of Sixteen Two-Reel Comedies for Famous Players

STARTING probably in November, the Famous Players-Lasky Corporation will release a series of comedies starring Mr. and Mrs. Carter De Haven. Announcement of the signing of the contract with the De Havens was made during the week by Jesse L. Lasky, first vice-president, in charge of production. There will be sixteen comedies in the series, each two reels in length, and they will be known as Paramount-De Haven Comedies.

The De Havens for some time have been recognized as one of the cleverest comedy teams on the screen. Before going into Pictures, Pedrick's popularity in vaudeville and musical comedy, Mrs. De Haven, in her independent appearances, being known by hert many admirers. It was at the outset of his career that Mr. De Haven organized the Carter De Haven Vaudeville and Farce Comedy Company and a short time later the De Haven Trio.

The addition of the Paramount-De Haven Comedies makes a total of seven comedy series to be distributed by Famous Players-Lasky Corporation during the coming year. These include the Mack Sennett, "Fatty" Arbuckle, Ernest Truex, Al St. John and De Haven comedies, of two reels each, The Briggs and "So This Is America" series of single reels. Moreover, with the Paramount-Post Nature Pictures, Burton Holmesthe Universal Magazine and Burlingham Scenics, all of single reel length, the Famous Players-Lasky Corporation is enabled to offer to exhibitors the choice of no less than four series of short subjects.

Hawaiian Exhibitor Visits Metro Studios—Form Body to Lower Rentals—Lytell Has Big Following

BERT LYTELL is one of the outstanding screen favorites of Hawaii, according to Clinton A. Pedrick, manager of the Liberty Theatre in Honolulu, who was a recent visitor to the Metro studios in Hollywood. "There is a growing demand for high class motion pictures throughout the Hawaiian Islands," said Mr. Pedrick, who states that this demand has grown so rapidly, that in many cases exhibitors have found it impossible to meet the requests.

"The expense involved in paying rental on films while in transit from the States to the Islands has, in the past, kept many exhibitors from securing big production," Mr. Pedrick said. "Recently the exhibitors organized the Consolidated Amusement Association, and now when a picture is secured it is shown at all leading houses on the Island, each exhibitor sharing a part of the heavy transportation expense.

"We have arranged for complete Metro service with the new Screen Classics, Inc., specials," continued the Hawaiian theatre manager. "I am particularly interested in securing Bert Lytell's latest pictures, for he is very popular in the Islands."

Mr. Pedrick is accompanied by his family. He will remain in Los Angeles several weeks, visiting the various studios in Hollywood and lining up pictures for the Island exhibitors.

Curwood Helped Produce "Back to God's Country"

THE personal co-operation of James Oliver Curwood enabled the Curwood-Carver Productions Company to obtain for "Back to God's Country," their adaptation of his celebrated story of "Wapi, the Walrus," the identical locations he visited two years ago while originating the plot for this most successful of all Curwood works. "I consider the story of 'Wapi, the Walrus,' one of the best I have ever written," declared Mr. Curwood, "and when I thought of it in connection with its adaptation to the screen by contributing my knowledge of wild animal life and the hunting regions of California and the Arctic. The curiosity of hundreds of thousands of magazine readers about the reality of his existence induced me to take enough time away from stories now in preparation to assist the production of this interesting character with its background of scores of denizens of the animal kingdom."

"Back to God's Country" was released by First National Exhibitors' Circuit on September 29 as the first of its special feature attractions for the 1919-20 season.

England's King and Queen See Universal Westerns

WHAT is perhaps the most unusual recognition ever given a short American subject was the showing in Buckingham Palace of three "Cyclone Smith" Universal Western photodramas, starring Eddie Polo. The palace attaché charged with selecting photodramas for the entertainment of the royal family selected the three "Cyclone Smith" dramas at the Transatlantic exchange, Universal's London distributing office. It was the first time that a short American photodrama has held the attention of Their Majesties and their guests.

The information that the royal family had seen and enjoyed the Universal photodramas came from two sources, Sam Polo, a Universal player and a brother of the famous star, received the information in a letter from Eddie Polo, and Cari Laemmle, Universal's president, received a cablegram from the manager of the Transatlantic office, confirming the fact.

Logue Story Titled "Red Virgin"

"The Red Virgin" has been selected as the title for the first of a series of James Oliver Curwood's Logue stories which B. A. Rolfe will present a picture form through A. H. Fischer Features, Inc. Preparations for the picturization of the story in question practically been completed and actual shooting is to be started immediately.
St. Louis Has Five Robertson-Cole Features in One Day; Baltimore Shows Seven in a Week

Robertson-Cole productions distributed by Exhibitors' Mutual completely captivated St. Louis on a recent Sunday when five of their features were playing in the theatres there and all of them were heavily advertised. The showing occurred without any special drive or effort on the producer's part, although a glance at the pages of the St. Louis papers of that day would lead one to believe that it was the result of a big Robertson-Cole campaign. It was merely the development of a steadily growing popularity of these stars in the "Show me" territory.

Sessue Hayakawa in "His Debt" was the attraction at the Grand Central. Jane Novak appears in support of Hayakawa in this picture, and the fact that Miss Novak was a St. Louis girl was played up in the advertising and helped business. The Mussie Barriscate picture, "Tangled Threads," was shown at the Crystal and Pageant Theatres, while at the Hamilton Skydome, "Better Times" was the feature. The Columbia was advertising William Desmond in "A Sage-Brush Hamlet," and the West End Lyric and the Lyric Skydome Theatres were showing H. B. Warner in "The Pagan God."

In Baltimore, last week, Robertson-Cole productions were staged in seven of the leading theatres. William Desmond's "Hell" was the feature at the McCoy, Bessie Barriscate in "Tangled Threads" was at the Bridge, H. B. Warner was featured at the Crystal, Waverly and Grand and Sessue Hayakawa was seen at the Excelsior and the Lafayette.

Nazimova Completely Shatters All Western Records In Her Latest Metro Production, "The Brat"

Nazimova, in her new production, "The Brat," has shattered attendance records, as well as box office revenue, in the past year in all the big city houses of the West. According to reports reaching the home office of Metro, these reports indicate that the Nazimova star has surpassed even her own previous box-office achievements.

At Clinton, Ia., while the city sweated in a heat wave, Nazimova smashed all previous records for a play at the local theatre and smashed prices that had ever before been attempted in that city. While Los Angeles was held in the grip of a traction tie-up, Nazimova accomplished this seemingly impossible by packing the California Theatre to capacity for a week.

Telegrams from every house where Nazimova was shown revealed that she had drawn capacity houses in the largest theatres at new high prices for admission. The sensational manner in which Nazimova has apparently scored the biggest success of her career in "The Brat" is indicated by telegrams from E. C. Bostick, manager of the Merrill Theatre, in Milwaukee; P. D. Altemeier, president of the Strand Theatre, Clinton, Iowa; H. H. Treffer, president of the Liberty Theatre, Davenport, Iowa; F. A. Miller and Harry Leonhardt, of the California Theatre, Los Angeles; H. L. Goldberg, manager of the Sun Theatre, Omaha; and Charles L. Gillis, owner of the Bijou Theatre, Clarksburg, W. Va., who has booked the entire Metro output.

Vitagraph to Release "Winchester Woman" Soon

VITAGRAPH is soon to release "The Winchester Woman," with Alice Joyce in the title role. This announcement will be welcome to the many admirers of Miss Joyce who have not had an opportunity to see her on the screen since she appeared in "The Spark Divine." For "The Winchester Woman," Miss Joyce will be presented in the Vengeance of Durand," by Rex Beach, which will be the first of a series of superfeatures by twelve of America's foremost authors, and then will come "Pride," on which she is now at work.

In "The Winchester Woman," which was written by Charles Stokes Wayne and put into picture form by Arthur Edwin Krows, Miss Joyce has departed from the type of character with which she is best known. She is not a daughter of luxury. On the contrary, she portrays a good looking young woman of fine breeding and instincts, who has become almost notorious in a small city through the murder of her husband, for which she is tried and acquitted.

Alaskan Reindeer Teams to Carry Fox Films North

A RECENT shipment of Fox films through the Seattle exchange to the northernmost motion picture theatre in the world, located at Point Barrow, Alaska, is conclusive proof of the completeness of the Fox system of distribution. These features are naturally not of recent issues, for the film must travel 2,000 miles on the Pacific, thence by reindeer team more than 500 miles to the little settlement on the Arctic ocean. The audience will consist chiefly of Indians and Eskimos. They will not see the pictures until they have been away from the exchange three months. Following their use, the films will be sent to Nome, Alaska, where they will remain until navigation between Seattle and the Sevard Peninsula opens next July.

The missionaries who run the picture show at Point Barrow say that the motion picture is a great favorite with the natives who will give anything they can to see a good fight on the screen. The earlier productions of William Far- num are included in the lot shipped north by the Fox exchange.

Named "Big Four" Seattle Head

Charles W. Harden, who during the past ten years has been one of the best known exchange men in the southern and southeastern fields particularly, left New York last week to become Seattle sales manager for United Artists Corporation.

Metro's Fairer and Fairer Ones

Are May Allison, whose first "Fewer and better" will be "Fair and Warner"; Viola Dana, to star in "Please Get Married"; Alice Lake, supporting Bert Lytell in "Lombardi, Ltd."; and Bertini, distinguished Italian actress whose pictures will be released by Metro.
Metro Heads Pleased at First View
of "Fewer and Better" Productions

STO officials at the home offices in the Longacre Building, New York, had their first view on Saturday, September 20, of the first three of the "fewer and better" special productions made by Screen Classics, Inc., at a private projection room showing. The productions reeled off on the projector machine, "Lombardi, Ltd.," starring Bert Lytell; "Please Get Married," with Viola Dana in the stellar role, and "Fair and Warmer," starring May Allison.

Richard A. Rowland, Metro and Screen Classics, Inc., president; W. E. Atkinson, general manager; Joseph W. Engel, treasurer, and a score of other corporation officials attended the inspection. It was a highly critical audience, keenly alert to detect any imperfection in the finished pictures. There was, however, only the most enthusiastic praise for the excellence of the work done by Maxwell Karger, director general of all production at the Metro studios in Hollywood.

All the Stars Happily Cast.

This private viewing of the first three of the Metro "fewer and better" special de luxe revealed to the Metro officials how happily cast has been each of the stars appearing in them. Bert Lytell, for instance, was found to have interpreted the difficult role of Tito Lombardi, Fifth avenue man modiste, with a degree of artistry that he has suggested but never before displayed as completely on the screen.

Heightening the strong impression created by Mr. Lytell's portrayal of the eccentric genius in the Oliver Morosco stage success, was the work of the bevy of young women who form a background of palebrute. These beauties include Alice Lake, Juanita Hansen, Virginia Caldwell, Thea Talbot, Ann May, Jean Acker, Golda Madden, Patricia Hannah and a score of "Lombardi" girls, all of others equally as lovely, who fill in as models and swagger customers in Lombardi's gown shop. Having personally selected these entrancing girls, Director General Karger bids fair to rival "Flo" Ziegfeld as a judge of beautiful women.

Joseph Kilgour, Vera Lewis, George McDaniel, Thomas Jefferson and John Stepping have done splendid work in supporting roles under the direction of Jack Conway and the personal supervision of Maxwell Karger.

Another Morosco Success.

All the sparkle and intriguing humor of James Cullen and Lewis Allen Browne's honeymoon comedy, "Please Get Married"—another Morosco stage success—has been brought out in the screen version of this big hit. Viola Dana is more appealing and humorous than ever as Muriel Ashley, the bride who never gets a chance to spoon.

Goldwyn Organized To Do Increased Business;
Ben Fish To Be Temporary Manager at Denver

THE organization of Goldwyn's twenty-two exchanges that they may be in every way equipped to handle Goldwyn's rapidly growing business, has been perfected to a point where few more changes in the management are contemplated. R. D. Burdge, who went to the Pittsburgh branch on September 1, has been appointed permanent manager, and Ben Fish, who has been in Pittsburgh assisting in the reorganization of the exchange, has gone to Denver as acting manager until a suitable man is found to direct the affairs of the exchange.

Ben Fish has qualified as one of the leading exchange experts in the country. He has had much practical experience as head of the Pittsburgh branch and other Goldwyn branches, and as an executive at the home office. At present he is rendering valuable service to the distributing corporation in assisting in exchange reorganizations and enlargements demanded by the present plans of the company, which in addition to handling the pictures presenting Goldwyn stars, the Eminent Authors' productions and the Goldwyn-Bray Pictographs, is distributing the Louis Benni-
Names Staff of Capitol Theatre
Managing Director Edward Bowes, of the Capitol Theatre, New York, recently announced the personnel of the staff engaged to create and supervise the motion picture presentation in the big theatre in conjunction with the stage novelties devised by Mr. Bowes for presentation under the direction of Ned Wayburn.

The announcement names Hy Mayer as art editor; Thomas F. Walker, film editor; George Huntley, chief of projection, and James Frangley, cameraman. A large staff of assistants will aid these department heads.

"Nick Carter" Creation for Morey.
Frederic Van Rensselaer Dey, who, as the originator of "Nick Carter," the detective, is the favorite author of young America to say nothing of the grown-up, is busy on a detective story for Harry T. Morey. It will be called "Camouflage" and the continuity will be made by William B. Courtney.

Territorial Sales are Being Rapidly Closed by W. H. Productions on "The Lost Battalion"
APID sales are being made by the W. H. Productions Company on "The Lost Battalion," which has just completed a successful two weeks run at the George M. Cohan Theatre, New York.

The producers announce that in this production has been brought together many of the survivors of "The Lost Battalion," who broke down the supposedly impregnable defense of the Germans along the Vesle River and turned the tide of a possible enemy victory into an overwhelming defeat, re-enact their original roles.

This picture recreates for posterity the defense of the Argonne with its weary and heart-sick days and nights of thirst and starvation. There are many appealing characters in this production, men who have never before appeared on stage or screen, but who looked at death smilingly.

The military phases of "The Lost Battalion" were supervised by Captain W. H. Cullen, who commanded a company in the Argonne forest and under whose direction many of those who returned from the front have again played the same parts they enacted while they were under the terribly firing line of the Germans.

One thrilling incident, emphasized by Captain Cullen, is the bombardment of the "Lost Battalion" by the Germans in an attempt to drive the Americans to surrender through thirst. In spite of their efforts, many of the boys crawled through the underbrush and filled their water bottles.

Lieutenant Augustus Kaiser, a graduate of Heidelberg and a naturalized American before the war, who served with "The Lost Battalion," while not directing his men, drew many pictures of the men under fire, several of which have been used in drawing the title decorations as an added artistic feature.

It is said that this picture does not imprint the disagreeable aspects of the conflict upon those who view it, but it is rather the romance that has been accentuated.

The remarkable cosmopolitan character of this body of men has been brought out, showing the varied type of men who answered the call of the draft and included in this battalion was every kind of man: white, black and yellow, representing all and every step in the social scale from extreme poverty to great wealth, which were assembled at Camp Upton and molded into a vaunted unit of the American Army which proved its mettle on the field of battle.

It is essentially a representative story of today, and the producers are confident that it provides an unusual opportunity for a clean-up, both by exhibitors and交换团.

N. A. M. P. I. Devising Ways of Raising Sum of $100,000
A meeting of the N. A. M. P. I., held at the association's headquarters at 3 o'clock Tuesday afternoon, September 24, it was decided to continue the activities of the association during the coming year. It was estimated that about $100,000 would be required to carry on the work, and as the present methods of raising funds were found inadequate a committee was appointed to devise means of raising the necessary money.

The committee consists of Arthur Friend, of the Famous Players; Carl Laemmle, of Universal; Percy L. Waters, of Triangle; William E. Atkinson, of Metro; Paul Brunet, of Pathe, and William Fox, of Fox Films. President William A. Brady is ex-officio member of this committee.
Fox Film's Powerful Drive Throughout Ohio
Has Crowds Packing Three Cleveland Theatres

Unable to resist the drive which Fox Film Corporation's special production, "Checkers," is making across the country, Cleveland has surrendered in a manner which makes history for the motion picture theatres of that city.

The advance guard of the staff of the Fox exchange evidently did its work well. For the first time in the history of Cleveland, amid a blaze of novel exploitation stunts and pages of paid advertising space in the newspapers, three big theatres played "Checkers" simultaneously to capacity business, and played it for a full week's booking—with options on a second week. These theatres—the New Orpheum, the Strand and the Metropolitan—all acclaim this production as one of the very biggest attractions that have come their way.

Great Advertising Campaign.

The amount of newspaper advertising used created a record for the city on a motion picture of any kind. Acting on the suggestions contained in the press sheet issued by the Fox organization, the managers plastered the public press with every style of "ad" from the attractive two-column size to smashing big eight-column page spreads. The ads were compelling in their originality and force. The theme of the story and the ad copy, mats and cuts emphasized the strongest features of the great production.

From the Fox exchange in Cleveland also comes word that the "Checkers" fever is spreading beyond that city to other sections of Ohio. The National Theatre at Akron will show "Checkers" for four solid weeks, and the theatre has under way a publicity and advertising campaign that reaches not only every part of the city, but all the suburbs.

The Colonial Theatre in Toledo has booked "Checkers" for a two-weeks run. The Liberty Theatre in Youngstown has booked for ten days on

"Checkers" as a result of the big drive, and contacts are coming into the Cleveland Fox office steadily from the balance of the territory.

'The Joyous Liar' To Be
Kerrigan's Next Release

T
HE W. W. Ilodkinson Corporation announces the completion of "The Joyous Liar," the new J. Warren Kerrigan production to follow "A White Man's Chance" in the star's series of Robert Brunton pictures, word having been received from the Brunton plant that prints have been shipped East.

The new Kerrigan production offers the star an admirable combination of stirring melodrama, a strong plot and a score or more of unusual comedy situations.

Lillian Walker is the star's leading woman. Joseph J. Dowling, veteran character actor, has an equally important role. Ernest C. Warde directed.

Lloyd Will Resume Work on New Series of
Two Reel Comedies for Pathe Within a Month

The first definite information reached the Pathé office regarding the condition of Harold Lloyd, the noted comedian, since President Roach of the Rolin Film Company wired east that he was not seriously injured, was contained in a telegram received last week by the home office from Manager Carmichael, of the Los Angeles Pathé Exchange.

According to Mr. Carmichael, Lloyd has now sufficiently recovered to warrant the statement that he will be able to resume work on his new series of two reel comedies, within the next four weeks.

Mr. Carmichael's telegram, dated September 16, stated:

"Saw Lloyd He looks fine. His face not injured in any way. Eye doing nicely. Will not be affected. Worst feature loss of part of thumb and index finger which can be easily camouflaged. He expects to be able to work in a few weeks. Personally feel his future will not be affected in any way."

New Series Get High Praise.

Lloyd could delay his return to the screen until after the new year, if it were necessary, for he is now four months ahead of his schedule. Pathe has already listed for release four of his new offerings, which include "Bumping into Broadway," "Captain Kidd's Kids," "From Hand to Mouth," originally known as "When Do We Eat," and "His Royal Slyness."

These comedies have been approved by some of the biggest exhibitors. Stories for the next two subjects to be produced by Lloyd as soon as he is able to resume his studio career have been selected by Hal E. Roach, and are said to give the comedian the widest play for his varied talents.

"Sinners" Nearing Release.

When Alice Brady starts her road season in "Forever After," which served her as a stage vehicle for the entire past season in New York, it is expected that her latest photoplay, "Sinners," the first series which she has made for Realart Pictures Corporation, will be ready for release.

Morris Kohn Now Active as Realart's Treasurer

Announcement is made this week that Morris Kohn has become associated with Arthur S. Kane in Realart Pictures Corporation. Mr. Kohn's position is that of treasurer. As a matter of fact, Mr. Kohn took the office of treasurer at the time of the incorporation of Realart, but it was not until several months after Realart had started. Mr. Kohn closed his affairs at Select last week, resigned his office there and is now giving his time exclusively to Realart.

While no announcement was made at the time of Mr. Kohn's coming with Realart, he has not been inactive. He has devoted several hours each day to getting under way the organization of that concern's financial and accounting departments, the latter of which is under the immediate direction of Dario L. Faralla, comptroller.

For many years Mr. Kohn has been a well-known figure in the motion picture field and in the past two years has become widely acquainted in producing and distributing circles. A pioneer in the motion picture theatre, Mr. Kohn about twelve years ago established the Automatic Vaudeville Company, opening the Unique Theatre on Fourteenth street in Union square, New York.

His interests expanded and he opened and operated theatres in many large cities throughout the country. The most important of these were located in Boston, Chicago, Milwaukee and Kansas City. He still retains interests in some of the houses he founded.
Stanley Company of Philadelphia Takes Over the Towers and the Broadway Theatres in Camden

JULES E. MASTBAUM, president of the Stanley Company of America, Philadelphia, announced recently that this corporation had acquired the Towers and Broadway, two of Camden's (N. J.) leading theatres, and beginning on Monday, September 29, both houses would begin their careers under Stanley company direction.

Both the Towers and Broadway are operated by M. W. Taylor, who is well known in the theatrical world. He is general manager of the Keystone, Orpheum and other theatres in Philadelphia. Mr. Taylor was desirous of devoting all his time to these enterprises and therefore entered into negotiations looking to the Stanley company taking over both Camden houses and the deal was consummated on September 18.

The Towers has been a resort for lovers of vaudeville while the Broadway housed road shows of a popular character. Mr. Mastbaum, when questioned concerning the future policy of the Stanley company regarding both, stated that it is the intention to continue vaudeville at the former and road shows at the Broadway. He also stated that plans were now being considered whereby each house would be improved.

It was pointed out that by acquiring the Towers and Broadway theatres, with the Grand, Colonial and Princess, motion picture theatres just recently taken over, the Stanley company was in a position to provide residents of Camden and its suburbs with practically all forms of theatrical and motion picture entertainment.

The Towers Theatre, located in the Towers Building, Broadway and Pine street, is one of the most modern vaudeville theatres in South Jersey. It was opened about six years ago by Mr. Taylor and from the outset it became popular by presenting vaudeville. The Broadway Theatre, located at Broad- way and Sycamore street, was opened about fifteen years ago and had various managers until about two years ago when Mr. Taylor took it over and made it well known and successful by playing road shows.

Constance Binney to Go on Tour in Stage Play

CONSTANCE BINNEY, who will make her debut as a motion picture star in the Realert picture, "Erstwhile Susan," adapted from the stage play of the same name, has gone on tour in the play in which she made her first appearance as a star on the New York stage, "39 East." "Erstwhile Susan" has been completed and will be one of the first Realert releases.

Coincident with Miss Binney's starting her stage season was the appearance on the billboards of New York and in cities throughout the country of a poster announcing that she would shortly be seen in Realert pictures. The poster is a twenty-four inch ad and a portrait that appeared recently in conjunction with a Realert insert in the trade papers. It characterizes Miss Binney as "the debutante star of screen and stage."

Number of Exhibitors and Circuits Booking Metro's Entire Output Under New Policy Is Growing

THE countrywide response by theatre circuits and individual exhibitors to Metro Pictures Corporation's policy, recently inaugurated, of "fewer but better" pictures has come in the expected but none the less gratifying form of more extensive and longer bookings, according to Metro officials.

Telegrams daily from Metro exchanges and from exhibitors themselves reveal the fact that not only is the first Nazimova picture, "The Brat," being booked, but also the initial trio of Screen Classics, Inc., specials, "Please Get Married," starring Viola Dana; "Lombardi, Ltd.," with Bert Lytell in the stellar role; and May Allison's first under the new policy, "Fair and Warm- er," In addition, motion picture managers and owners are coming in to the branch offices to contract for the entire Metro output for the coming year.

Among the latest of concerns to book the entire product of the Nazimova Productions and Screen Classics, Inc., studios released through Metro, are the Tower and Canton Circuit, in California, which has picture theatres in Sacramento, Stockton, San Francisco, San Jose, and Berkeley; the Family Theatre, Jackson, Mich.; the Regent Theatre, Mascogon, Mich.; and the American Theatre, Oakland, California.

Earle Williams to Come East.

Among the exhibitors who have seized the opportunity of booking the first four of the thirty-six screen productions of stage successes and popular novels, are those directing the Orpheum, Flint, Mich.; the Alhambra and Panton Theatres, in Toledo, which are under the management of H. W. Horotor; the Dome Theatre, Youngstown, O.; the Tivoli, San Francisco; the Stillman, Cleveland; the Strand, Isis and Rivoli, in Denver; the Alhambra, Cleveland; the Strand, Portland, Me.; and the New Theatre, Baltimore.

Earle Williams has just signed a new contract with Vitagraph which will assure his services to that organization for several years to come. Mr. William is now at work on "The Far East," by H. H. Van Loan. When this is finished, he will make a trip to the East.

Hodkinson Reports Big Bookings on "Volcano"

PROOF that a Broadway first-run is not essential to the success of a production is furnished in the list of Hodkinson contract bookings on Augustus Thomas' Arco production, "The Volcano," starring Leah Baird, which has been played or is scheduled for early presentation in hundreds of the nation's most popular theatres. Particularly is this true of the New York territory, where the Hodkinson management has been successful in getting early play dates on the picture at Jack Springer's Symphony and 77th Street Theatres, A. J. Wolf's Adelphi and David Picker's Bronx enterprises, the Elsmere, the Victory and the Spooner.

In the metropolitan district the production has in almost every instance kept up the high attendance mark set by Leah Baird's previous Augustus Thomas drama, "As a Man Thinks," in houses that have presented both Thomas-Hodkinson releases, the Singer management reporting unusually good business at its two upper Broadway theatres. The Plaza Theatre, Brooklyn, also reports a profitable three-day engagement with "The Volcano."

Martin En Route to Coast.

J. W. Martin, popularly known as "Jack," J. Stuart Blackton's production assistant and head of the prodigy's technical department, has gone to California to spend a brief vacation and renew the acquaintance of his many friends on his old stamping ground in the west coast film colony.

Mr. Martin is expected back at the Blackton studios shortly after the first of October.

Milord, the Carriage Waiter

Sahith Ethel Theatre, who hath a vehicle here and several more in Fox Sunshine Comedies.
Universal's New Feature
Predicted a Sensation

Universal's New Screen Magazine has a new feature which is expected to cause a sensation in the novelty field of motion pictures. This feature is the perfected process of cartoon-artist action depicted on the screen. The artist is Leslie Elton, known among caricaturists as the youngest cartoonist in America, who has solved the problem of this feature after more than three years of experimenting.

The new Universal-Elton process allows the character in the cartoon to play, as it were, with the cartoonist while he is making the drawing. In one of the first cartoons under this new process, which was shown in the Universal home office projection room recently, the character in the cartoon reached up and took a cigarette out of the mouth of the artist.

The effect obtained is exceedingly humorous. About five months ago Elton was given assistance by the Universal company to perfect his process. He now has a complete studio and the films are made there. The process is a secret one, but it is known that six different processes are required to produce the final print. Elton has signed a long-term contract with Universal for the production of these feature cartoons. The first Elton cartoon will appear on October 17.

H. O. Davis Becomes Editor of Ladies' Home Journal

The new editor of the Ladies' Home Journal, on the retirement of Edward Bok, is H. O. Davis, a man who has previously made his impression on the moving picture industry. Mr. Davis, about six months ago, was made managing editor of the Ladies' Home Journal and was promoted to editor in chief when Mr. Bok very recently retired after years of service.

The move in picture business first felt the influence of Mr. Davis when Carl Laemmle engaged him as general manager of Universal City. This was immediately after the close of the San Diego Exposition, where Mr. Davis served as director general. After leaving Universal Mr. Davis went to Triangle and then continued as general manager for some time.

Pauline Frederick Keeps Well Ahead of Schedule

Pauline Frederick is keeping well ahead of her schedule at Goldwyn's Culver City studios. With "Bonds of Love," the Louis Sherwin story, in which she is starred, just starting on its round of first run theatres, Goldwyn's emotional actress has completed her next picture, to be issued with Goldwyn's second series, probably in the latter part of October or early in November, and is making rapid progress on a third production under the direction of William Parke.

A print of the recently finished picture, an adaptation of Sir Arthur Wing Pinero's play "Letty," was received and inspected at Goldwyn's New York offices last week. The consensus of opinion was that "Letty" surpasses in emotional force anything that the Goldwyn star has done on the screen, but that the title might be improved as a box-office asset. "The Loves of Letty" was selected as the most suitable title and the picture will be released under that name.

Frank Lloyd directed "The Loves of Letty." He has realized genuine comedy passages without resorting to exaggerations. John Bowers and Florence Deshon have prominent parts.

Buys Rights to Holmes Pictures

Joseph Friedberg has secured the world foreign rights for five five-reel pictures starring Taylor Holmes, from the Triangle Distributing Corporation. The picture rights purchased by Mr. Friedberg are to "It's a Bear," "A Regular Fellow," "Upside Down," "Taxi" and "Three Black Eyes."

 Writes Copy for Heralds for Small City Showmen

Small city exhibitors in Ohio, Indiana, Kentucky and West Virginia are taking eager advantage of a new service being rendered them by the publicity and service department of Famous Players-Lasky Corporation's Cincinnati exchange. Manager Harris P. Wolfberg has placed at the service of the small exhibitor experienced advertising copywriters to prepare for them special heralds and programs.

Some time ago, Famous Players-Lasky Corporation discontinued the printing of heralds, feeling that the distribution of the blanks prepared by the exhibitor, localized to his needs, would bring him greater results. The enlarged publicity and service department of the Cincinnati office is now offering to prepare copy for exhibitors without charge, suggesting cuts and reading matter adapted to the particular town in which the heralds are to be distributed.

Within twenty-four hours after the new herald idea is sent to the nearest mix, the request is turned out to Famous Players-Lasky's Columbus office where the special copy is printed and distributed to the city.

Exhibitors Clamoring for Fox's Broadway Success

From all sections of the country, telephone calls, telegrams and letters are reaching the Fox exchange from exhibitors anxious to book the William Fox de luxe production "The Last of the Duanes," with that great star of the silent drama, William Farnum, in the role of Buck Duane. Urged on by the great success of this production on Broadway in New York, exhibitors who have packed their houses with the same combination—Zane Grey, the author of " Riders of the Purple Sage" and J. Gordon Edwards, the director—are clamoring for this latest product of these builders of entertainment.

William Farnum is rumored to have scored the success of his career as Buck Duane. Seventy successive performances on Broadway found the star and this super-production still drawing packed houses. A line more than a block in length sought admission to the Sunday evening performances. This remarkable showing was made in competition with the regular Broadway productions, both the spoken and silent drama.

Every Fox exchange has reported to the home office that no Farnum feature produced by Fox Film Corporation to date has attracted so much attention among exhibitors. Managers of first run theatres are seeking to announce without waiting for date, that they have secured the latest William Farnum feature.

Ray Working on "Paris Green"

Charles Ray has just begun work on a new Thomas H. Ince production for Paramount-Artehart under the title, "Paris Green." This picture, which was written by Julien Josephson and is being directed by Jerome Storm, concerns a young man who went to Paris during the war and stayed a few days.
Exhibitor of Romances
Dashes Away With Bride

Possibly absorbing some of the romantic features that have characterized the pictures shown at his theatre, James P. Papayanacos, one of the three brothers who own four of the six movie picture houses in Watertown, N. Y., secured a marriage license at 5 o'clock Thursday morning, September 18, and was married to Miss Annetta Robertson, a nurse, and on his way to New York for the honeymoon at 6:30.

The couple desired no publicity until after the ceremony, the whole affair coming as a surprise to Watertown. The groom arranged the night before to have the city clerk at his office long before sunrise, ready with the certificate, being a firm believer in the early bird policy.

While James Papayanacos is on his honeymoon, another brother, Alex, who with his wife left this country last May to spend a year in his native Greece, is doing the "right about" in the Grecian army. No sooner had Alex set foot on his native soil than he was made a corporal and obliged to do military duty. Papayanacos had never been naturalized in this country and was thus eligible for the army back in Greece. It was said this week that on account of the man's age, 38, he would not be required to serve any great length of time.

Motion Picture Men Join
Sidney Rankin Drew Post

Members of the motion picture community, including those in uniform during the war with Germany, are holding together their war-time friendships in a post of the American Legion named after the son of one of the most popular film characters. The organization is officially recorded as the Sidney Rankin Drew post, the name being that of the son of Sidney Drew.

Lieutenant Drew, aviator with the American forces, was killed in action over the German lines while driving an airship. His death is said to have caused the nervous breakdown which resulted in the death of Sidney Drew recently. The cross which marked the aviator's grave in Germany, and which was made from the struts of the airplane in which he fell, was brought back to this country and presented to Mrs. Sidney Drew, stepmother of the flier, by the War Camp Community Service.

The post name under which this flier is composed entirely of film actors and producers, writers, musicians and professional entertainers. It is under the direction of Wells Hawkins, publicity man for the U. S. Navy. The membership drive for the Legion swelled the number of the post to over 200.

Capital Films Enlarge Plant

In addition to the present studio equipment, a large enclosed stage is now being erected at the Capital plant in Hollywood in preparation for the rainy season so that producing activities will not be hampered. Lighting and other electrical facilities are being installed. Increased space for property rooms and other technical divisions is also being built and it is intended to provide each of the organizations making pictures there, with its own force of technical men.

William Carlton to Support
Barrymore in "Copperhead"

Among those who will be seen in prominent roles in support of Lionel Barrymore in "The Copperhead," which is about to be started at the New York studio of the Famous Players-Lasky Corporation, is William P. Carlton, formerly one of the best known light opera stars on the stage.

Mr. Carlton was born in London but has spent most of his life in the United States. He is the son of William T. Carlton, who was popular in grand and comic opera. William P. no doubt inherited his father's baritone, for shortly after beginning his stage career with Augustin Daly, he took up the lyric stage, alternating with the dramatic.

It was only last December that Mr. Carlton signed a contract to appear exclusively in Paramount-Artercraft productions and is now being introduced to motion pictures, when Charles Maigne persuaded him to play with Alice Brady in "The World to Live In." He then played with Eliza Fergusen, taking a difficult part in the prologue of "The Avalanche." Following that he was leading man for Miss Ferguson in "A Society Exile," in which part he made a great success. His next and most recent role was that of a bad man in the Alice Brady production of "Sinners."

Following the completion of that picture, he signed a year's contract to appear in Paramount productions.

Unique Exploitation Toy
for "The Lost Battalion"

THE W. H. Productions Company are now preparing to exploit on a large scale the six-reel production, "The Lost Battalion," which has just completed a successful two-weeks' run at the George M. Cohan Theatre, and which is being released on state rights. A Boston specialty toy manufacturer is making a miniature dugout which is called "The Lost Battalion." In a small spool-shaped case, the sides of which are made of isinglass, is a wooden dugout, and around the mound are four small balls representing soldiers. The object is to get the soldiers on the road and into the dugout.

This small puzzle toy, with its legend of "The Lost Battalion" and the photo-play, printed on top, is expected to be a great publicity medium for every exhibitionist. It is inexpensive and interesting for young and old alike.
Robertson-Cole Announces List of Releases for October—Schedule Includes Two Superior Pictures

FOLLOWING upon the preliminary announcement which indicated a carefully considered and progressive action on the part of Robertson-Cole in their schedule for October will release a distinctive series of pictures. The eagerness which conservative buyers have evidenced during current dramas, bearing the trademark of Robertson-Cole and distributed by Exhibitors Mutual is an augury that these prospective screen dramas will be distinctive in merit.

Expansion Goes On.

"Robertson-Cole has expanded and continues to do so, and is in a better position than ever to serve their large clientele," states an official of this organization. "The October schedule includes two of the Superior brand of pictures which are promised to top in point of dramatic high lights, artistry, sweeping movement and grand portraiture all the initial dramas now in vogue made by Robertson-Cole. The prestige established by Bessie Barriscale in her first group of features has been recognized as an asset by Robertson-Cole and as a tribute to her popularity the dramas contracted for her appearance will adorn the gallery in which are displayed the Superior Pictures. In her next feature, "Kitty Kelly, M. D.," exhibitors will secure one of the biggest successes of the season.

A HaVe Story.

The story has been especially conceived for Miss Barriscale, written by M. B. Havey. The continuity and screen version is by Howard Hickman. In "Kitty Kelly, M. D.," it is said, that while there are a logical succession of laugh-compelling situations around which the principal characters are grouped, the elements of mystery and big drama saturate the story.

The Hampton Studios have contributed a compelling comedy titled "The Bar," adapted from the story by P. G. Wodehouse, published under the title of "The Prince and Betty." Simultaneously with the release of the picture here it will appear as a musical comedy on the London speaking stage.

Long Island and a wine in the Gre- cian Archipelago furnish the locale of the picture. Striking sets of a modern country house and a reproduction of a Grecian village give views of its quaint and crooked streets and the top-heavy houses with their ornate and strong color contrasts have been reproduced with fidelity. One of the marked features is the replica of the casino of Monte Carlo.

Vidor's Next.

Mentioned in the group of players associated with Desmon are Mary Thurston, William Taylor, George L. Swan, William DeVall, Frank Lanning, and W. D. Perry.

Pregnant also with promise of an especial appeal is the King Vidor October release, which bears the illumination of "Seabiscuit Relations."

This production, as indicated in the bare outline of the theme has all the heart interest, pathos, comedy touches, and distinctive handling that have charac-

terized his previous plays. It relates of the marriage of a young girl of artistic and generous nature—a product of a little country town, with the scion of a wealthy and fashionable family. The cast includes Florence Vidor, Charles Meredith, Lilian Leighton, ZaSu Pitts, Roscoe Karns, and William DeVall.

The return of H. B. Warner to the romance of the Forty-niners, when the lure of gold was the magnet that drew the adventurous elements of the nether quarter of the golden West, is manifest in the production of "The Gray Wolf's Ghost," adapted from Bret Harte's "Maruja." The scenes have been laid in the actual location described by Bret Harte in his story and all the life, action, and dramatic and impetuous movement of this epic are splendidly transferred to the screen.

Among others in the cast of this drama are Hector Sarno, the Italian-American actor, as a Yankee-hating Spaniard, with Rita-Stanwood as Maruja.

Pittsburgh's Pre-Release Run of "Broken Blossoms"

Starts "Big Four's" Distribution of Griffith Film

OCTOBER 20 is the national release date set by United Artists Corporation for D. W. Griffith's "Broken Blossoms," but a pre-release run of at least three weeks has been arranged by Howard & Clark for their Duquesne Theatre in Pittsburgh to begin on Monday, September 29.

Hiram Abrams has arranged with Albert L. Grey, general manager for Mr. Griffith, for a co-operative effort, in order that the Duquesne showing of "Broken Blossoms" may in every way duplicate the artistic triumph achieved at the George M. Cohan Theatre in New York during Mr. Griffith's personal presentation of "Broken Blossoms."

The picture released by Mr. Griffith in New York will be put on for the Pittsburgh run, and extra musicians, including a Chinese orchestra, will be used. All the special effects, theDatos, and the color innovations introduced at the Cohan Theatre will be employed.

100% First Run on Release Date.

It is reported from the offices of United Artists Corporation that "Broken Blossoms" is already assured of a 100 per cent. first run for release date, will even be booked and for many weeks after October 20. Early dates are already at a premium, and the lengths of runs being booked seem to indicate that this picture will duplicate the records made in the cities in which Mr. Griffith held his repertory season this spring.

As is usual at its first release, the Douglas Fairbanks film, "His Majesty, the American," the "Big Four" will sell its accessories for "Broken Blossoms" at cost that number of posters—consisting of three styles of one sheet, two styles of three sheets, one six sheet, and two styles of twenties, will be sold at seven dollars each.

The lobby display consist of two styles of hand-colored, waterproofed 22 by 28; eight hand-colored, water-

proofed 11 by 14 photos with pictorial title card, and ten black and white 8 by 10 photos, also with a pictorial title card.

Original Music Score Free.

The music score used by Mr. Griffith for his "Broken Blossoms" during his repertory season has been secured and will be given to exhibitors without charge.

Slides, cuts of all kinds and extensive exploitation aids have been prepared and will all be sold at cost. Mats are given without charge.

Hall Signs Keenan Buel to Direct Series of Specials

FRANK G. HALL, president of Hallmark Pictures Corporation, has signed Keenan Buel to direct a number of special productions for release through Hallmark on the Famous Directors' series. Director Buel started work on the first of his series last week at the Fifty-fourth Street Studio. The title to his first production has not been announced, but it is stated by Mr. Hall that it is a screen version of an original story written especially for Anna Lehr and Ralph Kellard, who will portray the principal roles. The first Buel production will probably be ready for the Hallmark exchanges the early part of November or the last of October.

Director Buel was formerly associated with the directorial forces of the Fox corporation and during the five years that he spent with this organization he directed Virginia Pearson, Evelyn Nesbit, Valesca Surrat, the Lee Kids and others.

Director Buel, with J. Searle Dawley, Charles Miller, and other prominent directors to be announced later, will contribute each his quota of productions for the Famous Directors' Pictures to be placed before the exhibitors of this country by Hallmark Pictures Corporation.
Dan Sowers, a New Screen Heavyweight, Guided Pompous Parties Along Fake Fronts in France

Back in the days when the first doughboys divided their attention between Hunns and mademoiselles, one Dan Sowers, whose preponderance of oratory and his cordial personal relations with an officer to smile, was sad at heart because he couldn't get into the army. They didn't make uniforms his size; he was a man of five feet nine when everybody else was promenading around in O. D.—until the bright idea smote him right in the middle of his ample solar plexus.

"I'll be an army field clerk," said he.

The scene shifts to Chaumont and Dan Sowers at last in France and in uniform, with two cunning crossed quills embellishing his No. 20 collar. As a ponderous pounder of the typewriter, Dan had begun doing his bit overseas.

After wrecking several typewriters by putting his body behind his punch, Dan was given the task of blarneying certain influential visitors who insisted on seeing everything in the A. E. F., including the front lines, no matter how much inconvenience they might cause. It became Dan's duty to guide these pompous parties to a series of trenches 100 yards or so from their own and see that a contingent of doughboys in training burned up enough ammunition to send them away satisfied—and with exactly the right drumbeat on "How I Saw the Doughboy in Action and Heard the Shells Whiz."

Dan always could lie like a diplomat; so he made good. Then he was promoted. He became the first official newsboy for the Stars and Stripes and sold the first 1,000 copies on the streets of Paris, crying his wares in a French intelligible only to the doughboy.

Meeting a Source of Inspiration.

Thus he met one Boz Hawley, a writer for the Stars and Stripes, and immediately the shades of Damon and Pythias grew jealous. Boz was diminutive of stature and as bally as a baby's cheek. Dan was six feet four, some five feet, neither were pessimists and both played with typewriters, so it was natural they should team up.

All over the A. E. F. were these two bosom companions, Dan Sowers and my little playmate," entertaining whenever called on—and that was often—with dramatizations of my poem Whistle and his accomplished mule. They became as famous as the Yank in Paris who misconstrued Admiral Sims for the concierge and demanded that he call a taxi "too sweet."

But the comic combination has been broken; Boz remains in Gay Paree as correspondent for the Home Sector and Dan and we have with us.

Which brings us at last to bedrock.

Dan has discovered the why of his existence. It is to try to make people laugh. He had a try-out round the 1st Ernest Trues in "Stickin'-Around," a Trues comedy, and he will return to the scenes of his good hopes—on November 1 when he gets biggest welfare work among some West Virginia miners, said welfare campaign being waged largely on the theory that keeping people in good humor keeps them out of mischief.

Lena Made Studio Manager for Chartered Productions

La BERT J. LENA, who has been associated with Emile Chautard almost from the beginning, as director arrived in this country from France, has been promoted to the position of studio manager for Mr. Chautard. For five years prior to this promotion, Mr. Lena was Mr. Chautard's assistant director and the new post is a reward for creditable service.

Many companies, including Mr. Lena, have been associated include Famous Players-Lasky, Peerless, World and Universal. His new position has placed him in executive of the studios where Emile Chautard is producing independent productions for Mayflower Photoplay Corporation, of which Isaac Wolf is president. These photoplays are known as Emile Chautard Productions and will be released by Realart Pictures Corporation.
WILLIAM DUNCAN

In

"SMASHING BARRIERS"

HIS LATEST AND BEST SERIAL

TO EXHIBITORS SEE

"SMASHING BARRIERS"
AT YOUR VITAGRAPH EXCHANGE

IT IS FULL OF TENSE DRAMATIC SITUATIONS, THRILLS AND COMEDY
EDITH JOHNSON
Supporting
WILLIAM DUNCAN

In
"SMASHING BARRIERS"
Three Special Productions Are Included in the Schedule of October Paramount-Artcraft Releases

THREE special productions are listed among the Paramount-Artcraft releases for October, each one in a different vein, just announced by Walter E. Greene, vice-president of the Famous Players-Lasky Company in charge of distribution. They are the Maurice Tourneur production, "The Life Line," his first under his present contract with Famous Players-Lasky; the Houdini picture, "The Grim Game," and the all-star production, "The Teeth of the Tiger."

The Tourneur production, "The Life Line," is scheduled for release October 5. This is a picturization of the old English melodrama of the sea, "The Romany Rye," by George R. Simms, the scenario adaptation being by Charles E. Wittaker. An all-star cast is featured, among the players being Jack Holt, Lew Cody, Pauline Stark, Senna Owen, Tully Marshall and Wallace Beery.

Robert Warwick in "Mizzoura."

Also released on the 5th is "Mizzoura," with Robert Warwick in the title role. Based upon the drama of the same name by Arthur W. Dietrich, chronicling the adventures of Jim Radburn, the sheriff of Pike County, Mo., the scenario was written by Beulah Marie Dix. In support of Mr. Warwick are Robert Crane, Noah Beery, Monte Blue, Eileen Percy and others. The production was directed by Hugh Ford.

"The Lottery Man," with Wallace Reid in the title role, is released October 12. This is an adaptation by Elmer Harris of Rida Johnson Young's stage play of the same name in which Cyril Scott scores the role. James Cruze directed and among those supporting Mr. Reid are Wanda Hawley, Harrison Ford, Sylvia Ashton, Marcia Manon, Clarence Geldart and Winifred Greenwood.

Houdini Special Release October 12.

On the same day is released the Houdini special, "The Grim Game," by Arthur B. Reeve and John W. Gray, which scored so heavily in a pre-release engagement at the Knickerbocker Theatre, New York, a few weeks ago. The picture is said to be literally packed with stunts by the famous self-liberator, culminating in an airplane collision thousands of feet in the air, an incident not included in the original scenario but which, thanks to the presence of mind of Director Irvin Willat, who was photographing the scene from a small other machine, was caught in its entirety and interpolated as a thrilling climax to the story. Thomas Jefferson, Ann Forrester and Tully Marshall are also in the cast.

Bryant Washburn in "Why Smith Left Home," George Broadhurst's farce comedy, adapted for the screen by Elmer Harris and directed by Donald Crisp, is released October 19. Elaboration of the story is hardly necessary, for the play has been seen by millions of playgoers. The film version, however, is said to bring out the humorous situations even more strongly than was possible on the stage. Lois Wilson is Washburn's leading woman. Billie Burke in "Sadie Love."

Another picturization of a popular play is scheduled for the same date. This is Avery Hopwood's "Sadie Love," described as a "shocking farce built around a story of marital entanglements, in which Billie Burke is starred. Clara Beranger wrote the scenario and John S. Robertson directed. James L. Crane of the Famous Players-Lasky headed the cast, and Jellicoe, Montrose and Jed Prouty have leading comedy roles.

Vivian Martin in "His Official Financee," as directed by Edith Kennedy from the novel by Berta Ruk, is scheduled for October 26. Robert G. Vignola directed. This is a comedy in which the heroine, a secret photographer, is persuaded by her employer to pose as his fiancee, for reasons best known to himself. In the end he finds that he has fallen in love with his "official fiancee." Forrest Stanwick, Miss Martin's leading man and Mollie McConnell, Vera Sisson and James Neil are among those prominent in the cast.

An Artcraft Special for the 26th.

Also released on the 26th is the Paramount-Artcraft Special, "The Teeth of the Tiger," with an all-star cast headed by David Powell and including Marguerite Courtot, Templar Saxe, Myrtle Stedman, Charles L. Macaulay, Riley Hatch and Charles Gerard. This is an Arsene Lupin story by Maurice La Blanc and chronicles the return of the French crook in the detective. The element of mystery and suspense are said to be splendidly maintained. Roy Sommerville wrote the scenario and Chet Withey directed.

"Bullin' the Bullshiviki." Burlesque of Bolshevism

THE Eff & Eff Producing Company, agreeing with Carlisle that "To kill without reason, ridiculous propositions engenders danger, a better method is, laugh it out of existence," are announcing for release on state rights basis Frank P. Donovan's "Bullin' the bullshiviki." As its title implies, it deals with Bolshevism, and while it is unannounced as being tragedy because of the nature of the production involved, the production is said to be a new style of picture, a satire presented chiefly as a burlesque.

There is a mixture of situations, such as towns being destroyed, riots, battles and cabaret scenes, as well as comedy situations designed to produce laughter, the underlying idea is to make those viewing the production to feel justified in considering the ridiculous the Bolshevist propaganda.

Marguerite Clayton is featured, and she is supported by a large cast, several hundred people being used in some of the scenes. The producers contend that "Bullin' the bullshiviki" has hit the bull's eye by striking at what appears to be a dangerous situation, and laughing it out of existence.

Begin Work on "Tower of Jewels."

Corinne Griffith and her supporting company will go to Bayshore this week to begin work on "The Tower of Jewels," by Lucien Hubbard, which will be her next Vitagraph feature.

She's Going Into The Movies.

The typical boy and girl romance which supplies romance to "The Lost Battalion," the W. H. Productions feature.

Tender Dinner to Schaefer Retiring World Film Manager

THE sales force of World Pictures connected with the New York exchange of the firm, tendered Norman Moray a beefsteak dinner at Reise's on September 5 as a testimonial of their loyalty on his taking the position of manager of the New York branch.

Record Gradwell, president of the company, George Meeker, general sales manager and S. B. Van Horn, advertising manager were present. In addition to Mr. Moray, were George Schaefer, the retiring manager, Robert W. MacGrath, Anthony Philbin, Ben Morganoth, Mr. Ballard, Mr. Thompson, Mr. Rummel, Robert Wolf, Moe Kuritz, Harry Oshman, Clarence Mott and Mr. Dunbar.

Mr. Moray began with World Pictures as a salesman in Philadelphia three years ago. He achieved big results when sent to Kansas City and as a reward was brought back to New York as assistant manager of the New York exchange which position he held until the recent resignation of George Schaefer when he assumed his present position of manager.

Quick Work by Pathe News

Another accomplishment was registred by the Pathe News on the reception to General Pershing in Washington and the parade of the First Division, the biggest event of its kind in Washington since the return of the Union Army in 1919.

Arrangements were made to have a local edition of this picture printed at the Department of Agriculture, and at the same time to avoid any possible complications, the Pathe News officials tied up another laboratory for the day. Everything went without slip, however, and the printing was done in the Department of Agriculture Laboratory. At nine o'clock on the night of the parade, all the leading Washington theatres were showing the Pathe Pershing special.
World Pictures Schedules Four Features for Release During October, Prominent Stars in Casts

WORLD PICTURES announces the lease of four stellar playlets on the program for October. These four screen productions, "The Oakdale Affair," directed by Oscar Apfel with Evelyn Greetley as the star; "Woman of Lies," starring June Elvidge; "The Black Circle," with Creighton Hale playing the lead, and "Arizona Cat Claw" starring Edythe Steiner, visibly show an effort on the part of World Pictures to produce films of a "different" sort with a vigilant eye to their box office value.

"The Oakdale Affair," starring Evelyn Greetley, is scheduled for October 6. It is an original story from the pen of Edgar Rice Burroughs, well known as the author of the "Tarzan" stories, and has an appeal to those who relish a thrilling story that readily stands comparison with the best Conan Doyle's Sherlock Holmes tales. One of the attractions in the picture is the employment of Miss Greetley to play the part of Wapi. Among those supporting Miss Greetley are Corrine Uzel, Charles Mackay, Reginald Denny, Maude Turner Gordon, Ben Johnson, and a couple of score more. Oscar Apfel handled the direction.

June Elvidge in "Woman of Lies." On October 13, "Woman of Lies" follows with June Elvidge in the star role. Forrest Halsey, a prominent magazine contributor, wrote the story and J. Clarke Finchley directed. Gilbert Hamilton directed the picture. Earl Metcalfe, who has acted with distinction in previous World Pictures, will play the leading role opposite Miss Elvidge. A notable supporting company includes Charles Mackay, Gaston Glass, Lillian West, J. Laflay, Mrs. Fan- nie Cogan, J. Arthur Young, Marion Barney and others.

October 20 marks the release of "The Black Circle" with the favorite, Creigh- ton Hale in the star role. Raymond C. Hill wrote the original story and Giles R. Warren adapted it for screen produc- tion. Mr. Hale will have Virginia Valli playing opposite him and the remainder of the cast includes Jack Drumier, Walter Horton, Clarette Clare, Edwin Deni- son, John Davidson and Eva Gordon.

"Arizona Cat Claw" on the 27th. On October 27, a truly novel picture, "The Arizona Cat Claw" with Edith Ster- ling as the star, is scheduled for release. This is a western melodrama of an altogether new type and gives Miss Sterling, who is an equestrienne of un- limited talent, an opportunity to display her mount onlvorseman. T. O. Co- borne is presenting Miss Sterling. William Bertram directed the picture and Charles Mortimer Peck created the original story. Supporting Miss Sterling are Gordon Sack, Pauline Becker, Steve Clementi, William Quinn and Leo Maloney.

Goldwyn Introduces Two Weeks' Run in New Orleans

O GOLDWYN goes the honor of being the first producing and dis- tributing company to introduce a two-weeks' run at a picture theatre in New Orleans. Never in the history of the Louisiana city had a photoplay been shown for more than a week's en- gagement until Mabel Normand, in "Upstairs," established a new record by re- maining on the Trianon Theatre, one of the finest houses in New Orleans, for a second week.

Although the picture was helped by liberal exploitation, the management, in a report received at the home office of Goldwyn, credits the production with having scored a record on its own merits.

When business built up steadily throughout the week, the management of the Trianon decided to change sched- uled bookings in order to permit an extension of the engagement, although such a move was unprecedented in New Orleans. The wisdom of the decision was justified by the receipts of the sec- ond week.

They Supplied Dynamics to "Adventure Scenics"

JESSE G. SILL and H. H. Brownell are two important figures who have supplied the dynamics to the production of "Adventure Scenics," the prominent photoplay picture recently contracted by Robertson-Cole. The person- nel of the "Adventure Scenics" company also includes John Rantz, a progressive exhibitor of the Pacific Northwest and owner of a picture theatre at Bremerton, Washington.

As residents of this region, these gent- lemen are admirably equipped for this undertaking, for they are familiar with the dramatic, interesting and unexplored scenic phases of the Northwest. Thirty one-reel pictures have been arranged for by Robertson-Cole. All are graphically titled. The first four releases include "I and the Mountain," a picturization of the grandeur of the Rocky Mountains by Gordon O. Elvidge; "The Thrilling Expedition," revealing the romance of the Oregon Trails and "The Last Chance," a glowing panorama of the clouded heights and serene spaces in a national reserve.

Another Van Loan Story for Williams

Earle Williams has begun work at Vitagraph's West Coast Studio at Holly- wood on "The Far East," by H. H. Van Loan. The supporting cast will be Ed- mund Gwenn, Margaret Leighton, S. Guise, Barbara Tennant, Rudolph Val- entina, John Elliott, Yuki Aoyama and Mr. Margaret McGahee.

This will be the second vehicle Mr. Van Loan has written especially for Earle Williams.

Filming Pendleton Round-Up

Incorporated in the third release of the Sum- plett-Burdette "Legends of the Wild- erness" will be views of the famous Pendleton, Oregon, "Round-Up," which will be staged September 18 to 20, in- cluding the "Pendleton Round-Up" is held yearly and the show is a classic, attended by persons from all over the United States and Canada.

Explanation of the H. C. of Fish.

Elisa Ray is a shark with rod and line when not appearing in Century-Uni-

Wild Animals Play Parts in Curwood-Carver Film

SIXTEEN varieties of wild animals comprise a unique feature of the cast for "Back to God's Country," the Curwood-Carver production adapted from "Wapi, the Walrus," the famous dog story by James Oliver Curwood, which was released on September 29 by First National Exhibitors' Circuit.

Beginning with Wapi, a Great Dane of remarkable size, strength and ferocity, whose exploits as a killer have been made familiar to hundreds of thousands of magazine readers by Mr. Curwood, the representatives of the animal kingdom include two mountain lions, wolves, a lynx, a fox, deer, bears, raccoons, wild cats and two pugnacious cubs a few weeks old. With the dramatic action of the story divided between the California woodlands and the far northern Alaskan barrens, the animals contribute a novel atmosphere of realism. Each of them has a definite part to play, ranging from the comedy jealousy between the cub bears, while their mother referees, to the tragic fight of Wapi with two teams of Eskimo dogs on an Arctic ice field.

Nell Shipman, who is featured in the role of heroine, aided the trainers in caring for the animals daily during the two weeks required to make them thor- oughly manageable in the many scenes in which she works with them alone.

Sam Wood Made a Full Director.

Sam Wood, assistant director to Cecil B. DeMille, has been rewarded for his long service under the DeMille banner and will assume the duties of a full-fledged director at the Lasky studio within a few weeks, according to an announcement made by the director- general of the Famous Players-Lasky Corporation.

A body of special directorial efforts will be devoted to the next Wallace Reid production, "Speed Car," which is scheduled to start in about two weeks at the Lasky studio.
HERBERT K. SOMBORN, president of Equity Pictures Corporation, who has been at Los Angeles for the past two months, watching the production of "Eyes of Youth" at the Garson studios, returned to New York this week and reports the first Equity feature as an excellent dramatic production. He is extremely enthusiastic and delighted in relating details of the work at Garson's new plant at Edendale, at which Clara Kimball Young and her supporting cast are working.

"We decided," says Mr. Somborn, "that David Belasco has the right conception of successful show business. He concentrates on one or two productions a year, turns the details of production over to his various department heads, and the result has been that during the past ten years he has known but one failure, and that was only because the public was not ready for the type of production he made of 'Just a Wife.'

"Harry Garson is following out this line of reasoning and with appreciable results.

"He has gone far out of his way to obtain effects and has built sets of solid brick and stucco within the studio walls and delayed production days upon days in order to watch every inch of film exposed and run before considering it worthy of presentation.

"Just before leaving Los Angeles, Clara Kimball Young was making the school room scene in 'Eyes of Youth' and they were using sixty children, all of whom seemed in a playful mood, and this condition was quite contrary to the effect called for.

"Miss Young took the children in hand and for more than an hour told them stories—stories that made them feel sad—lilte tales that dampened their spirits, and when she was ready she announced to the director, and when the scene came in which Miss Young as Gina Ashling, is dismissed by the trustees, all of the sixty children were crying as though their little hearts would break, and that night we watched the scene and it was most effective.

"Release To Be Simultaneous.

"Mr. Garson built sixty-one sets, some of which were more pretentious than anything he had ever built before. All in all, 'Eyes of Youth' should reflect the remarkable attention lavished upon it.

"As to the release," said Mr. Somborn, "we have sold practically the entire United States for our first year's output and interested the foremost exchanges and distributors, and we are now busy arranging simultaneous release.

Frohman Company to Film Five Feature Productions

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation, returned to New York Monday, September 22, stopping off in Chicago, where he met J. J. Goldburg, general manager of the corporation. A conference was held at the Congress Hotel, at which time the enlarged policy of the Frohman Amusement Corporation was determined. The contract with Texas Guinan was renewed for a second series of thirteen two-reel productions. The Mack Swain comedies will be continued, and a regular staff of writers engaged to write original stories to fit the unusual and peculiar abilities of that comedian. In addition a serial, "The Invisible Ray," with Ruth Clifford and Jack Sherrill, will be made. Five feature productions will be made and released during the year 1920.

Prior to his leaving for Chicago Mr. Goldburg closed a contract with Lee L. Goldburg, of the First National Exhibitors' Circuit of Louisville, Ky., for the Texas Guinan two-reel Western and Mack Swain single-reel comedies for Kentucky. This contract closes out every state rights territory in the United States excepting the West Coast. It is the plan of the Frohman corporation to make no further endeavor to dispose of the West Coast until all of the thirteen Westerns and twenty-six Mack Swain comedies are complete. If the productions are not acquired by an individual state rights concern by that time it is the intention to establish a state rights exchange, to be known as the Frohman Amusement Corporation Exchange, to supply the territory of California, Oregon, Arizona, Nevada, Idaho and Montana.

Kremer Gets Chaplin's Burlesque of "Carmen"

VICTOR KREMER announces that he has bought from H. K. Sproo, the United States and Canadian rights on Charlie Chaplin's Burlesque on "Carmen," which was issued by Essanay. This production, which is in four reels, will be re-edited, re-channeled and re-issued on a state rights basis. Already the following sales of territory have been made.

To Mickey Film Company, Chicago, rights to Illinois and Indiana; to Quality Film Corporation, Pittsburgh, rights to West Virginia and western Pennsylvania; and to Harry Crandall, Washington, rights to Virginia, North Carolina, District of Columbia, Maryland and Delaware.
The Splendid Characterizations in
"The Life Line."

Brentwood Purchases Two
Stories for ZaSu Pitts

L. C. HAYNES, president of Brentwood, has advised the Robertson-Cole Company that he is purchasing two especially suitable stories for picturization with ZaSu Pitts in the leading role. One is a story by Burke Jenkins, from which a particularly sympathetic scenario has been prepared by Sarah Y. Mason. The other, an original by Claude H. Mitchell, son of the late Edmund Mitchell, is now in the hands of the continuity writer.

Both of these stories are said to admirably sustain the established ideals of the Brentwood. Moreover, Mr. Haynes especially states that each not only carries that distinct suggestion of constructive uplift, which has come to be recognized as a drawing power in all Brentwood pictures, but also provides opportunity for developing unusually rich entertainment value in directorial hands already proven capable of balancing the emotions and contrasting pathos and humor.

It is further stated that Brentwood is negotiating with an author-director of international reputation for the production of a series of special pictures. As soon as the necessary improvements are made to the studio property recently purchased, Brentwood will begin work on these pictures.

British American Gets
"The Phantom Honeymoon"

SEARLE DAWLEY'S independent production, "The Phantom Honeymoon," with Margaret Marsh in the starring role, has been acquired by Nancielle W. Grant, president of British American Pictures Finance Corporation, for the United States and Canada, for distribution through the Hallmark Pictures Corporation as a special.

The release of this feature by Hallmark is announced for the month of October, following Charles Miller's production, "The Heart of a Gypsy," starring Florence Billings. Frank G. Hall, president of Hallmark, announces also that Mr. Dawley is now at work on a second picture which will be released by Hallmark.

Kay Laurel's First Shear Film Is Tale of Indians

M. SHEAR, Shear & Company, producing a series of special features starring Kay Laurel, announces the supporting members of the cast in Miss Laurel's first Shear production, Robert Elliott, E. Fernandez, R. H. Fitzsimmons, Olive West, Tom Burroughs, Miss Saville, James Hill and Fred Dalton are seen in the principal supporting roles. Jack O'Brien is directing.

Miss Laurel's first production is based on a story of the Indians in the Southwest, by one of America's best known playwrights whose name is not announced until the completion of the picture.

Miss Laurel will portray the part of a young Cherokee Indian girl.

"Cary Lord Quex" and Unnamed Farrar Picture Are Two Additions to Goldwyn Fall Releases

WITH the addition of two new productions to follow the first eight in the Goldwyn fall series, several of which are now in circulation, a definite statement concerning the new season's program and the order of issue is forthcoming from the Goldwyn offices. The additions to the subjects scheduled for distribution during the fall months are "The Gay Lord Quex," an adaptation of the Sir Arthur Wing Pinero play starring Tom Moore, and another Geraldine Farrar super-production, as yet unnamed.

The Goldwyn organization is exerting particular efforts to bring the fall series pictures to the attention of all exhibitors, in that they give a fair idea of the quality productions being produced by this company to back up its policy of individual booking, whereby each production must stand on its own merits. "The Girl From Outside," "The World and Its Women" and "Lord and Lady Algy" already have received an emphatic endorsement from exhibitors, the public and the press in a number of cities where they were shown prior to the scheduled release date.

Reports from the coast indicate that the Geraldine Farrar picture, directed by Reginald Barker, is destined to surpass anything in which the prima donna has been seen. Months have been spent in its making and the expenditure for costly sets marks a new record. The story calls for many lavish scenes and they have been secured irrespective of cost.

Farnum and Serrano Have Big Roles in Pathe Feature

FRANKLYN FARNUM, who has appeared as star of many successful pictures, and Vincent Serrano, a well-known leading man, have prominent roles in support of Dolores Cassinelli, in "The Virtuous Model," which Pathe is distributing. "The Virtuous Model" is an Albert Capellani production, which was adapted from Pierre Wolff's famous play, "The Gutter," and directed by Mr. Capellani himself.

Paul Doucet, who is also well-known as a principal support in a number of big features, will be seen as a poet. Others who have important parts in the Cassinelli attraction are Helen Lowell, May Hopkins and Marie Chambers, all being players of ability and promise.
The Portals of the Bigger Life.
Corinne Griffith at the turning point of her career in her Vitaphone, "The Climbers."

Marshall Neilan to Create Special Part for Young Wesley Barry in "The Eternal Three"

FOLLOWING the announcement some weeks ago from Marshall Neilan that he will use little Wesley Barry, the freckle-faced young artist, in "The Eternal Three," adapted from Randall Parrish's book, "Bob Hampton of Placer," there has been considerable speculation as to what part the boy would play, because there are no child-parts in the story.

Mr. Neilan has disclosed that he would create a special character for little Wesley in "The Eternal Three" for the purpose of enhancing the human appeal of the photoplay. He said that although the book is perfect from a reading standpoint, the picture would require a visualization of various situations of light human appeal to offset the wonderful dramatic theme of the subject.

Brings Out Stirring Scenes.

Mr. Neilan then brought out the promiscuous use of hasty and undone material bidding for human appeal.

"The rare dramatic action in 'Bob Hampton of Placer,'" he said, "is of such consistent density that a touch of light situations here and there will bring out the stirring scenes to even greater advantage. Every story for motion picture production must necessarily contain a wealth of interest-compelling situations and every care must be taken to get the most out of these situations. At the same time, a study of the most popular motion pictures will disclose the fact that the human note played an important part in achieving their success. One of the most talked-about situations in the most popular current photoplay is a little heart-interest scene with a lame boy.

There has been too much promiscuous placing of close-ups in pictures, of smiling babies and litters of puppies in the hurried effort of bidding for human appeal. In my stories, if there is evident lack of human interest situations, I have the scenario changed to allow for the logical presentation of a theme that will offset the dramatic density, and this is evident in the case of "The Eternal Three."

"In 'The Eternal Three' we will present Wesley Barry in various scenes that will fit in with the story perfectly, without detracting in any way from the main theme of the plot. The situations in which he will take part will be carefully studied so that they will appear to be forced. I think the best answer to what I consider human appeal material in connection with Wesley Barry can be found in any of my recent pictures in which he appears."

Blackton Selects Story for Next Film.

"Respectable by Proxy" is the working title of the original story by Stanley Olmsted, which J. Stuart Blackton, president and director-general of The J. Stuart Blackton Feature Pictures, Inc., has accepted for his next production.

Sylvia Breamer and Robert Gordon will be co-starred, with a cast of popular favorites appearing in their support. "Respectable by Proxy" will be put into production by Commodore Blackton at his Brooklyn plant next week, with William S. Adams at the camera.

Salesmanship Contest Is Behind Cartoon Popularity

EVER since the news was spread of how the Mutt and Jeff Animated Cartoons created a positive roar of hilarity in the Rivoli and other metropolitan theatres, managers in New York, Illinois and other Middle Western states have been flooded with business on Mutt and Jeff from sources never before interested.

New business and big business are reported from exhibitors in all classes of theatres. Besides the theatres that are playing all first run Fox productions, 130 theatres in Ohio alone are showing the Mutt and Jeff Animated Cartoons to crowded houses. Every one of these theatres is enthusiastic in approval of the entertainment value of the cartoons by Captain Bud Fisher, and all unite in acclaiming the positive novelties contained in the latest releases.

With this rapid expansion of business as an incentive, the Fox laboratories are constantly developing some new twist or stunt for the cartoon series. Behind the increasing popularity of Mutt and Jeff is a finely organized campaign. Every salesman under the William Fox banner is striving to win a handsome prize which has been hung up for the man who will bring in the number of Mutt and Jeff contracts, proportionate to territory, up to a certain date. This prize is a beautiful sterling silver loving cup presented by Captain Bud Fisher.

The business turned in by this method has already come close to the output of the laboratories, and the sales force now is working on rush furiously, as "In the Movies," "Why Mutt Left the Village," "Seeing America First" and "The Pawnbrokers."

"Broncho Billy's" Early Venture Echoed in Court

THE venture of "Bronco Billy" Anderson in moving picture production at Niles, Cal., under the name of the Essanay Film Manufacturing Company, five years ago became the subject of a legal contest in a damage suit filed recently at Oakland, Cal., the amount involved being $65,200. The suit was filed in the name of F. F. Elsworth and Edward A. Elsworth against Catherine Boyson and F. S. Reed.

Legal proceedings were started originally by Jones and Elsworth to collect $1,000 on a promissory note given by Catherine Boyson and F. S. Reed in the purchase for $12,000 of the Niles plant.

According to the complaint the purchasers paid $2,000 in cash, gave notes for $9,000 with a mortgage on the property and a promissory note of $1,000. It is alleged that the note was never paid.

The answer shows that the purchasers claimed that the plaintiffs removed, after the purchase, furnishings and equipment valued at $10,000. In a cross complaint it was further alleged that the equipment prevented them from making a lease at $350 a week to the Haworth Pictures Corporation.

It is asked that the Essanay Company be made a party to the suit and the claim is set up that this being an Illinois corporation, its action in giving notice to the plaintiffs was illegal, in the heyday of its existence the Essanay plant at Niles had among its actors Charles Chaplin and many others who have since become screen favorites.
First Blackwell Picture
Is Nearing Completion

JOSEPH FRIEDBERG'S "The Innocent Cheat," featuring Carlyle Blackwell and an all-star cast, is nearing completion and the offices of Mr. Friedberg in the Brokaw Building, New York, are abustle in preparation for the reception of the first print of this picture, which is due to arrive here from the studio in Los Angeles within two or three weeks.

While "The Innocent Cheat" was merely adopted as a working title it will undoubtedly be retained, as it is singularly apt for the story in the film. The production was directed by Charles Swickard and the story is by Raymond L. Schrock. The continuity was written by J. Grubb Alexander. The cast includes, besides Mr. Blackwell, Louise Lovely, Myrtle Owens, Gloria Hope, G. Fernandez, Frank Lanning, Winter Hall and many other screen favorites.

"Tentative arrangements for distribution have about been completed," said Mr. Friedberg. "According to the plans now well under way the United States will be divided into approximately twelve districts—a special salesman being allotted to each territory. Each of my productions will be sold independently on its own merit, direct from producer to the exhibitor."

The picture was produced by the Carlyle Blackwell Productions, Inc., of which company United States Senator David Walsh is president, Mark Eisner, attorney, formerly Collector of Internal Revenue, treasurer; H. B. Rosen, a director of the Harriman National Bank, and Carlyle Blackwell are directors.

The foreign rights will be handled by the Apollo Trading Corporation.

East St. Louis Theatre
to Show Fox First-Runs

JOSEPH ERBER, progressive owner and manager of East St. Louis's largest and most up-to-date theatre, has contracted with the Chicago exchange of Fox Film Corporation to handle all first run pictures of this concern. According to E. White, of the Chicago office, Mr. Erber will show the films on the same dates on which they play the Fox theatres in St. Louis. Four days of capacity business with "Checkers," the Fox special feature, as the attraction, introduced Erber to the Fox program. Using all the aids for exploitation furnished by the Fox exchange, Mr. Erber did the largest business in the history of the theatre with this superlative feature.

When Herman Robbins, assistant general manager of Fox Film Corporation, visited East St. Louis, in company with Mr. White, they were the guests of Mr. Erber at a dinner given in the Statler Hotel. There they discussed the situation of giving East St. Louis first run Fox features. Manager McKeen of the St. Louis Fox attended the dinner, at which a decision was reached which will give Mr. Erber the releases on the Fox program the same day they are shown in St. Louis.

As a first run town for Fox features, Mr. Erber will have the exclusive rights in East St. Louis. He intends to exploit the productions to the fullest extent.

Alaskan Sourdoughs Come Down From the Hills
To See Fox Features and Sunshine Comedies

SOURDOUGHS of Alaska, after spending months in the hills looking for the elusive laystreak, return to the towns and forget for the moment the battle they have had with the elements by looking at the main source of amusement in Uncle Sam's richest territory. From Juneau, Cordova, Seward, Anchorage, Fairbanks and Nome, as well as a multitude of smaller towns, come reports that Fox features and Fox Sunshine Comedies which have invaded that great territory are firmly established in the hearts of all Alaskans.

In the Orpheum Theatre in Juneau it is not unusual to see the governor of Alaska, Thomas Roggs, Jr., seated next to an Indian. The former has come from his magnificent home on the hill overlooking country from which has been taken more than $75,000,000 in gold; the latter has paddled his canoe across the Lynn Canal from where he and his squaw work from twelve to eighteen hours a day catching the big salmon in their primitive fish wheel.

Even in the most inaccessible towns of the territory Fox films find quick response when advertised. A. R. Thorne, of Fairbanks, the pioneer motion picture exhibitor of the North, uses the Fox program. William Code, of Nome, who recently purchased the Cresson Theatre in Cordova, uses the program and Captain Thalhopf, with theatres in Valdez, Seward and Anchorage, runs all the Fox features and comedies he can get.

Advertising Under Difficulties.

Travel to the theatres is difficult at times. It is not uncommon for a prospector to come ten miles with his dog team to see a moving picture show and then return to his cabin. The newspapers have organized a thorough system of circulation, and cover the district in which they are printed by means of carriers whose routes are often twenty miles in length. So the exhibitor depends for his trade on his power to properly word his advertisement and he uses his press sheet because he realizes that it has been furnished to him by experts.

The people of Alaska, particularly in the interior, are shut in from the outer world. Education, pleasure and entertainment to them spell motion pictures. They pay liberally, patronize willingly, but demand the best. Mining scenes, or features with prospecting scenes in them, are usually billed as comedies, for to the Alaskan sourdoughs there is nothing so foolish as a motion picture prospector. Action always appeals to them, for they live the most active of lives, and consequently appreciate the efforts of stars and directors to make a picture full of "pep."

Grossmith Returns to Footlights.

Lieutenant Lawrence Grossmith, the English actor who made his screen debut in "The Common Cause," under the personal direction of J. Stuart Blackton, producer of that Vitagraph special, has returned to the footlights in "Too Many Husbands," a new play presented by A. H. Woods, scheduled for introduction to Broadway next week.

Before becoming attached to the British Canadian Recruiting Mission, under whose auspices Commodore Blackton produced "The Common Cause," Lieutenant Grossmith was a musical comedy favorite.
SEES BOOM ON IN THEATRE BUILDING
Manager Adler of New York Branch of Realeart, Back from Trip, Says Activity Is Unprecedented

Better pictures mean more and better theatres. Theatre building activity is evidenced in the history of the New York territory. This is the word which Lester W. Adler, manager of the New York branch of the Realeart Pictures Corporation, brings as a result of a trip through New York City, New York State as far north as Albany, the western part of Connecticut and northern New Jersey. The exhibitor is quoted by Mr. Adler as expressing confidence in a record-breaking season because receipts for June, July and August, the off season, were so far above his greatest expectations.

Many new houses are nearing completion, Mr. Adler found, and others are projected. In New York City, Marcus Loew will add to his many metropolitan houses by building a new theatre at Broadway and Forty-fifth street. It is expected that ground will be broken very shortly. The Capitol, under the management of E. J. Bowes, is scheduled to open its doors very soon. This theatre, located at Broadway and Fifty-first street, will be one of the largest in the world. David V. Picking, a leading exhibitor in the Washington Heights section, has a new house under construction at Broadway and 159th street. Groh and Nobel are building a photoplay theatre at Fordham Road and University avenue, the Bronx. Jacob Fabian will shortly open the Brantford Theatre in Newark, while in Paterson another William Fox house, the Liberty, will soon be added to that already large circuit.

Four More for Brooklyn.

There are four theatres under way in Brooklyn. The firm of Sedaco, Rothnie and Spielberg will have another house at Stone and Pitkin avenues. Sol Leslebaum is building a 2,000-seat theatre at Chester and Pitkin avenue. The Normandy, a new house seating 1,500, and located at Fulton street and Howard avenue, will soon be opened. L. Miller, who built the Sheffield and Miller theatres in Brooklyn, is to open a 1,200-seat house in the course of construction on St. John’s place The Mark Strand, located in the downtown section, was recently opened.

Long Island will have four new theatres during the coming season. Work has been started by Glynne and Ward in Astoria on a house to seat 3,500. The New Klawt under the direction of Manager Lewenberg, will soon open in Whitestone. Robert Reilly, an exhibitor in Astoria, is building two 1,000-seat theatres, one at Sag Harbor and the other at Riverhead.

Public Accepts Higher Prices.

General prosperity, so the theatre managers told Mr. Adler, is bringing patrons to the theatres in larger numbers than ever before. Most of the exhibitors in the New York territory have increased their prices of admission during the past few weeks and Mr. Adler was informed that the public has accepted the logical outcome of the present high market and evidenced willingness to pay for better pictures.

Coincident with the activity in film circles is the increase of the sales department of the New York branch of Realeart. The members of Mr. Adler’s staff and the districts they cover are S. R. Schussel, New York City below 110th street; Joseph Vorgesslich, New York City above 110th street and the Bronx; George A. Ross, eastern section of Brooklyn; A. A. Sacks, balance of Brooklyn and all of Long Island; Charles Lotts, Connecticut, and Moe Horman, New Jersey. In charge of the executive work is Miss Bella Turceltaub, secretary to the manager.

“Smiling Bill” Parsons Is Increasing in Popularity

The second season’s crop of “Smiling Bill” Parsons’ two-reel comedies is far exceeding the popularity which the first twenty-six comedies earned for the smiling fat man, according to a report which the twenty-two Goldwyn branch managers have submitted to the head office in New York. Mr. Parsons’ followers are increasing every week is the consensus of opinion of the theatre managers who now use his comedies. Motion picture “fans” like the idea of a helpful sort of smiling comedian making fun of his own roundness.

All Mr. Parsons’ comedies are founded on two things: a character humorous in himself, placed in an awkward position. His antics to escape an ever-increasing complexity of situations furnishes the many humorous incidents which have resulted in the comedian’s popularity.

The association of William Seiter with “Smiling Bill” Parsons, as director of Capitol Comedies, accounts in no small measure for the excellent results which have been obtained. Mr. Seiter has striven to present the comedian in an entirely new character in each picture.
THE MOVING PICTURE WORLD

October 4, 1919

FINISH TWO EMINENT AUTHORS' PLAYS
First Productions by Rupert Hughes and Rex Beach
"Cup of Fury" and "Silver Horde," Ready for Release

THE first two Eminent Authors' Pictures, Inc., productions by Rupert Hughes and Rex Beach have been completed at the Goldwyn studios. They were "The Cup of Fury" by Rupert Hughes, and "The Silver Horde," by Rex Beach, produced under the direction of T. Hayes Hunter and Frank Lloyd.

Heralded by an extensive publicity campaign, the Eminent Authors have made rapid progress in production. With three new directors and additional stages at the Culver City studios, the Goldwyn forces have surpassed expectations. Actors with a following have been secured for the leading roles, and five of the eminent authors have traveled from New York to the Coast to co-operate. Mary Roberts Rinehart and Basil King are now at work in their respective studios. Gertrude Atherton is returning to California for her second production. Rex Beach and Rupert Hughes were there when "The Silver Horde" and "The Cup of Fury" were in process.

Y. M. C. A. Film Will Show America to the Chinese

THERE natives of twenty-eight Chinese cities may "see America first," a number of American industries, including the Ford Motor Company, the Western Electric Company and the Hoover Vacuum Sweeper Company, have united in preparing 60,000 feet of educational film. This is now on its way to Shanghai. There are two copies of each reel, and they will be used for a Chinese, lecture course directed by Prof. C. H. Robertson Y. M. C. A. educational director in the Orient. The cities in which the pictures will be screened are among the largest in China, running in population from 225,000 to over 1,000,000. The course in each place will continue several days.

Twenty subjects are treated. Five large American cities will be shown: New York, Boston, Philadelphia, Washington and San Francisco. The wonders of these nature spots will be revealed: Niagara Falls, Yellowstone Park, Grand Canyon of Colorado, Yosemite Valley, Mount Wilson and the Roosevelt Dam. These typical industries will be treated: Orange growing, lumber, sugar, wheat, milk, Ford plant, shoes, coal, mining and newspaper making.

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The American Telephone and Telegraph Company has in preparation a film, "Speeding the Snooked Wolf," which will be distributed in Hawaii by the Y. M. C. A.

Lucille Lee Stewart
Leading woman with William Russell in his second Fox, "Eastward, Ho!"

"Bird Cliff Dwellers" Is
Fine Study of Bird Life

BIRD CLIFF DWELLERS," a really remarkable picture in its artistic quality and as a study of bird life, photographed under the most difficult conditions, has the lead-off position in the Goldwyn-Bray Pictograph to be released through the twenty-two Goldwyn exchanges on October 2. Other subjects in what promises to be an exceptional season are "Nicea-da-Banan" and "The Origin of the Shimmy, or Getting a Story."

William L. Finley, of the Oregon Fish and Game Commission, who has devoted years to study of birds to the North-west, made the film. It shows the habits of seagulls and other wild shore birds. There are also many beautiful scenes of a turbulent sea pounding against the cliffs.

For the second subject in this issue, the spectator is taken to the Fiji Islands and shows how bananas are cultivated and shipped to this country. The picture concludes with scenes showing the first stages in the journey of the banana crop from the plantation, the loading of the ship and the preparations for the long voyage. There are a number of effective close-ups of the Fiji islanders.

"The Origin of the Shimmy, or Getting a Story" is a comedy cartoon worked along unique lines. Starting off with the dilemma of a reporter who is hard pressed for a story, the cartoonist follows the young news writer through a remarkable series of adventures in which he discovers the origin of America's famous dance.

Niles Reappointed Picture Director.

David K. Niles, general manager of the non-theatrical distribution department of Famous Players-Lasky Corporation, has just been reappointed motion picture director of the Milwaukee public schools for the fourth consecutive term. Mr. Niles has been a pioneer in the educational extension of motion pictures, and has inaugurated in the Milwaukee schools the use of motion pictures such as he is producing in the non-theatrical distribution department.

Lawson Butt will play the lead in Gertrude Atherton's "Perch of the Devil," in which the rival roles of two extraordinary women will be assumed by Ethel Grey Terry and Naomi Childers. Big mining scenes will be a feature of this production, which is based on Mrs. Atherton's novel of Butte.

"Partners of the Night" is from Leroy Scott's unique detective story of New York life. It will be the first production made by Eminent Authors when arrangements for an eastern studio are completed.

Y. M. C. A. Film Will Show America to the Chinese

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NEW YORK SUNDAY LAW IS POPULAR
Reports to State Conference of Mayors Indicate
General Satisfaction—Cities Better and Cleaner

REPORTS reaching the State Con-
ference of Mayors, with head-
quar ters in Albany, which is keep-
ing close tabs on how well the state law is working, indicate that for or against Sunday movies is work-
ing out, indicate a general satisfaction from residents where the Sunday shows have not been restricted.

In certain cities, a few of the gov-
erning board decided to permit Sunday motion picture shows, there was a hue and cry that has now subsided, and many who were against it in their pro-
tests against Sunday entertainment of the silent drama are now loud in their praise. They have found that instead of demoralizing the morals of their city, the Sunday motion show has worked directly the opposite result, and that the cities are better and cleaner through the action of the mayor and the board of aldermen.

A Hard Fight Was Waged.

This information is being sifted out of the mass that is coming to the head-
quar ters of the state mayors, and be-
cause of the long fight that was made in New York State against Sunday movies, it is doubly interesting. At the time the fight was carried to a successful finish last winter, a hearing before Gov-
ers, J. P. Morgan, brought many men and women who were positive that, once the Sunday shows were permitted in their midst, then and there the citi-
zens would be on their road to perdition itself. Reports from the chiefs of police of cities where the Sunday show had been permitted for considerable periods of time did little to allay their fears, which are now shown to have been but the vagaries of the imagination.

In Watertown, N. Y., where the fight against Sunday movies was waged from every pulpit, but without result, two of the houses are now open on Sundays after 2 o’clock, among the crowds made up of the best people in the city. The pictures shown are clean and up to date, and instead of the morals of the city going down, they rise, reports the chief of Police E. J. Singleton to the Common Council reveals fewer arrests among the younger element of the city for loafing and misdemeanors than ever before. The people of the northern town who could only loaf on Sunday now look forward to an entertainment that is clean. Later on, other of the motion picture houses, all of which, but one, are controlled by one family, will open on Sunday.

Viola Dana Will Not Play
Dual Role in “Willow Tree”

IT HAS been decided that Viola Dana will not play the role of the willow girl in the screen version of “The Willow Tree,” and will not “double” as the English sweetheart of the artist in the story. This was done by the actress who was featured in the stage production, and Miss Dana insists that a dual role is less acceptable to the spectator than a vivid characterization of a single personality.

Miss Dana has the moral support of

Maxwell Karger, her director general, in her decision.

The play by J. Harry Benrimo and Harrison Rhodes, is based on an old Japanese folk version of the Pygmalion story. June Mathis, the head of the Screen Classics scenario staff, is personally engaged upon the picturization and the script preparation of the story.

Miss Dana will portray the willow
tree image, which magically comes to life and is the love of a traveler for many moons.


Gladys Leslie, who has just completed “The Golden Shower,” will take a week’s vacation and then begin work on her next Vitagraph feature, which has the tentative title of “The Marriage of Little Jeanne Sterling.” It was written by Charles Stokes Wayne, author of Alice Joyce’s feature, “The Winchester Woman,” and was published as a novelette.

Paramount-Artcraft Comedies Just Released

Feature Charles Ray and Marguerite Clark

PARAMOUNT-ARTCRAFT releases for September 28 are, “The Egg Crate Wallop,” a Thomas H. Ince production with Charles Ray as the star, and “Widow by Proxy,” a Marguerite Clark subject.

“The Egg Crate Wallop” is destined according to Famous Players-Lasky, to score the biggest success of all the Charlie Ray pictures to date. It is said to not only contain all the elements which have made that Ince star popular but—it contains four rounds of real prize ring fighting.

The story, written by Julian Josephson and produced by Jerome Storm, is of a character who has cultivated a physique by juggling egg crates. He emigrates to the big city and there gets a job in a gymnasium as helper and learns to handle his fists in true artistic style. Later he appears in the arena and successfully negotiates an egg crate wallop that puts the favorite on his back for the count of ten.

Boxing Bout Is One Feature.

True to his reputation, Thomas H. Ince provided the story with a realistic setting. The picture is directed by DeWitt Van Court, who trained both James J. Corbett and James J. Jeffries. Another conspicuous figure is Al Kaufman, who was touted by many a few years ago for the heavyweight world’s championship. Three hundred imported dyed-in-the-wool fight fans were used as extras. Ray trained for the bout for ten weeks, it is said. While he is of course no match for the professional fighter opposed to him, he knows much about the fine points of the game. The action is presented in an offensively, and a delightful romance runs through the story. Colleen Moore is leading woman, and character roles are portrayed by J. P. Lockney, Otto

Billie Rhodes

New view of National Film star in “Hearts and Masks,” to be released through Hodkinson.
A Truly Remarkable Thing

The Editor has just finished reading the report of International President Charles C. Shay to the Ottawa convention and was astounded at one section therein. For many years, the editor was actively connected with the labor movement, and has been continuously a member of organized labor ever since 1883. His own individual progress in life has retarded him for years by his activity in the labor movement. Those who desire to be active in the labor movement must be called otherwise than a damned agitator and disturbance.

In all those years of personal sacrifice he never once experienced the pleasure of a public expression of appreciation from organized labor.

He had totally ceased to expect any such thing, and, in these later years, being in a position to give wide publicity to facts, has taken for himself such credit as seemed right and fair.

Came as a Surprise.

It was, therefore, with surprise akin to amazement we read a certain clause of Mr. Shay's report speaking of the famous "Work or Fight" order, and saying that the occupations of the entire I. A. membership had been tacitly included in the non-essential class, and that the ruling were allowed to go unchallenged practically all the M. P. M. O. locals, and a large number of the stage employees locals would have that already many local draft boards had already notified the I. A. members that their occupations were non-essential. The encouragement of the men to find other work or enter the military service, President Shay says:

Expresses Appreciation

It is my desire to publicly express my appreciation of the services rendered by Brother F. H. Richardson, of Local 306, who gave our Alliance most valuable aid in this connection.

Without compensation he unceasingly devoted his time and energy, going from New York to Washington for the special purpose of presenting to the Provost-Marshall General's department a description of the technical aspect of motion picture machine operating, in order to prove that this is a skilled occupation and a class of work not easily replaced.

It is my sincere belief that Brother Richardson's thorough exposition of the qualifications necessary to a motion picture machine operator was largely instrumental in bringing about the satisfactory conclusion which was finally reached in this question.

The foregoing appears on page 19 of the published proceedings of the twenty-fourth convention of the International Alliance. Further comment is unnecessary, except to say that it is evidence that our labor leaders are becoming more broad gauged. We do not see, however, why our membership in 306 was named. We surely are better known by other descriptions and we are not at all proud of that membership.

Heart Breaking Experiments

From Missouri comes the following:

Inclosed find money for both question booklets. As soon as I get through with some other work, Brother [name redacted] will write you. Just received the lens chart and have the handbook, so you see I'm very anxious to get on my name and name of city if this escape the waste basket.

How About Us?

My brother, if the experiments are "heart breaking," what do you think Griffith and I went through, without a solitary thing except our own rather nebulous ideas to guide us? And now I'm going to roast you just a wee bit. No doubt you want your name and name of city withheld because you fear your fellow projectionists will sneer at you for being progressive.

Forget it! Men who sneer at others for doing that which they are too

Important Notice

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department are 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Are You Getting Maximum Screen Illumination for Your Projector Wattage Used?

The 11x17 (two on one) LENS CHARTS printed on heavy paper are suitable for framing. Both A. C. and D. C. amperage 25 to 60 is covered with plano-convex or meniscus bi-convex; correct projection lens diameter to avoid waste, also correct distance of revolving shutter from aperture. Your projection room is not complete without the LENS CHARTS.

Send 50 cents in stamps today! ! Moving Picture World, 516 fifth Avenue, N. Y. City; Schiller Bldg., Chicago, Ill.; Wright & Challenger Bldg., Los Angeles, Cal.

Projection Department

Conducted by F. H. Richardson

October 4, 1919

THE MOVING PICTURE WORLD 123
Three-Machine Installation.

As to the three-machine installation, yes it has the inordinate of this department, though we have never pushed the matter. Its slowness of adoption is due to increased size of projection room required, and, in additional cost. It is difficult enough, Heaven knows to get even two up-to-date projectors, and supply repair parts enough to keep them in half way decent shape. The business is still CURSED with the type of theatre mis-manager who sees two things, and two things ONLY, viz., the money he takes in and the money he pays out. The less he pays out the better. He wants a big mistke, but makes such a thing impossible by squeezing the outgo to the point where good screen results are impossible. He then wonders why he cannot fill his house, except by cutting down admission prices below those of his competitor.

A Picture Is a Picture.

"There's a picture on the screen," he raves, "and it's a Pararact First Fox feature. What more do they want. Gott in Heaven, I give th' best they is!" That the picture jumps because of worn sprockets; that it is poorly illuminated because of too little current; or too much wasted light; that it flickers because of lack of knowledge on the part of his cheap "operator," is as nothing to him.

Insofar as projection is concerned he is a cute little bird that can make one only sound, "Cheep, cheep, cheep." Ask him to put in three projectors and he'd go mad and bite himself.

Suggestion for Electrician

William H. Muller, Flushing, Long Island, offers the following as a guide for electrical installation in a two-machine projection room:

Two conduits, twelve inches above the floor, three feet from front wall and three inches from left side of machine opening (presumably meaning lens port.—Ed.).

Two No. 6 leads out of conduits, one wire four feet, and one four and a half feet from floor, with soldered lugs.

Two sets of double sockets on front wall, three feet above floor and six inches, to left of left side of machine opening (presumably meaning lens ports.—Ed.).

Three drop lights, one over each machine, two feet six inches from front wall and three inches to left side of right side of machine opening; one two and one-half feet from front wall, and one one foot from right hand wall.

One house-light switch, five feet from floor and six inches to right of observation part of right hand projector. All locations to be marked on plans for electrician.

Fauls in the Plan.

There are serious faults in your plan, Brother Muller. For instance, you specify a certain distance from right or left hand side of an opening, but as such openings vary in size, this would not work at all accurately.

You should have said "from center of opening." Then, also, there are other things which would not always be right, but I will leave the matter to our readers. No doubt they will handle you gently, but firmly. Anyhow we thank you for suggesting the need for such a plan.

On a separate sheet friend Muller says: "Double sockets are to provide current for one-machine motor and trouble finder light, and current for other machine motor and electric fan. Drop light at right of room is for slide writing or other work performed at bench."

Says Editor Is In Error

John Griffith arises to remark:

With reference to "Some Stunt," August 39 issue, such a thing is not so impossible as seems at first glance. It only requires two plane mirrors and a special mirror to be constructed like a 90 degree wedge, its thin edge vertical at the aerial image of the condenser.

This will split the beam into two halves and project them at right angles to the original direction. The two plane mirrors must be no placed that they will direct the two sections of the beam to the screen. If the various mirrors be of good quality there will be no loss of definition, and both pictures will be evenly illuminated, as each half of the condenser image is capable of projecting a perfect picture.

Pulled a Bone.

After some deliberation we have decided that the Editor has pulled a bone. This would not be a source for much worry, except for the fact that in so doing we have probably put brother Howard, of Baltimore, in wrong.

At first we doubted Griffith's statement, but come to consider the matter, it is a fact that a full size picture will be projected to the screen with half the condenser image obstructed. Our mistake was caused by the fact that...
B. F. P. on The Great White Way

PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

B. F. PORTER, BROADWAY'S PROJECTION ENGINEER
Cinemaquipment Center, Entire Second Floor, 729 7th Ave., at 49th St., New York

that as we remembered it the screen darkened on one side when half the condenser image was cut through by the shutter blade, but memory played us a trick, and we can only apologize to brother Howard.

Sorry, old man, but let he who never made an error cast the first stone. However, we still think the thing would not work out in practice very well because of the fact that in halving the picture the illumination would be halved as well, hence each picture would be tolerably dim.

Binding the Departments
Forest H. White, Placerville, California, offers the following:
Although not engaged in the moving picture business in any way, I am an interested reader of your Department, and take the liberty of offering a suggestion for the benefit of Mr. Fisher August 2nd issue. Being a printer by trade, I think I can help him and others who may be inspired to the preservation of the truly valuable information in the Department. Examination of the binding of the World discloses the fact that it is held together by two small staples. Bend up their points and the book may be taken apart without difficulty or damage, and the Department extracted and laid away for binding.

Reassembling Reminder.
If desired, the remainder of the book may be reassembled and the cover pasted on again.
Two or three years of the Department could be bound in one volume, forming a convenient and permanent work of reference never than a scrapbook, and containing ALL of the articles instead of scattering selections.
Also, this system will apply to old copies, enabling Mr. Fisher to reduce his five years' accumulation to convenient form and mitigate the managerial wrath at one and the same time.

Suggestion Is Practical.
An entirely practical suggestion. The removed pages could be assembled on paper binders or staples until a suitable number are had, when they could be permanently bound at comparatively small cost.
By the way, will friend White advise me as to what has become of my old friend, Joe Trevelle and his charming wife. They ran the theatre in Placerville the last I knew, but two or three letters that I have written have elicited no response. I would appreciate the favor very highly.

Amusing
Walter Charles Mitchel, Jersey City, New Jersey, sends a clipping, remarking:
As a descriptionist the writer of that article is a wonder! "Fumes which result from heating the film"—good night!
The clipping is from page 409, September, 1919, issue of Popular Mechanics. It is descriptive of the construction of a Los Angeles theatre. Speaking of the
projection room it says, in part: "... Steel and asbestos doors protect the audience from explosions in this room. ... The room is ventilated by a flue, which also serves to carry away the fumes which result from heating the film in the projection machine."

Let us thank God for those doors anyhow. Should the thousands of TNT habitually kept in all well regulated projection rooms explode, they would save the audience from harm. It is perfectly wonderful what a monumental ass a writer can make of himself and his subjects if he hides something concerning which he knows absolutely nothing, but we would hardly expect Popular Mechanics to print such drivel.

A Prize Offered

For the first correct answer to following the publisher will give one autographed copy of the Handbook or a year's subscription to the Moving Picture World, at your option. Time of mailing letter to your post office will decide who is first, and post mark will decide time. I will let John Griffith decide who is correct. Names of all those answering correctly will be published. Get busy.

The Question.

Given a five-to-one intermittent movement and a light beam one and one-quarter (1.25) inches in diameter, what would be the minimum necessary width of main, or cutting blade of shutter, in degrees, with the understanding that no light must reach the screen while film is being rewound? Allowance to be made for lost motion.

New Motor Reward

S. S. Holt, Superior, Wisconsin, sends a circular illustrating and describing his motor driven rewind.

The device handles either single or double film—by simply speed, stops motor when rewinding is done, and is claimed to be noiseless in operation; also its inventor claims for it an even tension throughout the process of rewinding.

So far as the editor is able to tell from a picture the variation in speed is secured by means similar to the Power's motor drive.

While the editor cannot make any recommendation without first examining the actual apparatus, still if the claims of its inventor are backed up by the machine itself, it is worthy of consideration by projectionists.

The only criticism that we have to offer is the variable speed. We do not blame the inventor for making it possible for Mr. Speed-Em-Up to use his rewinder, but we do prefer that it be made impossible for a thousand feet of film to be rewound on a single reel in less than six minutes, and preferable much slower than that. The inventor guarantees the machine to give satisfaction.

Rather Nervy.

Brother Holt also says: Attached is circular received by me recently. You will notice they don't say a word about paying the projectionist for the hour he would have to put in inspecting their films. Strikes me as a pretty nervy thing to do.

Right you are. The only saving feature is that it is better than nothing at all. It reads as follows:

PLEASE NOTICE!
Owing to a shortage of help in our Inspection Department, THESE FILMS are probably not thoroughly inspected. Please have your operator carefully inspect each reel before screening. This will not only help you but will be a big help to us, and will be greatly appreciated. Thanks for cooperation.

Famous Players-Lasky Corporation Minneapolis, Minnesota.

Might we respectfully suggest to the author of this Work-for-Us-for-Nothing document that he at least ascertain the correct title of the man he asks to do his labor for him free of cost.

He can learn from the Society of Motion Picture Engineers that "operator" is a bit out of date. It is also noted that the company does not even thank the projectionist.

It saves that for the manager, who doesn't have to do the work. Might I respectfully suggest that instead of "thanks for your co-operation," the company substitute the following: Realizing that the projectionist is not paid anything as exchange film inspector, but to interpret our productions on the screen, we will pay him at the regular rate per hour he receives as projectionist for inspecting our films."

Merely a Suggestion.

Merely a suggestion, gentlemen. Merely a suggestion, but founded on COMMON HONESTY, ordinary decency and fair dealing. You would feel terribly injured if the projectionist, whom you do not even thank for doing your work, were to retaliate by not doing screen rendition of your productions any more.

You need have no fear of that, however, for the projectionist is too much of a gentleman to carry this to extremes and the audiences, who depend on him for the receipt of their money's worth, in order to play even with you.

This department has advocated the placing in film shipments a slip of this sort, where it is for any reason impractical to properly inspect films, as may OCCASIONALLY happen, but we did NOT advocate asking the projectionist to do the work for nothing—not even thanks.

Book Wanted

Earl Gordon, S. Akron, Ohio, says: Could you recommend a book explaining how volcanoes, rain, snow, clouds and other similar effects are produced on the stage?

The editor knows of no such book. He himself only knows in a general way how these things, or most of them, are done. Aside from the snow effect he has no idea as to the apparatus by which such effects are produced. Can any of the department readers advise friend Gordon? His address is 104 Bittman street, S. Akron, Ohio.

Has Worn Out One Handbook

From my own native state, Iowa, comes a letter ordering the question booklets and lens charts, the writer remarking:

Have worn out one-third edition and am starting on another one. I will write to the department, giving my views as to why operators go nuts instead of becoming projectionists. Don't use my name or address if you put this in.

You should be proud of the fact that you are a student of your profession. Why the hide-it-under-a-bushel stunt? Glad to have your ideas as to operators, nuts and projectionists. It will doubtless be interesting, and may be instructive—who knows.

The newest price of Moving Picture World is 15 cents. The subscription price is $3 the year. Subscribe direct, save $4.80 and miss no issues.

Write for our up-to-date price list.

Amusement Supply Co.
Largest Exclusive Dealers in the MOVING PICTURE TRADE
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Dealers in Motion Picture Supplies, Gizmos, Projector Magic Lenses, National Captive, Minnesota Screen and Everything for the Theaters—WE SELL ON THE INSTALLMENT PLAN.
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THE NEW PREMIER
PATHÉSCOPE
Flickerless "Safety Standard" Motion Picture Projector

After years of practical experience with commercial motion pictures and recent exhaustive tests and comparisons of all projectors in their own fully equipped Projection Department the National Cash Register Co. has selected the NEW PREMIER PATHÉSCOPE, and placed an initial order for a large number of machines and sets of Pathéscope safety prints of their own film.

Other manufacturers using Industrial Films can safely accept the seal of approval set by National Cash Register Co.

Schools can follow the example of the New York Board of Education in selecting the NEW PREMIER PATHÉSCOPE after careful technical investigation of all other Projectors and Educational Film Service.

Send for 32-page convincing catalog.

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is so safe-guarded in its manufacture, so carefully tested at every stage, that it never has an opportunity to be anything but right.

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The Quality Raw Stock
Right photographically.
Will not go to pieces in the projector.

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PAUL PHILIPP HAS MODEL STUDIO LIGHT
It Does Not Smoke, Cuss or Flicker But Keeps Right on Shining Without Coaxing or Scolding

The other day I ran into the Adol Philipp Studios at 11 East Fourteenth street to talk to Paul Philipp. Paul was out in the studio, and while waiting for him to be at leisure I sat noticing things in general until something in particular caught my attention.

This something was the presence of a noticeably good light also the absence of any sputtering flicker from the illuminating apparatus. It was a most neatly wet and gloomy day outside, but inside the studio the effect was one of bright summer sunlight that gave true color values, and the longer I waited for what I fancied would be the inevitable "sputter" the longer the "sputter" refused to materialize. In fact, it never occurred.

It's Some Light.
"That's some light that you are using," was my remark when Paul Philipp finally found an opportunity to sociable.
"Want to see why?" he invited. I did.
He thereupon turned me loose upon what proved to be a special pet of his that, after proving out in the concern's own service he is putting upon the market for moving picture and still studio work.

For my particular benefit the light was put through a series of trying stunts. Right side up, bottom side up, aimed at ceiling, floor or any old place, it didn't make a particle of difference to the lamp. It kept right on shining and the carbon kept right on feeding without a cuss or squeak.

It Does Not Smoke.
And it didn't get hot or smoke either. It refused to get hot because a small but effective electric fan kept pumping cool air into the lamp case, and it couldn't smoke because the combustion was perfect.

What kept those carbons in such perfect trim was what got me going until I examined the feed mechanism. Then I trembled.

The same motor that actuated the electric ventilating fan revolved, at constant speed, two flat metal discs a couple of inches apart. Between these floated a friction wheel for each carbon feed. Normally the friction wheels were free from contact with the discs, but as the carbon points burned away and more current was required to form the arc, this increased current, flowing through a coil magnet, which drew the friction wheel into contact with one of the discs. The friction wheel revolved, operated the feed mechanism and the carbons were brought closer together.

When the carbons had approached the proper distance apart, the arc took less current, the power of the magnet weakened and the connection between friction wheels and discs ceased and with it the feed of carbons ceased also.

The feed was so accurately adjusted that the carbons were always at proper distance apart, which was what prevented noise and flicker. Furthermore, the carbons are used right up to the last inch and the holders are attached with winged nuts so that it is easy to remove both carbons and holders should the installation of a new set be desired.

The Excelsior Photo Lamp—that's the name of the apparatus—will produce a hard or soft light at will and is built to consume twenty-five, forty, sixty-five or one hundred amperes as the user may designate. It works on voltages of one hundred or one hundred and twenty-five.

A God-Send for the Director.
In a moving picture studio it should prove a god-send to the director who has troubles enough of his own without having his attention distracted by a tempestual lighting system, while its shadowless possibilities are bound to make a hit.

KEYSER.

SALES MAN AND DEVICE ARE POPULAR
Al. Friedlander Ties Up With Lightning Coin Changer and Both Are Making One Large Record

AL FRIEDLANDER, whose former activities as salesman for Unity, Pathé, International and other concerns made him many friends in Illinois, Indiana, Arkansas, Oklahoma, Missouri and northern Mexico, has just closed with Fiber and Shea, Marcus Loew and other prominent exhibitors for the installation of Lightning Coin Changers in their respective houses.

The erstwhile film man has leased an apartment on Riverside Drive, New York, for the winter, and anticipates the pleasure of entertaining those of his exhibitor friends who may blow into town for business or pleasure.

The Lightning Wins Popularity.
The Lightning Coin Changer, although introduced but a short while ago in the picture field, has met with such instantaneous success that its manufacturers have been obliged to open larger manufacturing quarters in order to meet demands.
The Lightning was a long felt want and it filled the bill.

After giving the device a most severe test in every way possible, the Lightning has been adopted by the following representative houses: Marcus Loew Circuit, Martin Beck Circuit, Balaban & Katz, Fiber & Shea, David V. Picker and Lahliner & Trist. These houses found the Lightning to be absolutely correct and that it eliminated the long standing line, and was also a great source of satisfaction to their patrons.

The Operation Is Simple.
The operation of the Lightning is very simple, the cashier merely presses a button for the desired change and this change is automatically delivered direct to the patron by means of a gravity slide chute into a specially designed scoop shaped cup.

Regardless of the fact whether the patron may have gloves on or not, he or she can remove the coins from this cup with one grasp of the hand. This is a great time saver, as in the old method of change making, the change is handed out on a slab and the patron must pick up each coin individually.

By actual performances it has been proven that through the use of the Lightning Coin Changer, a cashier can
NEW WIZARD HAS ATTRACTIVE FEATURES

Baltimore House Boasts Indirect Lighting, Custom Made Seats and $10,000 Moller Organ

After two months of hard work, the New Wizard Theatre, 30 West Lexington street, was opened September 15 on the site formerly occupied by the old Wizard Theatre. The old structure was almost completely razed and the new structure was erected from the plans drawn up by architect Oliver R. Wight.

The exterior is of old Colonial design, while the interior is of the Italian Pompeian period, with a color scheme of tan and blue.

Indirect Lighting System Employed.

The indirect lighting system has been employed and the thousand vari-colored bulbs are all controlled from a central switchboard located in the projection room. In the center of the ceiling there is located a beautiful figured dome.

Roomy and deeply upholstered chairs with tan backs and soft blue leather cushion seats, were built to order.

Has $10,000 Moller Organ.

The music is furnished by a large Moller organ, which was built to order especially for this playhouse, and cost $10,000 and a concert orchestra of soloists which is under the direction of Prof. Herman Federoff.

It will be the policy of the Parkway Theatre Company, under whose management the New Wizard will be operated, to present productions for long

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handle seventeen hundred patrons per hour.

The manufacturers of the Lightning Coin Changer are placing these machines on free trial with anyone who, at the present time, is dissatisfied with obsolete methods of change making, and who wishes to improve the system.

For the convenience of the trade, the Lightning Coin Changer Company has opened a New York office at 112 West Forty-second street.

Frederick Indorses Our Opinion.

The Baltimore branch office of Pathé Film, has been removed from 210 North Calvert street, to the Palmore & Howard Building, 420-22 City Hall Plaza. Louis J. Frederick is the manager.

It will be remembered that we featured this exchange building in our issue of September 27 as an illustration of a model in its field.

AMERICA'S FINEST LABORATORY
NOW DOING THE PRINTING AND DEVELOPING
FOR AMERICA'S FOREMOST PRODUCERS.

NEGATIVE DEVELOPING
AND SAMPLE PRINTS A SPECIALTY
H. J. STREYCKMANS, Managing Director

PALISADE FILM LABORATORIES
PALISADE, N. J.
OPPOSITE 12TH STREET
Telephone, Moresome 621-622

UNIVERSAL MOTION PICTURE CAMERAS
AND BASS SERVICE

A Good Buy From Any Viewpoint


Latest 200-ft. Universal Internal Shutter dissolve. List, $316. Bass Price............ $467.00

Universal Pan. and Tilt Tripod. List, $250. Bass Price $108.00

Catalog free. Old cameras taken in exchange. C.O.D. telegraph orders shipped same day received.

BASS CAMERA COMPANY
107 NORTH DEARBORN STREET, CHICAGO

THE SURE, SAFE, QUICK WAY
to Secure the
MOVING PICTURE WORLD
Each Week is to
SUBSCRIBE!

Shattering Selling Records

The PERFECTED AUTOMATICREGISTER is the machine of the hour with exhibitors. It has proved itself vitally essential to success in the motion picture field.

Once you have the full facts on the AUTOMATICREGISTER system, you wouldn't be without it any more than the thousands of AUTOMATICREGISTER users would.

Rothacker Prints
The Best For The Best of Them

TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY
Branch, 1844 CAMP ST.
NEW ORLEANS, LA.
281 LEXINGTON AVE., NEW YORK
Extracting the Jump from the Green and Festive Film

S ee her jump," said the small boy in the front row. "I'll bet the fellow up in the booth gets his when the show is out."

"Rotten projection," said the fan seven rows back, "that operator should be navigating a stone boat."

"What's the matter, Bill," the manager inquired, "did the machine go back on you?"

"Nix," said Projectionist Bill, "it was that blamed green film. It got the aperture plate and the tension springs all glued up with emulsion and raised merrily sheol generally up here as well as on the screen."

"Well, I guess that we'll have to stand for that sort of thing once in a while," admitted the manager sadly.

"Not on your life," came back Bill, who was what our friend Richardson would classify as a live wire.

"There's a concern out in St. Louis, the Werner Film Protector Manufacturing Company, who have a place in the Rialto Theatre Building. They've got a mixture—Werner's New Life Compound they call it—that you can wax the margin of new films with and it puts the kibosh on any athletic tendencies that they may have.

"Jim, down at the Star, uses it—puts it on with a little machine and saves a lot of trouble. Been intending to ask you to get the layout. It doesn't cost much and is handy to have around when we need it."

"All right. Go to it," said the manager and get it with a sudden quickness before we both lose our reputations and our jobs."

Regent Theatre, Lima, Opens.

The Regent Theatre, Lima, Ohio, owned by the Shawnee Amusement Company, W. S. Butterfield, president, opened September 11. The house cost in excess of $100,000 and has a seating capacity of 1,000 on one floor.

We Specialize on High Grade Motion Picture House and Theatre DECORATIONS

May we submit our plans without obligation to you?

William G. Andrews Decorative Co.
1426 W. Wabash Avenue, Chicago

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Hold direct or through representatives.

NATIONAL ELECTRIC TICKET REGISTER COMPANY
1711 North Broadway
St. Louis, Mo., U.S.A.

For Color Effects
Use Rice Hoods

COLORS ARE
Beautiful, Brilliant and Permanent

Hold the Glow Over the Bulb WAY AHEAD OF IMP.

NATIONAL ELECTRIC T-LIGHT REGISTER COMPANY
1711 N. Broadway
St. Louis, Mo., U.S.A.

For 5 or 10 W. and 25 or 40 W. Lamps

AMERICAN FOTOPLAYER
(Trade Mark Registered)
The Musical Marvel
Write for Catalogues
AMERICAN PHOTO PLAYER CO.
62 West 43rd Street
New York City

Be Sure and Read Page 41
Interest in the Picture Is What Sells Rather Than Press Puffery

T.ONY SUDEKUM, of the Elite, Nashville, has found the secret of advertising. It is not really a secret, for it has been told over and over again, but every teller while some one gets wise and starts to make money, and his experience may help others. It's hot down South in the summer, and business was a bit slow. He had gone about as far as he could in praising his subjects and the public no longer responded. Then he took a tumble to himself and started to sell interest. He did not say that "Choosing a Wife" was the greatest ever, or that it has held all of the crowned heads of Europe (such as are left) gaping with surprise. He stated on the interest as to a series of questions, of which this sample was one. They were all numbered to convey the impression that people would want dollars a week, and they all gave these reports in casual statements and not in reply to direct statements.

-P. T. A.-

Elaborate Cut-Out Lobby

Used by Live Denver House

Cut-outs and posters in elaborate arrangement were employed by the Rivoli Theatre, Denver, to promote business for Mabel Normand in Upstairs. The main attraction was a special cut-out, placed in the centre of the lobby at the street edge, showing the chief characters in the Goldwyn feature going upstairs after Mabel Normand. A card under each character told who the personage was. Above the three sheets on either side were also cut outs showing the star playing billiards with cherries, while above this was a banner clearly lettered, which was the keynote of the whole display. The method of hanging the banner will interest those who tack these displays. Ropes running through pulleys catch the centre and each upper end, while others stay the lower ends. It can all be worked from the floor without the use of a step ladder and is so simple that anyone can put up the pulleys and run the ropes. Clearly the Rivoli believes that it pays to advertise. They use all the aids instead of regarding a couple of three sheets as being sufficient.

-P. T. A.-

Musical Comedy Appeals to Negro Clientele

The Criterion, St. Louis, which appears to be a negro theatre, since it makes its big splash in a local negro paper, takes a cross page sixes for "Oh Boy," with a rather unusual make-up. The use of two press notices in eight
point in the display works well, since the central portion serves as a display advertisement and the reading notices are right at hand. Hale, in this advertisement, is linked up with his appearances in a late Pathé serial, as well.

P. T. A.

Makes a Study of Advertising That He May Improve His Own Displays

Stanley Chambers, of the Palace, Wichita, sends in some more of his work to show that he does not always use one style. Turn back a couple of weeks and you will find some exceedingly pretty open displays. Here are two on a different order. Here the cuts might have come from the press book, very probably that for "The Valley of the Giants" did. But notice how the mortise in the tree trunk gets the real message over and almost makes a virtue of the heavy black mass. In contrast, Mr. Chambers sends in a two eights for "Bill Henry." It is mostly white space and the selling talk reads:

You know how you stick around home just waiting for the right kind of a picture to make its appearance in town. This is it. Put the cat out and come down. Tonight's the last chance. Gone tomorrow for good.

This copy will work for any of those ensemble stories in which the play is made superior to the star. Try it for one of these, setting it in eight or ten about two thirds of the way across the space, with the title following and as little else in the display as you can manage. It will sell where a star won't. That "put the cat out" is one of Ralph Ruffner's phrases, for Mr. Chambers is good because he is willing to learn, and he writes, "I depend very largely for my ideas on what I pick up in the trade papers, and if my advertising shows improvement, it is because I have devoted myself to watching the 'other fellow' more and more." And no one who does not watch the other man is not worth his salt. The man who knows it all knows very little, but the man who is willing to learn continually adds to his store of knowledge.

P. T. A.

Circus Phrases May Defeat End Intended

Circus phrases are good for the circus because the circus comes but once a year and the agent doesn't care if he kills all the shows which may follow. He must get the money quick, get out and go on to the next town. He has not the time to hang around and build up a reputation, other than such reputation as comes from the recurring reasons. He must sell you by your feet or not at all. The theatre stays on in town week after week, and the use of superlatives soon brings the regular reader to the point of safety. Here are some phrases taken from a single display:

Extraordinary presentation of America's greatest and most eminent character actor.

The new season's biggest outstanding super-production of a thousand and one thrilling and sparkling stories.

The thrilling and overwhelming startling story of the most adroit and daring crook of all time.


It was a good drama and a good comedy, but no picture can be boomed like that without hurting what comes after. The copy writer will find that in a few weeks "The most gigantic and stupendous production of all time" will mean no more to his readers than will "A stirring drama" to those accustomed to the circus style, and when a really big production does come he finds it impossible to make it sound any stronger than the average five-reel feature. It does not pay to slip over. Use restrained advertising and you can hold your business up longer.

P. T. A.

Doric Theatre, Kansas City, Issues New Twenty-Page Program Weekly

Adolph M. Eisner, of the Doris, Kansas City, sends in the first issue of his weekly house program and says that he is going to try and improve each issue. It is a sixteen page white form with a heavier cover printed in color, six by eight inches. He makes an excellent start, with a question department, a house talk and plenty of reading matter, which shows a good editorial faculty. The front page is done in purple on white, with a cut of the house, which derives its name from the style of architecture employed. The back page is in three colors, a tan and a red being added. Where the second printing is necessary, we think it would pay the house to have the front plate changed to take two or three colors, using but one color where the back page advertisement runs in but one and using two or three color plates where the advertising makes this possible. It would cost no more than the cost of the plates since the extra charge is carried by the advertiser. It would not be worth while to print in two colors merely for the front, but when advertising requires additional printings the house should get in on the work. If Mr. Eisner is careful to keep sufficient space for the house and for general text the program will work hard, but there is always a temptation to take just one more outside advertisement until the program proper is crowded out and no longer serves its purpose.

P. T. A.

Book Store Enterprise May Help Boom Plays

So many pictures are now derived from novels that it should pay from two angles to handle these novels as a part of the house activities if the local booksellers refuse proper cooperation. It is better not to trespass on another field and to throw this business to the man who sells books, where it is possible to get him to work in with you, where he will not see that it helps him to help you, start your own book counter. Handle only the popular motion picture magazines and the novels from which your immediate productions have been made. You can probably arrange with a jobber or some large city bookstore to get the volumes on consignment, which will keep you clear of risk or you can merely advertise on your screen that you will take orders for any novel dramatized upon your screen. Where you display the actual books you can get considerable advertising out of this display alone. Arrange to keep the books from being handled or you will not be able to return unsold copies.

P. T. A.
Edward Hyman, Far from Home,
Does Good Work for Denver Houses

Edward Hyman, who used to live in Buffalo before the war, and who went to St. Louis for Fox when he quit the service, has now gone still further west and sends in some of the good work he has been doing for the Fox theatres in Denver. The first example shows 85 lines across six columns in which the two houses are combined under a single strip which announced a charity donation of ten per cent.

A Good Example of Edward Hyman's Work.

of the gross for an entire week. It is all hand work, but the main titles have the value of straight type, though the Rivoli display on the left clearness because it is all capitals.

A Double and Triple Column Display from Denver.

and rather too crowded. The checkerboard design, harmonizing with the title, is striking and would have given a better balance had it been placed in the centre, between the two lighter cuts. The second cut shows two better individual displays for the two houses under his direct management. That for the Isis is a three and the other a double column display, both twelve inches deep. That for the Isis is the better because it is the more prominent. It stands right out and here the hand lettered star name is as good as any type. In the Rivoli display the cut interfered with the star name and the shaded letter does not give as good a display to the title. Those three portrait at the top are intended for Wilson, Lloyd George and Clemenceau in case you cannot get them in the reduction. Mr. Hyman also sends in a house program for the Isis in light blue and black on white stock. The blue is too light to reproduce well, but the effect is excellent and ahead of his St. Louis issue. Perhaps we shall be able to reproduce a later program to give an idea of the style. It is purely a house and not a mailing program, and Mr. Hyman's Victoria mailing programs were his greatest hit.

Montreal Theatre Uses Uniform Scheme for Lobby Decoration

Here is a picture of the Holman, Montreal, in its summer dress. Last winter we showed a number of reproductions with the storm front up. If you will study the cut you will notice that a uniform scheme has been adopted for

P. T. A.
means
Picture
Theatre
Advertising
and
Picture Theatre Advertising
means
Good Business

Because it contains the advice of scores of successful exhibitors and the scheme by which they have made money and by means of which YOU can. How to get press work. How to build matinee business. How to run contests. How to build new business. How to hold your own. It's all there. Get your copy now. Any one of a hundred schemes will bring you more than the cost of the copy.

For big towns.
For the littlest town.
It costs only $2 by mail, postage paid. Order from our nearest office to save delay.
Lovett Improves Advertisements

We think that this larger example is about the best work J. Fred Lovett has ever sent us. In the past couple of years we have used many of Mr. Lovett's samples, mostly heavy frames, sticking a three fives for the Royal, Providence. Usually the house signature and the frame took up so much space that the type suffered. He doesn't get very large type, but he has changed his design.

A Three Fives Showing a New Idea from Fred Lovett.

All three of the week's offerings are represented in the side sketches, and you can tell which is which. In the double cut you can have four guesses as to what the cut on the left refers to, since there are four titles, any one of which might fit the sketch, but on the right you say, using double or triple column as seems best, but he carries enough to tell all about it and he gets from two to four columns of press notice for his attractions. He uses several forms of heading, but always works in his signature, which looks as though it might be the reproduction of his electric sign, and always with some effect in connecting the signature with good amusement in the minds of the patrons. That is what a signature is for. The mere sight of it should suggest good pictures and be a perpetuation advertisement. Mr. Sharp is no busher. His daily spaces might be improved by being made smarter. The samples he sends suggests that he puts them in more from a sense of duty than in the expectation of building business. He seems to trust too much to his Sunday layout to cover the week. He should work each daily advertisement to reach the traveling salesman who did not happen to be in town Sunday.

—P. T. A.—

"Oh Boy!" Trade Mark Pleases

The trade mark cut for Pathé's "Oh Boy!" seems to be enjoyable wider circulation than any advertising cut recently turned out. It is striking, pleasing and typical of the lay, and being in line works in all copy.

Two More Examples of Mr. Lovett's Work.

can see that Ray and Fairbanks get the displays. We gather that Mr. Lovett makes these designs himself, which perhaps influences him to favor sketches against type, but we think that as a rule type works better than cuts, though Mr. Lovett can do pretty much as he pleases since he has the only advertisement on his local page and does not have to fight the other Providence theatres.

—P. T. A.—

"Bushe" Takes Big Displays to Cover Elaborate Mention

William Sharp, Jr., who says he is a "bushe," sends in some stuff from Winston-Salem, N. C., and wants an opinion. "Bushe" may be the proper designation for small town ball teams, but in the picture motion business some of the best managers are the small town men. They have to be to keep the house going. It is not exactly a "bushe," stunt to make the Sunday paper throw in a cross-page line reading a three line letter "Stars and Stories of Fimland at the Amazu this week" but that is what Mr. Sharp gets every week. To get it he runs a weekly program in the Sunday issue, taking about from thirty to forty-five column inches. He changes the proportions to suit what he has to

Making the House Signature Known.

Chambers Appeals with Odd Phrases in His Displays

Stanley Chambers, of the Palace, Wichita, sends in some more of his openwork advertising as well as a few more compact styles, and he makes his phrases work for him. The "If you've got to burgle the baby's bank" in the "Nobody Home" space seems to be a Rufism. Below he advertises The Dentist "with Charles Murray and the gang," which is more appealing than would be "and company." His talk for "Bill Henry" is also jazzed up to get interest. He knows that the formal announcement for a comedy will not attract as strongly as will a few snappy phrases. A distinctly good touch is the bird with "something to crow about" in a balloon. It looks more like a rooster than a crow, but perhaps that is what the artist meant. But contract the two smaller spaces, a two and a three elevens. The Billie Burke is probably the much better seller simply because it says little effectively. The other is a more formal style of work. It is a well

Two Three Seventeens from Wichita.

planned advertisement so far as that style of advertising goes, but it cannot get or hold the attention as does the simple "Meet her face to face. She's good to look at." That means something. Mr. Chambers knows that to
sell he does not need to tell the whole history of the film so that he gains interest.

—P. T. A.—

An Inexpensive Lobby Display.

Here is a simple yet very good lobby display for Goldwyn's production of "Upstairs." It was devised by the Hippodrome, Joplin, Mo. The foundation is a set of curtains, which you can possibly borrow from a department store or at least hire for a small percentage of their value. In front is a short flight of steps to carry out the idea of the title, leading to a portrait of the star. Palms

dorsoment from the Labor Unions and started off with the statement that this film had been privately shown to President Wilson. But the real pull read: "This picture should be especially appealing to the people of Charlotte as it deals with a situation identical to that of the people of this city are now facing." Backing up the big splash the house

Whether You Are A
UNION MAN
Or Whether You Are A
CAPITALIST
Don't Fail To See
Frank Keenan
IN
"THE WORLD AFLAME"
AT THE OTTOWAT
September 1 and 2

A Three Eights Hooking Up to the Local Labor Situation.

run such displays similar to the three eights reproduced here. This would have been even better had the lesser lines been kept down to give greater prominence to the lines "Union Man," "Capitalist" and "The World Aflame," which in this case should have been set without quotation marks. Even the house signature and date should have been subordinated to these three big lines.

—P. T. A.—

Built-Up Frames Is New Idea

R. E. Watson, of the Vista, Twentieth Century and Park theatres, Chicago, is using built up frames for lobby work with good effect. The illustration shows one for Mildred Harris in "Home." The backing is set well away from the front

A Five Tens Used to Launch a New Serial.

bottom that at the left lists some of the sensations to be expected, but put in the form of an inquiry as “Can a man leap between roofs fifteen feet apart?” On the right is told something about the locale of the story, including “scenes of New York, Adirondack Mountains, the Florida Everglades Swamp, the Tennessee Hills, the Goldaconda Mines of Montana, the wolf-infested Canadian forests, opulent Palm Beach and the interesting East Side dives.” All of that should get $1.50 of any man’s money, on the basis of ten cents down and ten cents a week.

—P. T. A.—

Take Pride in Your Features

We have a recent program which reads: “The best we can get at the price we ask you to pay.” We think that this is a grave error. You can get the best in the market if you want it, if you wait long enough, and it is fatal to suggest that you are running a third rate house, or that you are cheap. If your house is a ten cent show in opposition to a 25 cent top, it stands to reason that you cannot offer the same first run program, but to admit this is suicidal. We do not even admire Miss Spurr’s “Class B” attractions, though here she invites comparison with herself. One house has lower admission prices than the other and it stands to reason that it can offer less outstanding attractions, but to directly invite comparison is fatal and “the best we can afford” is apt to suggest a lower grade than you actually show. The public will be quick to make comparisons, at best. Let them start it.

—P. T. A.—

Five Tens Employed to Launch First Episode of New Serial

Five tens were used by the Colonial, Elma, N. Y., to launch the first episode of the new Pathe Serial, "The Great Gamble." The house knew that to get them for the first time would be to hold them for all of the hundreds of episodes of a special drive was inaugurated to get the first showing over in good style. In the smaller banks of type at the

"THE GREAT GAMBLE"

FLATCING
ANNE LUTHER and CHAS. HUTCHISON
EVERYBODY 10c

Watson's Built-Up Lobby Frames.

and in the space thus gained a card-board "home" with doll furniture is built with the star and her husband on either side. It is not a very good representation of the Chaplin mansion, but it makes much more talk than any frame of stills could possibly excite, and it drives in the title and the star as well as the fact that she is Mrs. Chaplin. Another recent frame for "The Fire Flingers" was built up with stills and actual copies of the book.

—P. T. A.—

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THE COLONIAL THEATER
TODAY
and Five Filene Centes

5c: "THE GREAT GAMBLE"
COLONIAL THEATER TODAY

"THE GREAT GAMBLE"
COMMENCING
TODAY
and Five Filene Centes

5c: "THE GREAT GAMBLE"
COLONIAL THEATER TODAY

Aflame"
Among Independent Producers
Conducted by C. S. SEWELL

First Six Subjects of Pioneer's New Series of "Facts and Follies" Films Are Now Ready

The staff of the Pioneer Film Corporation are engaged in putting the final touches on the first six releases of the "Facts and Follies" series. Following the usual practice of Pioneer these pictures, which are to be released at weekly intervals, over a period of fifty-two weeks, will not be offered the public until they are complete.

Wray Physic, the director of the series, reports that the first six of the series are ready. "Professor Was Right" will be the initial offering, and will be followed by "Running Romeo," "My Kingdom for a Meal," "Camping by Proxy," "Back to Nature" and "In the Sweet Dry and Dry." Each of these subjects is satirical comedies, with a rich vein of humor, acted by a big cast of players, headed by Frank Bates and Helen Hart, and for the most part composed of girls.

The Pioneer is meeting with very encouraging success in the marketing of the series. Herman Rifkin, of the Eastern Feature Film Company of Boston, immediately closed for the entire year's output, and will soon exploit them in New England territory.

L. Case Russell Writing Blazed Trail Productions

The series of twelve Canadian Northwest pictures known as "Blazed Trail" productions, made by the company of the same name and distributed by Arrow Film Corporation, are being written by L. Case Russell, who is the author of a number of successful screen stories, including "The Soul of a Magdalen" and, "The Light Within" for Madame Petrova, as well as features for Edith Storey, Kitty Gordon and others.

These pictures are being made in a portion of the Adirondacks, which is said to have never before been shown in films. John Lowell, star of the World Film release, "The Clouded Name," plays the leading role in these productions, while Joseph J. Barry is the director and Joseph Settle the photographer.

Attractive Press Book for Helen Holmes Serial

The advertising matter available on the new S. L. K. Serial, "The Fatal Fortune," in which Helen Holmes is being featured, is not only complete but of high quality. The campaign book is said to be one of the most elaborate ever issued on a serial.

The front and back covers are dark blue and persian orange blended. The twenty-four pages contain reproductions of lithographs, banner, window card, lobby display, slides, souvenir pocket mirror, song book cover and a varied assortment of line drawn advertising and scene cuts. The assortment of advertising cuts is unusually complete, there being three and four different styles of one, two and three column cuts.

There is also a comprehensive line of newspaper material. The heralds measure eleven by twenty-eight inches and are in various colors with sensational pen sketches drawn.

The mirrors, while inexpensive, have a handsome photo of Helen Holmes on the back, and may be used by the Exhibitor as a souvenir at the showing of the first episode.

The song, entitled "Pretty Helen," was written by the author of the serial and dedicated to Helen Holmes.

Sid Smith To Be Starred in a Series of Comedies

SID SMITH, the diminutive soldier-comedian, who was three times wounded in the Meuse-Argonne offensive, will be starred in a series of twenty-six "situation" comedies to be produced by the Alkire Photoplay Corporation of Los Angeles.

The Smith series will be exploited under the title of the "Holly Comedies" and will be released by the Bull's Eye Film Corporation. Robert F. Kerr, a director of over ten years' experience, will direct the new venture. The Holly Comedies will be one-reel releases, beginning about November first.

Price Secures Fifteen Mona Darkfeather Films

C. B. PRICE, of C. B. Price Company, Inc., announces that they have secured the exclusive rights to the series of one-reel Indian pictures featuring Princess Mona Darkfeather. There are sixteen pictures in the series, to be known under the brand name of "Pricefilms," and they will be sold on the State Rights plan.

The pictures are feature short length program fillers. Attractive art titles embellish the pictures and Henry W. Longfellow's beautiful poem, "Hiawatha," has been used in a novel way to give a poetic and artistic touch.

"The Gypsy Blood to the Gypsy Blood Ever the Wide World Over."

Which is true in the above scene from "The Heart of a Gypsy" a Charles Miller production starring Florence Billings and released by Hallmark.
**THE MOVING PICTURE WORLD**

October 4, 1919

**Hawaiian Visits Eyes Bull**

An interesting spectator at the Gale Henry's new studios at the Eyes Bull Film Corporation's West Coast plant, was E. K. Fernandez, of Honolulu, prominent state rights buyer. Senator Fernandez, who is a member of the Hawaiian Legislature, took the place of an absent man on the number of amusement enterprises in the islands.

**No More Slap-Stick Films**

To Be Made by Bulls Eye

The Eyes Bull Film Corporation announces it will make no more slap stick comedies. According to Milton L. Cohen, president, only "situation" comedies will be produced and released hereafter. This change will affect many of the personnel of the company who have been with it since the organization.

Nat H. Spitzer, West Coast studio manager, states that this change will not affect all the other releases of the firm, that is the Gale Henry comedies, the Sampson comedies and the Wilderness, the Weekly Digestion or the new series of Holly comedies.

**World Pictures Reports Big Demand for Chaplin Films**

The success attained by World Pictures, with the five Chaplin pictures, "A Night in the Show," "The Bank," "The Kid from Shanghai" and "Triple Trouble" that are being distributed throughout the World Exchanges is one of the most remarkable testimonial even accorded an artist either on the screen or the stage. The Chaplin has a hold on the patrons of motion pictures best evidenced by the amount of busines done by the re-issues of these five pictures. When the World took over these comedies a quota was set that would, if reached, satisfy all parties concerned.

The New York office alone exceeded the quota by fifty percent, and the same relative increase was reached by every one of the twenty-three branch exchanges of the company. If there were no other way to establish the popularity of Charles Chaplin it would be sufficient to take the experience of World Pictures with these five releases to satisfy any doubts as to where the great comedian stands as regards box office value.

**Arrow Handling "Vigilantes"**

The Arrow Film Corporation will shortly start a campaign to exploit the seven-reel feature, "The Vigilantes." This picture has already been released. It is described as a massive production, with wonderful scenery and direction and excellent photography. Arrow is state righting this picture, and a large part of the country has already been sold. In some territories the picture has already had successful runs.

**Gale Henry Working on "Gas"**

Gale Henry has finished his fifteenth comedy to be released by the Eyes Bull Corporation and has started work on her next two-reeler. The comedy just completed is entitled "Gas," and discloses the trials and tribulations of a woman gasoline dispenser. This is said to be the first time a gasoline station has been made locale for a comedy.

**Arrow Will Give "Lightning Bryce" Serial**

Big Exploitation Campaign; Press Book Ready

The Arrow Film Corporation is having prepared an attractive press book on its new serial, "Lightning Bryce." There will be a handsome two colored cover, being a reproduction of the twenty-four sheet, and in the forty-two pages that follow there will be advance publicity stories, cuts, special exploitation ideas, a synopsis of the various episodes and information about the different stunts and punches. The press book will be ready for delivery in a few days.

The publicity department of the Arrow Film Corporation announces it is preparing extensive advertising material for "Lightning Bryce." A special campaign being arranged by Arrow for each of the state rights buyers who have secured the serial.

Special service will be given exchanges, and a number of novels have been prepared and an elaborate line of paper is being made.

A large part of the United States territory has been sold as well as practically all of the foreign rights.

Everett C. Maxwell with National.

Everett C. Maxwell, fiction, vaudeville and scenario writer, is now affiliated with the National Film Corporation, and will act as a representative for the Cable News Co., who purchased "Virtuous Men" for thirteen states, advises S-L Pictures that its production is breaking box-office records. Mr. Larson has secured bookings from practically every first-run theatre in the states which he controls. The production recently played a week's engagement at the Strand in Oklahoma City, and following the opening performance Larson received a wire from H. C. Brice, manager of the Strand Theatre: "Strand Theatre lobby, theatre and street crowded by hundreds clamoring to see 'Virtuous Men'; record-breaking attraction; when can we secure return date?"

Larson is according the S-L attraction a widespread advertising campaign and is confident the picture will prove the biggest money maker he has ever controlled. He owns "Virtuous Men" for Minnesota, Wisconsin, North Dakota, South Dakota, Iowa, Nebraska, Montana, Idaho, Oregon and Washington.

**Romayne to Open New York Office**

F. P. Hamilton, representative of the Romayne Superfilm Company, is now in New York and is making his headquarters at the Hotel Astor. Here he will complete arrangements for opening a New York office for handling the series of twenty-six Bear Cat Comedies as well as other films produced by the Romayne company.

**Model Has Fine “Still” Building**

The Model Comedy Company, producers of Gale Henry comedies, has completed a cement department building for still photos at its new studio in Hollywood. The building consists of three rooms; one for developing plates, one for printing negatives and one for the office of the department. The construction of the building is strictly in accordance with the latest designs for rooms of this kind. It is well worth a visit.
Exclusive Features Announces Several Sales on Sixteen Kathlyn Williams Reissued Films

EXCLUSIVE FEATURES, INC., reports considerable activity with the series of sixteen Kathlyn Williams' two-reel dramatic reissues, the following territory having already been disposed of: Western Pennsylvania and West Virginia to the Quality Film Corporation, 414 Ferry street, Pittsburgh; Delaware, Maryland, District of Columbia and Virginia to Palmore & Homand, 420 East Lexington street, Baltimore; New York to Merit Film Corporation, 126 West Forty-sixth street.

Rights to Michigan have been sold to Strand Features, 201 Film Exchange Building, Detroit, while Special Features Company, 623 Market street, Knoxville, have secured Florida, Alabama, Georgia, Tennessee, North and South Carolina.

Cohen Reports Two Sales on Monopol Productions

MAX COHEN, president of Monopol Pictures Company, reports considerable interest on the part of state right buyers in "Alma, Where Do You Live?" and "Crimson Shoals," and several sales have been closed recently.

Pioneer Films, New Orleans, has acquired both for Louisiana, Mississippi, Florida and Alabama, and has arranged for an unusual quantity of advertising supplies for "Alma, Where Do You Live?" The tie-up between the song and the picture will also be taken full advantage of.

"Alma, Where Do You Live?" has also been sold to H. C. Simeral, of Pittsburgh, Pa., for western Pennsylvania, Ohio and West Virginia. Simeral also controls "Virtuous Men," the big S-L production, for these states. It is his plan to present "Alma, Where Do You Live?" as a road show attraction, and a big exploitation campaign will be inaugurated. Singers will accompany the road shows for the purpose of rendering the song as an introduction to the entertainment and tie-ups will be made with the various music stores.

Mr. Cohen is sending state rights buyers comprehensive exploitation books on both productions containing complete campaign, together with styles of paper, cuts, mats and several novels.

National Film Corporation Scene of Great Activity

The National studios are buzzing with activity under the management of Production Manager Bernstein, six companies are now working and arrangements made for a seventh to start as soon as a new director, who is now in the East, arrives.

William Parsons, president of the National Film Corp., has purchased the picture rights to three popular fiction works, "The Kentucky Colonel," by Opie Read; "Hearts and Masks," by Harold McGrath, and "Mary Minds Her Business," from the story which is now appearing in a popular magazine. He is now negotiating for the rights to a big Broadway success, which will be used as a vehicle for Billie Rhodes upon the completion of the one now in the making, "Hearts and Masks." A story for an all star cast is also being arranged for, the one now under production being "The Kentucky Colonel," with Francis McDonald, the latest acquisition to the star roster of the National.

Two clever scenario writers are responsible for the screen adaptation of "The Kentucky Colonel" and "Hearts and Masks," Franklyn Hall and Mildred Considine.

The directors now engaged in turning out productions under the National banner include Bertram Bracken, directing all star Features; Harry Edwards, directing "The Hall Room Boys" series of comedies; Mark Goldaine, directing "Smiling Bill" Parsons in Capitol Comedies; William Seiter, directing Mr. and Mrs. Carter De Haven and also the forthcoming production, "Hearts and Masks," starring Billie Rhodes; and Paul Hurst, directing the fifteen episode serial, "Lightning Bryce," in which Ann Little and Jack Hoxie are co-starred.

Heavy Bookings Reported on Pioneer Attractions

THE exchanges handling the Pioneer Attractions in Philadelphia, Pittsburgh and Boston, report that these productions are meeting with flattering success. Ben Amsterdam, of the Masterpiece, in Philadelphia, is signing up "The Boomerang," "The Sins of the Children" and "The Long Arm of Mannister" with the majority of the first run houses in his territory.

"The Sins of the Children," which is controlled in Pittsburgh by the Simlee Exchange, has created such a demand that additional prints of the picture have been ordered; while for "The Girl from Nowhere," being exploited by Apex, additional copies have been delivered.

Herman Rifkin, of the Eastern Feature Film Company, reports that the entire Pioneer output is enjoying success, and his patrons are asking for more pictures of the same type. The Poli Circuit has booked solid all of the Pioneer Attractions.

Extra Large Stage for Bulls Eye

An enclosed stage measuring 2,400 square feet, fully equipped with powerful lights and effects mechanisms, is one of the features of the new Bulls Eye comedies being turned out on Santa Monica Boulevard, Hollywood. Besides being the one of the largest "dark" stages in Hollywood, the new Bulls Eye acquisition contains an elaborate ventilating system, the temperature being controlled by a circuit of thermostats. Work on the Bulls Eye Comedies will be possible every day during the coming rainy season.

Track! Gale Henry, motormaniac, looks first for speed cops in her newest Bulls Eye, "Gas."
Walter Niebuhr and Holmes C. Walton Are Now on Tour for the American Cinema Corporation

WASHINGTON - President Walter Niebuhr, head of the American Cinema Corporation, and Holmes C. Walton, sales manager of the concern, left New York recently on an extensive tour of the principal cities of the country. They took with them prints of the first two American Cinema productions.

Messrs. Niebuhr and Walton will stop off at Chicago and confer with Watterson R. Rothacker, of the Rothacker Film Manufacturing Company, concerning the making of prints for the American Cinema productions.

In addition, they will select locations for outdoor advertising in Chicago and other strategic points throughout the country.

Helen Holmes Performs Many Feats of Daring

RECENTLY there has been much activity around the S. L. K. studio at Grantwood, New Jersey, where the Helen Holmes serial, "The Fatal Fortune," is being made.

As the serial nears completion, the climax becomes more numerous, and many sensational stunts have been promised for the grand finale.

The later episodes of the serial, which is being directed by Donald Mackenzie, calls for aeroplane stunts, and Helen Holmes will attempt to leap from one aero plane to another in midair.

Miss Holmes is enthusiastic over her aero plane work, and frequently has the pilot perform stunts for the benefit of the spectators, who gather daily.

A novel stunt accomplished by Miss Holmes was a parachute jump from an aero plane in motion from a height of fifteen hundred feet.

Helen Holmes is known for her daring, and in making her return to the serial screen is performing unusual stunts so as to live up to, if not out-do, her past reputation for daring.

"Smiling Bill" Promotes Two Members of His Staff

AS a reward for efficient service, the National Film Corporation has promoted two members of its staff. Mark Goldaine has been advanced from assistant director to director of Capitol comedies, in which "Smiling Bill" Parsons is starred, while William Seiter, who has been directing Mr. and Mrs. Carter DeHaven in comedies, will henceforth direct features.

Mr. Goldaine, while formerly a director, has recently been connected with the National as assistant director as the directorial roster was filled. Some of Mr. Seiter's comedies include "Close to Nature," "Their Day of Rest" and "Boys Will Be Boys." His first feature production will be "Hearts and Masks," starring Billie Rhodes and based on the Harold McGrath novel.

New Davison Picture Started

Grace Davison, whose picture, "Atonement," is being successfully marketed by Pioneer, announces arrangements had recently been completed for the production of her next picture, which, like "Atonement," deals with a problem of modern domestic and social life.

Plans are under way for the construction of a studio in the suburbs of New York for Miss Davison, but it will not be completed in time for the next production. Special sets are being painted, and novel draperies and hangings designed for the new picture. The Pioneer will handle the picture on the state rights plan.

A Safe Proposition

Being Louise Huff in her American Cinema feature, "The Stormy Petrel."

Leslie King Has Excellent Role in "Fatal Fortune"

THE S. L. K. Serial Corporation's episode story, in which Helen Holmes is starred, "The Fatal Fortune," is announced as having two important elements necessary to put it in the front rank of serial productions. First, intrinsic story value with gripping suspense and dramatic situations, and second, an excellent cast, each part being interpreted by a player of established reputation.

A prominent player assisting Miss Holmes is Leslie King, who plays "Blinky Bill Eaton," a similar character to "One Lamp Louie," which he portrayed in "The Shielding Shadow" serial with such success that exhibitors requested that he again appear in a similar role. Mr. King also established an enviable reputation for his work in character roles in stage productions, and more recently appeared on the screen as the secretary in "Here Comes the Bride," and as the Hindu in "The Witness for the Defense."

Mr. King is an adept in the art of make-up, having brought this feature of his work to a high state of perfection. In the eccentric characterization of "Blinky Bill Eaton" he is said to have a part affording unusual strength and opportunity for versatility, from low comedy to melodrama, and which has strong drawing qualities which establish it as a commercial asset.

Bear Cat Comedies Selling Fast

The Romany Superfilm Company announces the sale of territorial rights to its series of twenty-six reel comedies, to be issued under the "Bear Cat" brand, to the following exchanges: Peerless Film Service for California, Nevada and Arizona; First National Exhibitors' Circuit of Texas for Oklahoma, Texas and Arkansas; Standard Film Corporation for Southern Illinois, Kansas and Missouri; Sterling Film Service for Michigan, Ohio and Kentucky; Electric Theatre Supply Co., of Philadelphia, for east Pennsylvania, Delaware, south New Jersey, Maryland, District of Columbia and Virginia.

Putting the Thunder into "Lightning Bryce."

Isidor Bernstein, scenario writer, with Paul Hurst, director; Ann Little and Jack Hoxie, stars of "Blinky Bill Eaton"; the Joe Brandt serial distributed by Arrow.
Live News from Everywhere

CANADA GOES STRONG ON EDUCATIONALS
Manitoba Government Arranges for an Elaborate Program of Instructive Film for Rural Centres

The agricultural extension service branch of the Manitoba Department of Agriculture has arranged a very elaborate moving picture program for the winter months. By the middle of September no less than 137 "motion picture institute" meetings had been listed for various rural centres of the Western Canadian province.

Seven Different Subjects.
The Manitoba Government has had produced, seven different moving picture subjects dealing with cattle, poultry, alfalfa growing, plow adjustments, injurious insects, fall fairs, boys' and girls' clubs and livestock types. The Government has also secured a wide assortment of agricultural pictures which include those showing cattle judging, care of the gas engine, medical inspection in the schools, vegetable canning, home gardening, road building methods, etc.

Bought One Hundred Films.
In addition to these, the Manitoba authorities have bought one hundred standard films, such as travelogues, scenic, educational films, comedies, news weeklies and technical reels. Eight projection machines and equipment have been secured for as many "circuits" in the province.
The first lecture is scheduled to be held about November 15, and the house will extend on the various circuits until the first of April.

Prince Sees Pictures of His Trip.
The Prince of Wales enjoyed the novelty of seeing moving pictures of his own trip while speeding on the Royal Train toward Calgary, Alberta. A projection machine was installed in one of the coaches by the chief electrical engineer of the Canadian Pacific Railway for the entertainment. Views were shown of all the receptions and incidents of the Prince's trip from St. John, to Winnipeg, development of the films having been rushed in each instance for local presentation and extra prints having been saved for screening. Tropical weeklies and Canadian scenic are also being presented on the Royal Train, at regular intervals.

Alderman Sells Two Theatres.
Alderman F. L. Williams, of Portage la Prairie, Manitoba, has sold his two mov- ing picture theatres, the Princess and the Empress, to J. Simon, of Winnipeg, who announces that he will remodel the Princess Theatre.

Paying Attention to Music.
The moving picture theatres of Ottawa, the Canadian capital, are paying considerably more attention to the music feature. Both the Centre and the Fransa Theatres have installed orchestras and the Strand Theatre has engaged the "Strand Trio" of instrumental soloists for an indefinite engagement. This is the first time that the Strand has had an orchestra.

Church Wants Women Censors.
The Social Service Council, of the Church of England in Canada, recommended to the Synod in session at Ottawa, October 1, that women censors be appointed to the boards of moving picture censors in Canada.

Detroit News Letter
New Washington Opens.

The opening of the Washington Theatre, Detroit, under the ownership of William Fox, took place Thursday night, September 11, and was a huge success. So much so that every seat on all three floors was sold and many more were turned away. It was a representa- tive and critical audience, comprising the best people in the city. Among those present were Herman Robbins, assistant general manager of the Fox Film Corporation, John Zandt, general manager of the Fox circuit of theatres, Clayton Sheehan, division manager for Fox Film Corp., and Miles Gibbons. Detroit manager for Fox.

William Fox has made great improve- ments in the Washington Theatre already, and many changes are still to take place. It will be several weeks before all of these will have been completed. They include a new marquee, new flasher for the electric sign, $12,000 organ, new draperies, framed portraits of stars, handsome mir- rors, etc.
The boxes have been removed, allowing for more seats, and the whole interior, including the lobby, has been redecorated, and the projection booth has been moved to the center of the second balcony. The orchestra will be increased to twenty-five pieces. Hugo Kalnow is directing. Fred Shafer is manager and booker and Fred Grenell is handling the publicity.

Three Downtown Theatres Raise Prices.
The Broadway-Strand, the Adams and Madison theatres, Detroit, have all raised prices. They are now charging fifty cents for main floor seats at night. Thirty cents is the price for first floor seats at the matinees. Judging from business, the new prices have met with no opposition from the public.

Kirchner is Back.
Ed. Kirchner, of the Family Theatre, Detroit, is back at his house regularly, having fully recovered from his recent illness. Ed looks much better than he ever did and says he is feeling fine. He has been connected with the Family since it was opened ten years ago.

The Fuller Theatre, Kalamazoo, opened for business on September 7. Col. William Marshall is the house manager.
CLEARANCE TO MOONEY, Pittsburgh the beautiful new Wilton, Shrader, the grand for the purpose of invading the wilds of Africa to secure moving pictures of big game, native tribes and scenic and educational subjects. Two expert cameramen have been engaged to accompany the party, these being Frank S. Wilton, of Los Angeles, and Louis Hutt, of the Pathe organization, at San Francisco. The start will be made from this city in about a month.

Fox News Organization in Shape. The organization of the Pacific Coast staff of photographers for the Fox Film News is completed and its members have been working for some time on the initial releases. Eugene H. Castle, formerly with Gaumont, has selected Bert Moisan as his San Francisco representative, and has appointed Blaine Walker to take charge of the Los Angeles territory and S. E. Greenwald to cover the Pacific Northwest. Mr. Moissan returned recently from France, where he served for nineteen months. W. A. Ball, of San Francisco, has been placed in charge of the technical work of the Pacific Coast laboratories.

Railway Company Installs Laboratory. The Southern Pacific Company has installed a complete moving picture laboratory in its building at 65 Market street, most of the equipment having been furnished by the Duhem Motion Picture Manufacturing Company. This includes developing equipment, tanks, drying drums and printing machines. A projection room, with two machines, has been added. Educational films are being made by the railroad company, with L. Himes as cameraman, a recent one showing the largest engine made by the company at its Sacramento shops, alongside the first engine used by it.

Rush for New Tickets. Exhibitors in this territory are placing large orders for special tickets to comply with the new Government regulations, showing the name of the theatre, the amount of admission, plus war tax, and the total amount.

New Orchestra Please Patrons. The Turner & Dahmkhan Circuit has installed a new orchestra at its Berkeley Theatre, which is conducted under the direction of C. F. Montgomery, and the comments of patrons on the change have been very pleasing. The new musical organization is under the direction of Jack Tillyman, of San Francisco, for years director at the Portola Theatre of that city.

Francois Men Will Film Africa. The African Expedition Corporation will invade the Dark Continent for educational subjects.

This Eye Has More Than One Apple. "Safety in numbers," says Josephine Hill, star in Universal attractions.

Pittsburgh News Letter

Carnival to New Exchange. There have been several promotions and additions to the force at the Standard Exchange, Pittsburgh. Ted Tolley, for the last six years shipper, has been promoted to booker, taking the place filled by Will Welland, who is obliged to give his time to more important work. Successor Ted as shipper, is Ed. Gelger. Miss Hilda Schreiner has been promoted to bookkeeper and a stenographer has accordingly been added to the force.

Leonard is Promoted. F. J. Leonard, for some time salesman for the American Film Company, at Buffalo, N. Y., his home town, has been promoted to the position of special representative, having under his jurisdiction the Pittsburgh, Washington, Philadelphia and Buffalo offices, with headquarters at Pittsburgh.

Alhambra Puts Up Good Front. Once again the Alhambra Theatre, East Liberty, Pittsburgh, is in the hands of art artists. This time a new front is being put in, as well as a beautiful marquee. Business is going on usual.

Burdige Manages Goldwyn. R. D. Burdige, formerly of New York, has arrived in Pittsburgh and entered upon his duties as manager of the local Goldwyn exchange.

Schuster Joins Hodgkinson. J. Schuster, formerly on the road for the Universal exchange at Kansas City, is now with the Pittsburgh Hodgkinson exchange, in a similar capacity.

Personal Notes.

Paul H. Bush, from the West, is the new manager of the Pathé exchange, succeeding R. S. Shrub, who is to accept another position with the same company. W. S. Delta is now connected with the Craft Film Service, Pittsburgh, in the capacity of booker and shippers.

Joseph Bloom is the new manager of the Pittsburgh Hodgkinson exchange, succeeding J. J. Mooney, who resigned recently.

Kansas City News Letter

Equitable Improves Quarterly. The Equitable Film Corporation is fitting up a reception room, also a projection room in its quarters in the Orkay Building. Business is going ahead in great shape. W. H. Bell, manager, has brought A. A. Wheeler to take charge of city sales. Mr. Wheeler has been associated with Mr. Bell in Chicago. J. L. Mendelson, personal representative of the Bulls Eye Film Corporation, is, also, in a sense, the representative of the Equitable in Kansas, during his present trip. Ed J. Pesky, sales manager, is now making a tour of Missouri. The Equitable is pushing the sale of the De Vry projector, for which it recently arranged a special department. J. M. Campbell, president of the company, attended the first annual convention of the De Vry Sales Company, in Chicago.

Barry Entertains Orphans. M. J. Barry entertained the fifty boys of the Kansas City Orphan Boys Home, at the Isis recently.

Rattling the Family Skeleton—Pardon!—Bones. Robert Warwick handles an expert machine in this game of African golf with Helene Chadwick for the grapes held by the infant bascels at the Lasky studios.
THIS WILL BE HARD FOR EXHIBITORS
Shelbyville Pastors Will Fight the Sunday Show by Holding Series of Union Services

The ministerial association of Shelbyville, which is composed of the pastors of all the Protestant churches in the city, have decided to fight the Sunday opening question there, but not through the medium of the courts. According to proposed plans, the pastors will hold a series of union services every Sunday evening and in that way hope to be able to curtail the patronage at the theatres. The theatres at Shelbyville were opened on Sundays a few weeks ago and have been doing an excellent business.

Universals Get Together.
The Universal Film Manufacturing Company's exchange at Indianapolis held its first "get together" meeting with representatives from other Universal exchanges, at the headquarters, 113 West Georgia street, on Saturday, September 13. Plans were formulated for the holding of similar meetings annually.

Talks were made by H. M. Berman, of New York, general manager of Universal exchanges; Ralph W. Abbott, manager of the Indianapolis exchange; and E. W. Pender, assistant manager of the exchange, M. Schongerb, special representative from New York, who was in the city, also made a brief talk.

Chicken and Trimmings.
A chicken dinner, with all the trimmings, was billed as an attraction. Those attending the meeting were R. W. Abbott, E. W. Pender, V. Schneider, Samuel Rosenfeld, William Benjamin, Albert C. Farrell, C. E. W. Adams, H. M. Herbel, Guido Heinrich, Lawrence Marriett, S. C. Haffel, Charles Brehbauer, Frank Hanly, Floyd Lewis, Arthur Kanc, M. Schongerb, and H. M. Berman.

Lyric is Sold.
The Lyric Theatre on South Calhoun st., Fort Wayne, has been sold by O. E. Wobrock, of that city, to the Luna Amusement Company, which operates the Lyric Theatre at Lafayette. The consideration was $20,000.

The Luna Amusement Company is capitalized at a half million dollars and proposes to open a number of new theatres in other cities of the state. W. H. Johnson, who is treasurer and general manager of the company, will appoint a manager for the newly purchased house in a few days.

New House to Open.
Wobrock has also leased the building at 611 Calhoun street to Joseph Bogmschutz, who will open a motion picture theatre at that address as soon as the necessary alterations can be made. The front will be changed and the interior redecorated. Bogmschutz was formerly employed by Wobrock at the Lyric.

Baltimore News Letter

**Prize Offered for New Name**
A PRIZE of $10 has been offered for a new name for the Teddy Bear Theatre, 1741 East Baltimore street, which will be reopened under new management, on September 27. The playhouse, while dark during the summer months, was renovated and J. Leo MacDonald, who also manages the Pictorial Theatre, 3316-12 East Baltimore street, will act as house manager and also play the music for the pictures. Mr. MacDonald has been playing the piano at the Broadway Theatre for some time. Those submitting names have been requested to mail their selections to Mr. MacDonald at the Pictorial. If more than one suggestion is made for the same name, the reward will be divided equally between the winning contestants.

Will Enlarge Waverly.
The seating capacity of the Waverly Theatre on Greenmount avenue, is to be enlarged to accommodate 1,400 according to the plans which are now under way by the Crystal Amusement Company, which operates this playhouse and also the Crystal Theatre, 528 North Gay street. Harry Cluster is the manager of the company. He states that a lot which adjoins the present Waverly Theatre and which measures 75 by 150 feet, has been acquired for the purpose.

Bunny Theatre Reopens.
The Bunny Theatre, 1225 Columbia avenue, which has been dark during the summer months, has reopened under the management of C. G. Klein, who ran it last year. The old proscenium has been repainted and redecorated both inside and out.

Belvedere Is Leased.
The Belvedere Theatre, 313 Belvedere avenue, has been leased by the Greater Baltimore Company, which operates the Aladdin, Belvedere, and New Belnord theatres, the last named of which is being remodeled and enlarged. Charles Nolte, who for several years has managed the other theatres in this chain, will also control the Belvedere.

Rabinovich Buys Lafayette.
Lieutenant Frederick Rabinovich, son of J. Rabinovich, manager of the Comedy Theatre, 412 East Baltimore street, who during the war served with the 332d Field Artillery, in France, and was leader of the band of that regiment, has been appointed district manager of Nixon's Victoria Theatre, 415 East Baltimore street.

Baltimore News Notes.
Mr. Raglan, general sales manager of Reisler, and G. H. Reehard, Washington branch manager of the same company, were recently in Baltimore.

O. D. "Nick" Weens, sales manager of the Variety Pictures Corporation, 412 East Baltimore street, and Miss Florence Kline as his secretary.

L. N. Inssly, who has been managing the Berwind Theatre, renamed for the former of Bethel, Del., is now in Baltimore looking over the field.

Plans are now under way for the construction of a new motion picture theatre to be located at 811-19 Pennsylvania avenue, by David Schubow, 509 Pennsylvania avenue.

Raymond H. Clark has joined Harry Kahn in the operating of the National Theatre Supply Company.

Des Moines News Letter

**$60,000 House for Creston.**

A NEW $60,000 moving picture theatre, the Strand, will be opened in Creston by Christmas, according to Abe Frankel, Sol Panor and A. E. Metzger, who are building the structure. A. E. Metzger will be manager.

All Remain Open.

While it was the custom a few years ago for picture theatres in the small Iowa towns to close down for the summer months during the summer not one theatre in a town of any size was closed during this summer. Business men have come to realize the "pulling power" of the theatre to bring the farmers into the towns.

He Should Get Out Good Publicity.

A. G. Stolte, present manager of the Des Moines Theatre in Fort Dodge, started a moving picture column in a Middle Western newspaper, in 1917, while head of the composing room of the Waterloo Reporter. His column soon grew into a page and resulted in Stolte's leaving the newspaper game for theatre work.

Philadelphia News Letter

Daniels Manages Hallmark.

R. E. Daniels, who recently resigned as manager of the Hallmark Pictures Corporation, the new producers who recently bought over the assets of the Independent Sales Corp. C. Schwarz has been retained as the local representative and Warren Kline will be the district manager.

Star Changes Hands.

The Star Theatre, Columbia, formerly owned by M. Powell, has changed hands and will be under the control of L. Sher-va. The Star, after having been remodeled and redecorated, is now doing a good business. The one day policy has been changed to a two day stand with success.

News Items.

Hippodrome Theatre in Pottsville, which closed for the summer has reopened.

The Old Line, "The Papers!" Has Changed to "Hand Over That Radium!"

Showing Frederick Bennett, author of "The Radium Mystery" serial, released by Vitagraph, 1,000,000 lbs. of radium used in the pictures.
SALT LAKE LIKES HIGHER ADMISSIONS
Picture Houses Break All Previous Records Under the New Regime of Advanced Prices

Despite increased admission prices, patronage at the larger moving picture theatres of the city broke all previous records. George E. Carpenter, manager of the Paramount-Empire Theatre, announced that more patrons attended that house during the week than in any previous week of the theatre's history.

It was expected that the increased charges would cut down attendance to some degree, but it appears to have had just the opposite effect. The question which confronts the manager just at the present time is how to take care of the patronage.

Swanson Enterprises.

Widows, orphans and old folks of Farmington, Davis County, Utah, were the guests of W. H. Swanson, president of the Swanson Theatre Circuit, at the American Theatre, Friday, September 12.

A meeting of the stockholders of the Paramount Amusement Company, owner of the Paramount-Empire Theatre, has been called for September 29, to vote upon a proposal to increase the capitalization of the company from $50,000 to $250,000.

It is understood that the increased stock issue will be absorbed by present stockholders and that plans for extension of the company's activities are under consideration.

Seattle News Letter

New Men for Fox.

Two new salesmen have recently been added to the Seattle Fox force. They are Lawrence MacInchey, a former lieutenant in the U. S. Army, who has recently returned from France, and Harry Keefe, former manager of the Exhibitors' Distributing Company, of Vancouver, British Columbia. Mr. McInchey will cover Washington, and Mr. Keefe Oregon.

Short Notes.

A. H. Hilton, of the Paramount Theatre, Lewiston, Idaho, and J. W. Allander, of the Lyric and Maclay, Spokane, were two recent visitors on Seattle film row.

The Strand Theatre, in Portland, which is being remodeled for a motion picture theatre, at an expense of $50,000, will open on September 29.

The Theatreum, Lewiston, Idaho, has been sold by J. M. Binnard to Rolla Duncan, who formerly owned the Elk Theatre in Rexburg, Idaho.

Maritime News Letter

St. John Exhibitors at Dog Show.

The Exhibitors of St. John have been greatly interested in the Dog Show, which was one of the main events at this annual fair. The dog show was the same as usual, with a few special events added.

W. C. McKay, of the St. John Opera House, has been given an exhibit of terriers for his Alaskan "Mussella," and Barney, the pet of the patrons of the Imperial Theatre, was greeted by many show visitors.

A feature of one of the evening shows was the presentation of W. C. McKay, of a beautiful English setter. He was the leading attraction among the exhibits shown. Many local interest will be shown in the setts.

Halifax Smallpox Regulations.

A delegation of managers of the Halifax theatres waited on the Board of Health recently, asking that the ban on theatres, requiring that children should produce a successful certificate of vaccination, might be lifted.

R. J. McAdam stated that the Halifax booking office had already recovered from the effects of the "flu" epidemic and that, in view of the fact that smallpox had practically wiped out, it was hoped that the board would remove the ban. No new cases have been reported during the past two weeks.

Becomes Dead Letter.

After discussion the board decided to adopt the same policy as used in the city of St. John to allow the law to become a dead letter. The Inspector appointed to visit the theatres will discontinue his visits.

Closed for Three Days.

After having been newly decorated and opened for the season, the Casino Theatre (R. J. McAdam, owner) was forced to close down, as some of the plaster had not dried sufficiently.

Change in Managers.

M. Bernstein, who has been the manager of the Galey Theatre, Halifax, is leaving to take the position of traveling salesman for the Regal Exchange. St. John. A. Carson, formerly of the Galey Theatre, Fairville, N. B., will go to Halifax as manager.

Minneapolis News Letter

Two Pioneer Exhibitors Retire.

G. and L. A. HAGLUND, owners and managers of the Lyric Theatre, at Sioux City, Iowa, since 1912, have retired from the business, due to age.

Guarding the Bar from the Prohibitionists.

Showing William Russell in a fighting mood in his initial Fox feature, "Sacred Silence."
"Yes," He Explains, "I Have Forsaken Golf for the Gymnasium."
A devotee of the links becomes an indoor enthusiast here in "Up in Alf's Place," Paramount-Sennett comedy.

MANAGER WINEGAR DELIGHTS KIDDIES
Buffalo Man Loads Up With Unclaimed Express Packages and Generously Distributes Them All

EMLER C. WINEGAR, manager of the Central Park and Premier theatres, attended an Express company's auction of unclaimed goods recently and came back loaded with goods suitable for distribution as "favors" for the kiddies. The first children's matinee at both houses this season was a "knockout," and a scramble ensued when Mr. Winegar began to distribute the "spoils."

Mr. Winegar is arranging for a special Kiwanis club night on Wednesday, October 1, when the members of this organization will be guests at the Central Park. Mr. Winegar gave the picture part of the entertainment at the banquet of Weed & Co. employees in the Ellicott club, with Al. Becker "at the crank."

James Visits Buffalo.
Arthur James, director of publicity for the Fox Film Corporation, was a recent visitor in Buffalo. Mr. James, accompanied by District Manager Clayton Sheehan, made a tour of the newspaper offices and downtown theatres, getting acquainted with photoplay editors and exhibitors. Mr. James is on his way to the coast.

Projectionists Get Increase.
Projectionists in Buffalo's downtown picture houses have received a voluntary increase of 20 per cent., according to an announcement by DeWitt Martin, business agent for the Buffalo Motion Picture Operators' union.

Will Fight Radicalism.
Buffalo exhibitors have offered their theatres to the local Four Minute Men, who are conducting an extensive campaign against radical propaganda. Dates were arranged at a meeting of the Buffalo Theatrical Managers' Association, at the meeting Friday, September 19.

Sherry Drops In.
William L. Sherry was a Buffalo visitor September 17 and 18. Mr. Sherry was the guest of Harold R. Franklin, at a performance of "The Miracle Man," in the Star Theatre.

Community Singing Popular.
"Eddie" Wineberg, manager of the Elmwood Theatre, has again introduced community singing as one of the features at this neighborhood house. Harry Mason, local vocalist, appeared in a repertoire of popular numbers, and the audience joined in the choruses.

Police Visit Carver.
Chief of Police James Higgins, City Commissioner Head and a number of patrolmen were the guests of Manager Samuel Carver, of the Family Theatre, Friday morning, September 19, at a special private presentation of "The Midnight Patrol."

Joins First National.
Charles Lants, formerly connected with First National, in San Francisco, has come to Buffalo to join the local sales staff of the same company.

Regent Celebrates Anniversary.
The Regent Theatre, Main and West Utica, celebrated its fifth anniversary this week of September 22, when a double feature program was presented every night with special music. Manager "Billy" West was the recipient of many congratulations on his success.

Carver Joins Association.
Samuel Carver, manager of the Family Theatre, was elected a member of the Buffalo Theatrical Managers' Association at a recent meeting.

Washington News Letter
Many Changes in Film Circles.
A NUMBER of changes have recently taken place in the local film field. The managers of the Washington Exchange Managers' Association were called upon to bid good-bye to Ben P. Rogers, who leaves his position here as manager of the Fox Film Corporation's exchange, to accept a similar position with Select Pictures Corporation in Boston.

Successor Not Yet Announced.
No announcement has as yet been made as to who will succeed him, and no appointment has been made of the successor to Sidney E. Kent, who resigned as manager of the local exchange of the Triangle Distributing Corporation to engage in another business in Newport. R. L. J. J. Unger and Andrew J. Nelson, the latter formerly manager of the General Film exchange here, are visitors at the Triangle office.

Death of Israel Smith.
The members of the film industry in Washington are mourning the loss of Israel (Izzy) Smith, who met a tragic death in France recently. A former employee of the World Film Corporation and of the Super Films Attractions, Inc., he was well-known to all of the exhibitors in this territory. Smith joined the army shortly after the first call came and was speedily sent overseas, where he participated in a number of major engagements.

It was while on his way to Brest to board a transport for home that he met his death in an explosion on the train. Sidney B. Lust received a postal card from him two days after word came of his death, on which he spoke of his early homecoming. He had planned to re-enter the film business, and Mr. Lust had told him that his old position would be waiting.

Levy Succeeds McShane.
Moe Levy, formerly with the Famous Players-Lasky Corporation, and prior to that, salesman in Maryland and Virginia for the Exhibitors Mutual, has been appointed manager of the latter's exchange here, following the resignation of E. McShane, who has held that position for some time.

Cleveland News Letter
Equity Organizes.
THE Equity Pictures Corporation, of Ohio, has been formed by Paul Guadanovic, of Cleveland, owner of the Orpheum, Strand and other theatres, and it will open headquarters the last week in September, at 519 Sloan Building.

The Equity of Ohio will be managed by Lew Thompson, who is resigning his position at the Universal Exchange to take charge. Mr. Guadanovic announces that this concern will have sales offices in Cincinnati and Toledo, and that productions will be bought for Ohio and Kentucky.

Tom Colby Is Promoted.
Tom Colby, of the Cleveland forces, has been promoted to the sales territory on the east side of town.

No lost copies, no delay, if you send $3 for an annual subscription to Moving Picture World. And you save $4.80.

Something You Seldom See.
But this is so pretty we can't let you miss it. Vivian Martin is keeping the limit in her Paramount, "The Third Kiss."
“Lombardi, Ltd.,” Wins Both Sexes

Women Will Be Interested in the Dresses and Men Will Want to See the Pretty Models in This Well Staged Version of a Broadway Hit

By Epes W. Sargent

Perhaps at some time in your life you have had an excuse for going to the circus. You know you can understand the double harmony of a “Three Little Pigs” number. There are women who will be interested in the dresses and the men in the girls who wear them, and they will be eager to use the other as an excuse. Most plays appeal either to men or women, but this story will reach nothing unless properly played up.

There are so many good exploitation angles to this vehicle that there is almost an embarrassment of riches, but the girl-dress appeal should be the leader no matter what other points are taken up to build on. For the men you need only appeal with the lithographs, stills and scene cuts. To the women talk about the rich costumes. And you can make an appeal to the women just as surely as to the men and without fear of a comeback, for the stills suggest undress far more than does the play itself, and the bunch of girls hanging around in their lingerie is so much a part of the play that it would take a most fanatical pride to find offense.

The good taste in handling both the scenes and the costumes may make notable accomplishments in transferring to the screen a play which made even blase Broadway audiences go.

Play Hard for the Women.

The most natural exploitation for this play is, of course, the fashion show in some form. The press book suggests some form of a 24-sheet display, possibly along the lines of displays of dresses and dress goods, which can be worked even in by dress stores. The same idea is capable of considerable expansion.

The real fashion show would be a better vehicle for promotion, and can be made to not only help business for this play but to bolster up some dead night or nights. We have seen in the past that the lobby fashion show the same days you play “Lombardi, Ltd.” Make it work for you of free advertising value.

If your town is large enough to boast an enterprising department store or large dry goods store you can get your late dates and put them on living models on your stage. If your town is small, but feeds a larger place, you can probably borrow the gowns and models from the city. This means advance advertising for the store as well as for the house, and you get advertising from both ends. Work it as a straight fashion show and not as an advertising adjunct to the play, and then work the play in when you have the fashion show successfully launched. You can make money with the fashion feature and then make it bring in the same money for the showing of “Lombardi” by plastering your house and lobby with the cut-outs for the play when you run off the fashion show.

It Is Easy to Work.

If you have never worked a fashion show you will be surprised to find how easily and how cheaply it can be worked if you go at it right. Most stores welcome the opportunity to employ their display artists and give their own fashion displays twice a year or even more often. If they can't make their own, they will figure they can get even more publicity. If your house is not built to provide any space for the fashion, they will figure they can run it one or two days for a clean-up. Put in special music and handle it as a function and not as an advertising scheme.

Here's a New One.

And some of the scenes in the play suggest another feature which can be worked in towns and the smaller cities. Some of the action shows the man dressing up for a “creation” on his model. Get up a model dress competition open to all save professional dressmakers, or with classes for amateurs and professionals. Tell how Lombardi drapes an evening gown in the play and offer prizes for the best gowns draped before your audience. Work this as a special feature after the regular showing, or on some dull night before. Provide a model or two dressed in attractive lingerie and let the contestants drape these models with the materials they bring. This will save the cost of supplying material and can be explained on the grounds that each entrant will be permitted to use the materials with which she is familiar. Have it clearly understood that draping skill and style and not material will be the deciding factors, so as not to discourage those who have not access to silks and satins. State in your advertisement that some women can drape a sheet more artistically than others can drape chiffon. If your town is not too large, you can make this a feature equal to the play itself, and have the added advantage of a purely local attraction. For this use stills from the play if you can get the ones showing the studio scenes. They do not appear in the lobby sets.

Window Shows.

Modifying this, you can use a dummy or living model in a store window, draping her in fabrics supplied by the store. The living model will, of course, be best, but a dummy will do well enough if a living model cannot be had. Do not make this a continuous performance, but give hourly shows and advertise the time table in your advertisement, as well as in the store announcement, or get out a joint throw-away live store is glad to draw a crowd to its doors. This is something that will attract the women and men alike. The window should be well filled with stills and cut-outs of the three sheets. It might even be possible to use a 24-sheet as a background for the display.

Simpler Schemes.

If these schemes seem to you to call for more work than they are worth (though they are worth much more work than they will actually require), you can at least make displays of stills in conjunction with the stores using both dresses in lingerie displays. Even the smallest town can afford a window display, and you can always borrow a dummy for use in your lobby. Dress it in attractive lingerie, using one with a wax head, if possible, and drape this incompletely, with a card reading, “See how the thousand dollar dresses in the famous Fifth avenue dressmaking studios are built up from display fabric in ‘Lombardi, Ltd.” You see the start and completion of a $1,500 ball costume.

Use plenty of three sheets and at least a couple of the 24 sheets. These last are worth their cost. Make a cut-out of the 24-sheet for the store if you can use only one, get the one from the 24-sheet even if it does cost more than a three.

You are going to get the men with your lithographs and scene cuts. You cannot advertise directly to them. You must make your drive on the women and let the pictures bring in the men. This is one of the important points in your campaign no matter what angle you take. Seemingly concentrate upon the women. Centre much of your appeal upon the dresses and the mysteries of the famous Fifth avenue shops. If you use plenty of lithographs you won’t have to bother No, This Isn’t a Prize Guessing Picture: She Just Swallowed a Yard of Pins.

And of course Bert Lytell as the proprietor of the fashionable shop in “Lombardi, Ltd.” is insisting on seeing her tongue, as the best doctors do.
about the men, and it would be in bad taste to appeal to them openly.

Tell About the Dresses.

Use plenty of space to tell about the wardrobe. The larger the press print the better. Give the audience the choice of several stories, but build up on this with shorts along the lines of:
The costumes in the big Broadway production were never so brilliant or so attractive as those worn by the star and by the brilliant cast of costumers. The producers now go to the most famous of the fashionable shops and get from these the latest designs. In the future, the greater number of costumes will be bought outright and not rented. Stamp out the failure and bankruptcy of the theatrical producer to whom he has supplied costumes. Some of the wonderful gowns used in the famous show 'The Man About the House' were sold for a song, and their cost will be returned to the theater, who after all paid more than the cost. There is no beauty in the imitator, the dressmaker, but the original designer, who is more sought after than the manufacturer of a fashionable dressmaker, but more than fifty costumes are shown each of which is a distinctive and an entire scene. The costumes used in the show are unique in their originality of treatment.

Some of the huge sets used in modern photoplay productions, often exceed in cost the entire expense of putting on the one-reel plays which were popular when the motion picture was in its formative stage. Big cities now have hospitals where the set of the regular hospital and the patient is the patient of a fashionable dressmaker, but the amount of money that has been spent on this one hospital is $25,000. The dress and stage sets that have been used have been used in the show's cost of hundreds of dollars each. When the regular producer of the dressmaker is in the show, he has had to be left alone. What is the dressmaker? The dressmaker is the one who has supplied the costumes of the show. It is hard to imagine the imitator, the dressmaker, but the original designer; the latter far more pretentious than the studio of the most successful artist in the world. The dresses and stage sets that have been used in this play are unique in their originality of treatment.

Along these lines get after the society editor, if your local paper has one. Get him to see the show and use the statement:

Tell about the Stage Hit.

Tell something about the play as a stage play and put your play in the best possible light. Frederick Hatton is a Chicago dramatic critic who has collaborated with his wife in writing for some of the most successful plays of the last few seasons. He has made even the Jaded New Yorkers sit up and take notice. Tell about the entire run in New York, and list its other big city successes. It has not yet been seen in the small towns, but it has been made great. Make of the most of the runs and its fame.

Tell about the character, the dress, the story, as a stage play. Get in the sentimental plays, the real sentimental plays that have made even the Jaded New Yorkers sit up and take notice. Tell about the entire run in New York, and list its other big city successes. It has not yet been seen in the small towns, but it has been made a millionnaire. Make of the most of the runs and its fame.

Tell of the faithful little assistant who sees the man she loves above to throw himself away upon a heartless show girl who despises him for a "wop" and who tolerates his attentions only because of the beautiful gowns he gives her.

In short, tell your patrons that this gives an intimate view behind the scenes and shows that there can be real heart interest even in a dressmaking establishment.

You can go further than this and tell them that the picture version, through its ability to give rapid changes of scene, gives much more heart interest than the play afforded.

Tell of the "Husband at Home." And in most places it will be worth while giving a special play-up to the "husband-at-home" gown designed by Lombardi. He explains that it must be some confection to keep one's husband at home. You can get up a lot of interest in this gown by not telling what it is. Get out a special throwaway starting, "Do you want to know how to keep your husbands at home?" Famous dressmaker—man, of course—has invented a costume designed to do this very thing. You may say this is impossible, but see Lombardi, Ltd., and we'll PROVE IT. You might even offer a small prize for suggestions as to the best sort of gown with which to lure a husband to stay by his own fireside and publish the best of the replies.

Don't forget the stage angle. This is rather slight, but it is always interesting. Tell that some of the scenes show the dress rehearsal which precedes the opening of a midnight revue. Tell that it shows the little sidenav of the stage with a fidelity not often attained in plays.

Cuts Will Help. There are some good cuts available, if your paper can give you good results with halftones. If you cannot get really good results, it would be better to trust to the stills, but even if you get a blotch, try to use one or two. There is a capital four-column illustration of a halftone top that will make business if you can afford the space. Try to stretch your advertising a little and use this. It is better than the smaller examples, and you will need one splash to carry the press work you should get. There is a strong appeal to the eye in this play, and you should go after it with pictures.

Tell about the play up the star, but don't make him stronger than the play. Here the play is the thing and you want to appeal to all crowds and dressmaker rather than with a single star. Keep his name, but do not lose the names of some of the other favorites. Thomas Jefferson is not named in the cast in the play, but is named in the cast list of the best roles in the piece, and you have Alice Lake, Jennitta Hansen, Joseph Kilgour and John Spencer. Don't advertise it as an all-star production, but tell that it is well played throughout and that the whole cast is uniformly well. They would not be ashamed to be credited with this production. In playing up Lytell lay stress upon the fact that he is seen as a man dressmaker who is still very much a man.

Tell of the Comedy.

Call it "a cuter comedy of heart interest," and tell of the clever leaders. In the stage version the lines were nine-tenths of the hit. There was no possibility of moving the action about and gaining a greater heart interest than the play possessed. All of the clever lines are interpolated into the screen play in the form of titles, and some of the best lines come from the printed text.

Don't make the mistake of seeking to boom this as a cheap sensation. It is not. It is one of those stories that are more promise than the stage version was, and the melodramas perfectly accounted for. Don't try to sell it as a story of the man about the house. You are offering something salacious. You will disappoint, and at the same time you will keep your newspaper to advertisers and other wise obtain. Tell that it is a clean, appealing little comedy. Your lithographs will be strong and will make a convincing and a business impression, and you will have your house in a better position at the end of the run.

Drive Hard.

Work hard on your advance. Make your personal contact with your own newspaper and with the ordinary by the effort you make to get them in. Do this with lithographs and trade cards. Make sure that you get into the throwaways if you cannot use the newspapers, but if you cannot afford newspaper space work more with lithographs and stills than with distributed matter.

Start early enough to get them talking. Don't open up three days in advance of your opening, or any of the matter. You can draw the top business. This is a play that will make talk, and talk of the right sort to make even long days worth while in advance. Two weeks would be better, and make your first big splash at least a week in advance.

Tell that this is the first of Metro's "fewer and better" pictures, and suggest that naturally adventive going to pick an extra good one for the first example. Make capital of this fact. It is good logic, and the play will bear you out. It is not a great play when compared with some of the big productions, but it will give real entertainment in more than an ordinary degree, and for the sake of your general business you can afford to put a little extra effort on a promising picture.

You can make a special point of this and launch your campaign by calling attention to the fact that there are five other plays from the list on page 15 of the plan book. You can start your first advance with the Metro "fewer and better" generally, and then slide into "Lombardi, Ltd.," for the rest of the story. It is the premise that if you use this you will use others in the series. Start them off with a whoop. The play is a success, and you have a chance with a little care, and can be made into an even better display than the regular lobby cards, which may be a tried.

And think over that fashion show suggestion two or three times before you finally decide whether it has the same amount of effort. It is the one best bet.

ADVERTISING.
Promoting the Distribution of Moving Pictures Wherever the English Language Is Used

Cover Portrait of Mary Miles Minter, now a Real-art Star, whose pictures will interest the export trade.

Important

In This Issue

A

"Dollars-and-Cents"

Article on

"Savage Towns

of the

North African Coast"

By J. B. SUTCLIFFE,

London Correspondent of the

MOVING PICTURE WORLD

The Moving Picture World Is Read Wherever Moving Pictures Are Shown. Its International Export and Import Section Is the Ideal Advertising Medium for the Foreign Field.
The New Year

The Famous Players-Lasky Corporation begins the season of 1919-1920 with the greatest and most elaborate production program ever attempted by a motion picture company. World leadership will be stamped upon every Paramount-Artcraft picture for the coming twelve months.

The world's foremost stars, the motion picture industry's greatest and best known producers and directors and the most popular writers of the entire world will combine their talents to entertain the millions of admirers of Paramount-Artcraft pictures.

The Famous Players-Lasky Corporation is due to enjoy the most prosperous year in its history. Thousands of exhibitors throughout the world are going to share in this prosperity by showing Paramount-Artcraft pictures. Are you one of them?
Not many years ago a writer in a New York daily referred to the "savage towns of the North African coast." I am genuinely sorry for this writer and more so for his readers, for he could never have visited the spot. Whatever the intellectual status is of a native population, with the opening up of a country's natural resources comes commerce. With commerce comes western civilization, and with the sophistication of western civilization come moving pictures. They are inevitable; the one is incumbent, in a measure, upon the other. Before going further I would like to tell the gentleman who alludes to the southern boundary of the Mediterranean as "the savage North African coast" that I have sat through moving picture entertainments on this ground that for structure and presentation are the peer of any I have seen on Broadway, Michigan avenue, or further west, Market street.

When I returned to London in May I asked one of our junk shippers what sort of a trade he did with Algeria. "Algeria?" he said; "nothing doing—too risky," or English words to that effect. "But surely you might get an occasional inquiry from Oran," I suggested. "Oran—Oran? Never heard of it. What sort of a place it is?" he replied.

And that query summarizes the attitude of many traders and exporters. They seem sublimey ignorant of potential markets close at hand in their wide survey of distant countries. I mention Oran specifically because an exhibitor there showed me pre-war invoices for feature films bought from the Deutsche Mutoscope A. G. totaling together a respectable amount. Oran, Bona, Philippeville, and even Algiers are off the globe trotting film drummer's beaten track simply because it looks a barren place on the map.

**ALGERIA MUST HAVE TITLES IN FRENCH.**

The French colony of Algeria has a population approaching six millions, of which less than a million are European, mainly French. The native population is of the Musulman Arab type with a few Moors and Tunisians. A surprising portion of the active element speaks and write French fluently and this accounts for the fact that French titles are employed in the cinéma cafes in the native quarters. Algiers, the capital, has twenty such establishments and about a dozen modern theatres showing moving pictures exclusively. An outstanding feature of this city is the uniformity of its architecture rising in harmony with its exquisitely terraced seashore, of which the accompanying photograph, taken through a sea haze, gives an inadequate impression. The principal theatre is the Bres-son, designed originally as an opera and dramatic house, but converted during the war, through difficulties of obtaining talent, into a first class feature playhouse. Along the Boulevard Republic are three more handsome structures, each with a café, lounges, and restaurant attached. These and six other up-town "Clines" exhibit programs of French productions; occasional exceptions American and British productions are shown mainly, I was told, because they could not be readily obtained with French titles and there being no printing establishment nearer than Paris or Barcelona. Another reason given was that the American producer does not realize the futility of slapstick to a French audience. Comedy of the boisterous type is still less to the taste of the Algerian. Since war broke out and submarine perils of the Mediterranean sent shipping skyrocketed there has been a dearth of production available for exhibition at the better halls, but now with the return of normal services and the renewed activities of the Parisian studio supply is monthly becoming easier. All films have to be shipped into the country and there are no moving picture exchanges, although some of the principal French and one Italian manufacturer used to maintain agents. Customs and conditions of shipment are the same as for France and the city of Algiers is the commercial as well as administrative capital.

The P. L. M. railroad extends westerly from Algiers through Constantine and Philippeville, towns of 50,000 and 25,000 respectively, to Oran, the second city, with a population of 150,000 and half a dozen reputable moving picture establishments. Easterly from Algiers the railroad makes practicable distribution to Bona (48,000), Sidi Abbes (35,000) and six other towns less populous, and connects with the railway system of the adjoining French protectorate of Tunisia.

Each of these places seems adequately catered for in moving picture exhibitions; particularly commendable are those at Oran, two of which are included in the illustration. In the larger city I met the acquaintance of an English-speaking exhibitor in the Boulevard Seguin. He was entranced in his assignment of some good prospects for American films, particularly feature dramas of sex interest. He had in fact purchased a running short subject film by the Fox Film Corporation that he could not recall the name of as being fairly representative of the character of subjects of Algiers. American comedy he candidly condemned as incomprehensible to the French mind. This observation is not alone peculiar to this country. Slapstick in particular does not appeal to the European conception of humor outside the British isles.

Spectacular productions, irrespective of period and setting, said my informant, proved the most remunerative, and a month previously he had played an Italian costume drama for six consecutive weeks at admissions ranging from fifty centimes (10c) to six francs ($1.20). Similar admission charges prevail at the best establishments in Algiers and Bona. The currency throughout Algeria and Tunis is French and the finances of both are mainly in the hands of the Bank of Algeria.

**OLD ITALIAN FILMS PREDOMINATE IN TUNIS.**

A day's sail eastward by coastwise steamship, but also in direct rail communication from the Algerian capital, is the French protectorate of Tunis, a struggling fringe of cultivated country on the border of the grilling Sahara. No accurate census has been taken, but the estimated population is about two millions, mostly Bedouin Arabs from the...
THE MOVING PICTURE WORLD (International Section) 

October 4, 1919

There is little to suggest the "Savage Towns of the North African Coast" in the desert, with French 75,000, Italian 85,000, and other Europeans 20,000. Tunis, the capital, has a population of a quarter of a million and four moving picture theatres of a dirty, disorderly combined cafe and gaming saloon style and unworthy of comparison with the Algerian shows. Sfax and Sura, towns of about 100,000 souls, have two exhibitions each of a kind and, taken with Tunis, form a convenient dumping ground for Italian junk film. At the establishment on the quayside of the Tunisian capital, the Cine Italia, I recognized a version of an old Milano drama I had seen in England long before the war. Alone at the French naval station, Bizerta, were there signs of moving picture enterprise in the form of two halls, although of the cafe class, comfortable shows for this part of the world. Both are under the same management, a French proprietor. French films were the order of the day—Pathe, Gaumont, and Eclair second-hand subjects, but in tolerable condition, which the owner had shipped from Marseille. At one of these places, the Bizerta hotel and cinema, the moving picture hall, was on the first floor, with direct access to the bar below, and the admission charge, sixty centimes (12c.) included a glass of fine Bordeaux wine. My or the crew of the U. S. "chasers" on the Malta-Bizerta patrol patronized this place!

TRIPOLI HOLDS LITTLE PROMISE FOR PICTURES.

So far as I have been able to ascertain, the province of Tripoli cannot boast of more than three moving picture establishments, one each in Tripoli town, Benghaz, and Khoms. The population, with exception of a few Maltese and Italians, is exclusively Berber. There are no railroads, and the intensified heat from the sandy soil so early in May, accompanied by a stifling Sirrocco wind, quashed a proposed caravan excursion to the interior trading station of Ghadamis. The native language is Arabic and the prevailing European tongue Italian. What motion pictures were being shown at the solitary hall in Tripoli were Italian, procured by exchange with an exhibitor in the neighboring country, Tunis. Considering the number of concessions extracted by Italy from the late Turkish Government in the last Tripolitan wars, it is rather remarkable that moving pictures have not been exploited on a more ambitious scale within the province. Although orderly, but unprogressively governed and clean for the East, Tripoli does not present much immediate prospect for the moving picture man.

MOROCCO SUFFERS UNDER SPANISH PICTURE CONTROL.

Morocco also is in a lamentable state of moving picture development considering its population and the increasing volume of its commerce. The Moor is of the most intelligent of Arab tribes, the Tuaregs, who, with the Berbers and a few bedouins, make up a population of over 5,000,000. Tangier, the principal city port and show place, is two hours' sail by dally ferries from Gibraltar and Algiers, or Cadiz, and maintains two moving picture exhibitions, giving five performances per day and the lowest admission to the two reels of utter Spanish drivels was two picetas (35c., approx.). Fey, the capital, is two days' journey by road inland, has a population of a quarter of a million, and is not catered for, but both here and in the other eight Moroccan seaports the outlook for the moving picture is encouraging.

Moroccan entertainment is almost a Spanish monopoly. He waits and accepts just what kind of fare his Spanish neighbor across the Straits brings, be it a bullfight, a new Senorita, or one of the revolving kinematograph Can-Can dances from Barcelona. It is to the Moro the field that Gibraltar is the key in more than the strategic sense. The Rock, devoid of import duties, would serve as a central distributing station for this area. All the Moroccan coast ferry services converge on Gibraltar, with the exception of the Cadiz-Tanger service. The Moor, like many others, is simply waiting to be shown the way. The first modern "movie" theatre in Morocco would rapidly justify duplication, for the Tangier Moor is an enthusiastic picturegoer. Morocco was always a cherished dream of Germany. She realized its growing value to commerce. With the absorption of Germany's sinister interests in its future by the Allies this fact should not be underestimated.

Hodkinson Company

Closes Foreign Deals

The W. W. Hodkinson export department reports the sale of a year's series of J. Warren Kerrigan productions for all of Continental Europe to the J. Frank Brock- liss, Inc., the negotiations having been made with Mr. Brockliss, now on a visit to the United States, during the absence of his American associate, Sydney Garren.

Complete world rights to the Kerrigan and Billie Rhodes productions are controlled by the Hodkinson organization and sales of important territories are now being closed. The rights to "A White Man's Chance" and "The Joyous Liar," the latter a Kerrigan production still unreleased in the United States, have been sold to Max Gluckman for the Argentine, Uruguay, Paraguay and Chile.

During the past weeks the Japanese rights to Billie Rhodes' first production, "The Blue Bonnet," were sold to Eclay Harris Film Corporation, of New York, and world-wide negotiations for the sale of this and other Billie Rhodes productions to be released during the year, are now culminating.

The Hodkinson export department is a recent development of the expanded activities of that organization.

BIZERTA, Tunis, has quite respectable moving picture exhibitions. The center building in the picture on the left is the "Cine de Paris." Some of the shows are combined with saloons. On the right the theatre has its windows raised off, presumably for the safety of patrons who have imbibed too freely.
“Anti-Yank” Movement in Britain Exposed as Mere Business Quarrel

Impression Growing That Exhibitors’ Organization Is Being Used as Cat’s Paw in Argument That Has Aroused International Discussion

Provincial Kinematograph Interested


By J. B. Sutcliffe.
Special Correspondence to the Moving Picture World

The August meeting of the Exhibitors’ Association has examined a report by two of its members upon the dispute engendered with careful nourishment from certain quarters, by the proposed extensions of the Famous-Lasky Interests in this country and their association with a newly formed exhibiting circuit. The Association has decided to adopt as a principle: “That all films of all manufacturers and all renters shall be at the disposal of all, extended as to open competition. That all renter-exhibitors shall give to the Association a legal guarantee that theatres under their management and control shall not have preferential rights in regard to any films which are handled by the renter, that is to say, not by a manufacturing renters shall give to the Association a legal guarantee that theatres under their management and control shall not have preferential rights in regard to any films produced or acquired by them.”

TAKING REFERENDUM AMONG EXHIBITORS.

This clause has been forwarded to all its members. The ballot paper bears the following: “In the event of the Famous Lasky Film Service, Ltd., the Famous Film Exhibitors’ Company, and the Picture Playhouses, Ltd., or any other company or combination not complying with the terms of the Agreement, and the Association’s resolution (above), are you in favor of a boycott of all films controlled or handled by such companies or combinations?” And the exhibitor is asked to reply, “yea” or “nay.”

When the Exhibitors’ Association was in conference at Glasgow a few weeks ago a similar resolution was moved and supposed to have been carried with unanimity. Shortly after, Chester A. Clegg, of the Famous Lasky British Companies, appeared before the Council of the Exhibitors’ Association to answer any questions and the Association passed the following minute: “That Mr. Clegg was instructed to accept the offer of Mr. Clegg’s assurances that the Famous Lasky Film Service, Ltd., are in no sense affiliated with the British Lasky British Producers, Ltd., nor Picture Playhouses, Ltd., and that neither Famous Lasky British Producers nor Picture Playhouses, Ltd., are connected in any sense with Famous-Lasky Corporation of America.” The question now seems to be one as to the future possible developments in view of the interminable of directors of the companies named and the possible to appoint a sub-committee to inquire further into the matter.

EXHIBITORS SEEM TIMID.

On what will this end?

Again a few days later a mass meeting of the Exhibitors’ Association in Holborn “unanimously” pledged itself to support the original Glasgow boycott resolution. Then why the deferred referendum to exhibitors on a motion already twice passed “unanimously”? Does this hesitancy imply a realization of the doubtfulness of their stand? It does not, the statutory meeting last week of Picture Playhouses, Ltd. (the million-pound company) should certainly clear the air. “Ninety-five per cent. of the capital of this company is entirely British,” declared its chairman, Mr. E. N. Holden, “and the remainder does not belong to the Famous Players-Lasky Corporation of America.” This pronouncement from one of the leading financial men in the country should be sufficient to satisfy the most inquisitive exhibitor and put the agitation engineered with blind persistency by the Association would have been forsaken by the exhibitors.

Already a number of exhibitors, members of the Exhibitors’ Association, are pronouncing that the Amiricani’s funds are being utilized to fight a dispute that, shorn of its camouflage and insidious side issues, becomes neither more nor less than a battle between Provincial Kinematograph Theatres, Ltd., and the newly formed British Picture Playhouses, Ltd. The side issues are chameleon in their diversity of color. With the launch of the argument at Glasgow it was the Americanization of the entire British exhibiting industry by a horrible American trust. As things stand today, the discussion has been more or less cordoned into a new and ghastly form of industrial Bolshevism. This week it appears again, that the Exhibitors are on the job as a sinister plot against the country by Zukor and Hearst.

CASES ARE FAILED BEFORE PARLIAMENT.

Before digressing further, let us analyze the results of this heated anti-American campaign upon Parliament, press and public. Before the adjournment of the House, the President of our Board of Trade, Mr. H. Small, was asking for Government interference with the plans and prospects of Picture Playhouse, Ltd., said, “I understand that the chairman of the company is the honorable and gallant member for Montgomery, Major Davies. The Government should prohibit building moving picture theatres in this country for five years, and so save the newspapers.”

The man who asked this question was A. E. Newbould, chairman of the Exhibitors’ Association, and, to the surprise of the House, Mr. Davies, and the House, replied that the Government is not quite blind. These replies and the absence of public interest are conclusive evidence that the Government has not been fooled by the “anti-Yank” hot air, which, generated in Piccadilly, caused the substance to survive the short flight to Westminster. So much for Parliament.

LONDON “TRUTH” SEES NO VIRTUE IN HUE AND CRY.

Now for the Press. It is impossible to name, much less review, the thousands of references made by the daily general, weekly and monthly journals during the past month to the “inspired” anti-American film campaign. Filled and bound they would make the portly volumes of the British Britannica feel like Sacco, the fasting man. But to depart from custom here is one and from a sane, clear thinking journal that is “taken notice of in official quarters—Truth.” . . . “Even in the thick of war, Germany played with films—Germany and Britain. London and Berlin. S. Hart and Mary Pickford you cannot say ‘Thus far shalt thou go and no farther.’ According to Lord Lyttleton, modern civilization, England is playing the part of mediaeval Japan, and sooner or later will have to be faced with the menace of modern photography. No one wishes to clear away the grey mists which obscure the view in that of Provincials kinematograph and prevent the proper representation of glycerine tear drops when a heroine discovers that she has no more of her patrician hat. You cannot expect to secure the dramatic effects in Poplar and Limehouse in New York, in Athens or in Rome or in Greece. But there is no reason why our ancient universities should not make the same study of it. The Fairbanks which they have made already of other and less known dramatists like Socrates and Racine.

LITTLE HELP LIKELY FROM GENERAL PUBLIC.

In commercial warfare as in almost everything else, the pressure of public opinion eventually becomes the deciding factor and, notwithstanding the surfet of anti-American publicities does have been served up to the public with the products of the Famous Lasky Film Corporation as the main target, the fact remains that no beer meetings have been canceled and no films withdrawn yet. Public taste in amusement does not study its conscience. If Lenine and Trotsky came to the London Coliseum as a comedy duo the financial receipts would drive Chaplin into retirement. So long as Famous Lasky, Lasky看电影, continue to deliver the goods where moving picture films are concerned they have to fear from “inspired” campaigns, be they the blackest criminals unhung.

PROVINCIAL KINEFUND CAMPAIGNS CANCELLED AND TO FIGHT.

As I have already stated, a few members of the Exhibitors’ Association have been fighting against the funds and organization of the Association being employed to further this purely private campaign. This has, no doubt, made the matter worse is the fact that these funds have been augmented by Mr. F. E. Peto and the Kinematograph Theatres, Ltd. Mr. Adams has already admitted that and his admission of that the Exhibitors and the Kinefunds are but a helpless cat’s paw in the hands of those of its officials who are interested in Provincial Kinematograph Theatres, Ltd. In essence the Provincial Co. is conducting and financing a malicious campaign.

(Continued on page 153)
Suggesting an “Out” in the Matter of Foreign Exchange

The prevailing rate of foreign exchange has knocked the American film export business. But is it the fault of the exchange? Discussions as to why the American dollar has become so valuable that the willing buyer does not send funds to buy foreign films, are asking the wrong question.

The motion picture industry as a whole has won many medals because of its ability to adapt itself to changing conditions. The waltz was given up to the polka, the polka to the mazurka, the mazurka to the foxtrot, and the foxtrot to the Lindy Hop. The American industry is constantly evolving.

Although the exchange is the condition to which the industry must adapt itself, the considerations are far from simple. Wages, the cost of living, the world's economy, and the dollar's position all enter into the picture.

In view of these factors, the industry must look to the future. How does it plan to make money from this position? How does it plan to utilize the exchange? These are the questions that must be answered.

The industry must also consider its own internal affairs. How can it adapt itself to the changing conditions? How can it make the best use of its resources? These are questions that must be answered as well.

In conclusion, the industry must look to the future. It must adapt itself to the changing conditions. It must make the best use of its resources. It must plan for the future. This is the only way to succeed.

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American films are away out in front. There is still a tremendous demand for them in every foreign country. Conditions incident to the same world war which made the American film industry prominent have not altered. The only change is in the exchange. The American product may have to be sold at a lower price, but it is still a good product. It is still the best product.

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AMERICAN DOLLAR'S HIGH COST INTERFERES SERIOUSLY WITH EXPORT

David F. Howells, Writing from Vienna, Complains That He Gets Too Many Crowns for His Own Ultimate Good Each Time He Changes Money from His Native Land

Film exporters and moving picture producers, who have been hoarding their pictures for a year or two and raising the price of their exports, are adding to the Already high list of American export taxes. The resulting high prices of European pix, which in turn are reflected in more than a dollar's worth of American dimes, have not been brought into competition with the American dollar.

Mr. Howells has arranged with one of the best-known film makers of Central Europe to exchange his product with the biggest dealers in Germany, Austria and the Balkans, to have charge of his office, which will control this territory.

"FLU" CLAIMS FRED BISSETT.

Among the recent victims of the influenza epidemic was Fred Bissett, one of the most popular men in the picture business in Sydney, Australia. He was for many years associated with Messrs. Harring-Munsey, Ltd., and later on was identified with the Pathé Film Exchange. More recently he was with the Fraser Film Company, and until last November he was in control of that organization, and he leaves a widow and three children.

AUSTRALIA CHANGING THEATRE CONSTRUCTION.

Australians have seen a marvelous advance in pictures in the last few years. The old and dilapidated theatre were still in a stage approaching that of the circus—of inartistic design and with the old and antiquated light equipment of the Haymarket Theatre, with its big orchestra and up-to-date management, plus Paramount pictures, a high standard of business has been forced upon the industry. This standard promises to have much greater scope in the near future. Many thousands of seats—the largest number in the history of Australia—have been installed and they are as much as can manufacture to replace the old forms. The latest example of this is to be found in Puller's vaudeville theatre, which has been converted into the newest and most comfortable of its kind and reconstructed on modern American lines. A similar process is now following that of the Hotel/Royal at Tivoli. Although the method adopted in this case is a compromise between the old and the new, the results are as pleasing as being on up-to-date lines. Picture showmen generally are also taking advantage of the theatre scar to renovate their theatres and make various improvements.

The latest news in the picture world of Australia is that of the acquisition by the Haymarket Theatres of a remarkable building in Townsville in the state of Queensland. By arrangement with the Central Theatres Corporation a general compromise has been made between the open and the closed theatre. The posterior of the structure nearest the street is fully enclosed, but the screen is put in the open air. This allows plenty of enjoyment for the necessity of shelter from its storms. This new departure in Queensland entertainment is the closest of its kind to the tropical portion of this continent. Rumor has it that it will be used in the future to build another big theatre on the same lines in Rockhampton, the picture town next in importance for theatre building, and both these the baleable services of T. H. Eakley, the world renowned scenic ralilist, and Duris, the designer. As for the purpose, Mr. I. E. Hilt has constructed them. Hiltroth Queensland has been satisified, as there are some new complexes of structures. It is of capitalist and is an improvement in the industry of film. —LEWIS DE GROEN DEAD.

Louis de Groen, Known to Picture Folk.

In the passing away some weeks ago of Louis de Groen, Sydney picturegoers lose one of the greatest Australian motion picture men. His death was announced by Mr. de Groen became conductor at the late T. J. West's cinematograph show at a time when the "movies" were a novelty and by no means as far advanced as they are at present. He remained in this position long after the picture theatres had become a common thing, and the fact led to his association as conductor with Sunday evening shows and other pictures (one week nights a picture theatre) and also at the Sydney Town Hall, for which he engaged such leading artists as insured their success season after season. There can be no doubt that much of the early popularity of Mr. de Groen's picture enterprise was due to this musical activity. Ultimately Mr. de Groen became one of the directors of West's Pictures, and later accepted a seat on the directing board of Union Theatres, Ltd.

"ANTI-YANK" PROPAGANDA MAY PROVE USEFUL.

It looks that unless the Provincial Co. take upon a fairer attitude toward their competitors, the anti-Yank campaign may turn out to be a benefit to the company's own situation is too uncompromising for it to point out amalgamation plans. The Provincial Co. are now in the hands of a man who has been in the business, and he is a man who has been in the industry for some time. We have seen the Provincial Co. having practiced in 1913, level against the famous Lasky Co. and Picture Playhouses, Ltd., as the menace to the exhibitor in 1920.
The AUTOMATICKET SYSTEMS used by practical amusement enterprises throughout the entire world—business men who realize the importance of stopping up the leaks in their profits—smoothing the path to their box office—capitalizing this proven 100% Automatic Ticket Seller Register—saving more money in the first few months of its operation than the initial cost of the machine.

Exclusive territorial sales rights are available to representatives capable of exploiting this system to its greatest capacity. Send us your proposition.

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Production a-Plenty in Europe
Nordisk Films of Merit Coming to United States to Seek Market—Germans' "Veritas Vincit" Attracts Attention During Long Run in Copenhagen

Interviews recently published in the moving picture trade press, emanating from the headquarters of the Export and Import Film Company, Copenhagen, and dealing with moving picture conditions, definitely show that in the eyes of the trade there is little common among members of the New York export colony. What Mr. Blumenthal has said in his recent articles showing his observations on the other side carried but little comfort to the numerous operators who are interested in the Central European countries with American-made moving pictures. Mr. Blumenthal takes the position that even after the peace treaties have been signed Central Europe—and principally Germany—will be as tightly closed to American invasion because of import prohibitions as it was because of the military blockade which were maintained during the period of the World War.

Mr. Blumenthal also made an important point of the fact that, despite beliefs to the contrary, there has been an abundance of moving picture production in Europe during the war period and that American companies which have made these productions are well prepared to battle for their share of the market after the war as do many of the large picture houses in the United States and Canada. The several large theatres in this capital of a neutral country quite naturally attracted the best product of Scandinavia and of the so-called Central Powers.

During Mr. Blumenthal's stay in Copenhagen, not a few of the pictures shown at the important theatres there were the product of the Nordisk Films Company, an organization of which the world is a little outside of the American Pacific market—the polar bear atop the world—were well known in the United States abroad. This and similar companies are termed as Great Northern pictures. It appears that the Nordisk Company, under the personal supervision of Mr. Blumenthal, has gone ahead with production practically without interruption throughout the World War.

As a consequence, the company now has in its vaults many splendid negatives which have had but little distribution throughout the world and also has progressed tremendously in the matter of production quality. One of the Nordisk pictures which attracted Mr. Blumenthal's particular attention is called "A Trip to Mars," since after this picture is finished, are reproduced in connection with this article mainly for the purpose of showing the kind of story treatment that has attracted the habit of doing things on a big scale and with careful attention to details.

Mr. Blumenthal expects to have a negative and print of "A Trip to Mars" and a number of other pictures by the Nordic Company in his New York offices in the near future for the criticism which is, no doubt, merited by some of these pictures. These pictures can be better served by an exchange of product. On the list of Nordisk pictures which are also offered to buyers, among other things, is their special adaptability to the American market are thirty-nine feature productions, the results of which has been seen in pictures. Mr. Blumenthal has said, featured the work of Astra Nielsen on the screen during its earlier period of popularity in this country.

"VERITAS VINCIT," GERMAN MADE, ATTRACTS MUCH ATTENTION.

Of more direct bearing upon what Mr. Blumenthal had to say in his recently published interview is a more detailed report of what has been happening on the production line in Germany. At one of the Copenhagen theatres, where it ran for months, Mr. Blumenthal saw a German-made photo-play production called "Veritas Vincit," which he also would literally translate as "Truth Will Conquer"—and they proved it.

This production is said to have cost $260,000—and at the prevailing rate of exchange this is "some money" when counted in German marks. As to story, in some respects "Veritas Vincit" resembles Griffith's "Intolerance" in that it is a four or series of dramatic action, each dealing with a different period in the world's history, combined in one production to force home the lesson which is summed up in the title.

Mr. Blumenthal says that the production is remarkably well made, the acting is fine, the photography is excellent, and the sets truly extraordinary. The Export & Import's president's earliest experiences in the film trade, had to do with productions made by the Cines Company, and what Mr. Blumenthal thinks of "Veritas Vincit," in view of the point of view of spectacle may be expressed by saying that he regards the banquet scenes in the recently made German picture as even grander and more impressive than was the banquet scene in the big Cines production, "TheVirginian," which he himself saw in this country some years ago and established a record for moving pictures at top-notch admission prices.

Mr. Blumenthal expresses the opinion that this picture will prove a big success in Germany—where, with the possible exception of the United States, before many months have passed, the German-made picture will be the thing.

OTHER BIG GERMAN PICTURES READY FOR RELEASE.

"'Veritas Vincit,' I am given to understand, says Mr. Blumenthal, "is only one of a number of unusually big special productions which have been produced in Germany during the World War period. In the States are pictures which prove that players in the thousands were used in its production, and it must be confessed that from the technical standpoint it is a wonder how much the German public has produced for the war and would seem to prove that the Germans as a nation have not the opportunity to become educated to the superiority of American-made photography, and that the importation of great hardship if the import protection compels them to get along with nothing but German-made pictures."

Mr. Blumenthal mentions the Union, the Bi-scopie, the Meister, and the German company called the Gaumont Company, as some of the concerns which have been actively producing in Germany during the war period.

Will Moving Pictures Solve Knotty Mexican Problem?

The education and democratization of the Mexican people, by means of the movies, is the plan that is being worked out by Mr. Payan, of El Paso, Texas, as the ultimate solution of the question, "What Will Happen to Mexico?"

"People laughed at me when I said my ideas were crazy, when I entered the moving picture business in El Paso, six years ago, and I have had to succeed, and I am far more certain of success in my new and bigger undertaking," Alarcon is president of the International Pictures Company, of El Paso, which has established offices in New York City and in Mexico City, to help him in carrying on his work, a Mexican printer and newspaper man of Juarez, with little money, when he crossed the border into the United States six years ago, and entered the moving picture business in El Paso. Now his company is operating six picture theatres, and Mr. Payan is planning two in Juarez, Mexico and four in Chihuahua, Mexico.

One of Alarcon's men is traveling through Mexico getting exact information as to what the people want in picture shows, how much they will pay, etc.

"Efforts to introduce American films in Mexico have been only moderately successful because the exporters to make correct, snappy translations of the English titles. Moreover, the American pictures which are now in Mexico have been exhibited so long that they are worn out and worthless. Interntionally known stars and contracts with the biggest producers to handle new releases on a yearly contract basis. The future of picture making in Mexico," says Mr. Alarcon, "and perhaps produce pictures there. Mexicans have tried to produce their own pictures many times, but have always failed. "If the difference which makes the American moving picture crowds is that there are three classes of people in Mexico—a very rich class, a poor class, and an intermediate class—then in America, the three classes have not been in the habit of competing for the screen at all."

"By advertising I hope—and I am sure of my ability—to get them together."

"Everywhere in Mexico admits that education is what the Mexican screen needs, but in the past it has been a case of "let Geronimo do it." The Negro was able to do anything worthwhile while along this line—and more than the government, perhaps."

Sells Rothacker Scenics for Scandinavian Countries

David P. Howells, now in Europe, has advised the Rothacker Film Mfg. Co., of the first by cablegram, of the sale of the rights of the Rothacker scenics, "Outdoors," for all of the Scandinavian countries. Mr. Howells is the foreign sales agent for all the Rothacker pictures.
Trade Conditions Across the Pacific

Horace T. Clark, Representing David P. Howells, Inc., Brings Interesting Report After Twelve-Month Trip Through Far East Covering 50,000 Miles

Horace T. Clark, Oriental representative for David P. Howells, Inc., new York some days ago after an absence of nearly twelve months. Mr. Clark left New York last October and has been traveling almost continuously ever since, having covered some 50,000 miles. The country visited included China, the Malay States, Japan, India, the Straits Settlements, South Africa, New Zealand and Australia. The trip, which followed several similar trips recently made by Mr. Clarke and Mr. Horace P. Howells, was made to keep in touch with the ever-changing conditions of the Oriental film market and to cement the close cooperation between his company and their Oriental clients.

MISTaken IDEA OF VALUE IN FILM DISTRIBUTION.

Speaking in this regard, Mr. Clark stated that he was surprised to note how some of the foreign distributors here had handled their films for Oriental territories. "For example, China is looked upon by some of the outside film world, who are largely Westerners, as a potentially valuable market. A moving picture El Dorado capable of absorbing as many as five prints of each picture all over the world is being run by a population of 400,000,000. But there is the anomaly: As a matter of fact China is today already carrying her largely 'Seconds' which, if in good condition, take care of the present demand. In any case, a number of big special productions have already reached China and the supply of new prints was supplied. Good progress has been made in educating the Oriental mind to the Western methods of ideas and to accept the motion picture, as it is accepted all over the world today, and to enjoy entertainment for the mere entertainment and for its instructive and educational values."

"The logical development of the moving picture business in China has been cramping owing to revolutionary tendencies and political disturbances throughout the country. New prints cannot be handled by the new picture houses, particularly has been hampered on this account. At the present time the picture house centers are mainly the treaty ports and towns, as few Europeans venture inland owing to the dangers of transportation."

JAPAN OUT IN FRONT AS TO PICTURE PROGRESS.

"Of the various countries of the Orient Japan has made the greatest progress in the moving picture field. She is already making approximately fifty per cent. of her film requirements while the balance released is almost entirely American film. The lighting effects of the 'interiors' of Japanese-made films are often faulty, but some of their 'exteriors' are very picturesque for they have such a natural wealth of beautiful scenery for their outdoor scenes."

"Japan is today having her share of industrial difficulties, but the organization of labor has not advanced there has it in Western countries. Foreign trade declined somewhat after the signing of the Armistice, and the political situation appeared to be unsettled."

"The Straits Settlements is a promising picture market, but will have to be worked in a somewhat different manner than is usual, by reason of the fact that over the past the population is mostly scattered among the big rubber plantations, tea gardens, and the small communities in which it does not pay to run amusement houses. Singapore is becoming a very important trading center on account of its central location and accessibility from all points of the Orient."

The building of several new picture houses had been completed when I visited there. INDIA SEEMS A FIELD OF GREAT PROMISE.

"Progress seems assured for the picture business in India now that the inability to build new picture houses has been removed. A large proportion of the better class pictures have been shipped to India during the year. India possesses a larger number of first class theaters than any other Oriental country, Calcutta and Bombay, particularly, being well served in this respect. The selection of suitable pictures for India as elsewhere is rather difficult, for the tastes of both the white and native audiences have to be constantly borne in mind. A number of new theaters were in course of construction in the various cities visited, and were being built on the latest up-to-date American plan."

"Conditions in the Dutch East Indies are more settled now that the war is over and many trade problems are adjusting themselves. There are a number of thickly populated centers throughout the Dutch East Indies where excellent opportunities exist for the building of new picture houses suitable for the accommodation of the new picture house numbers. On the account of the tropical climate the 'open air' style of house should be most suitable."

"A number of big special productions have found their way to the Philippines during the year, including 'Intolerance' and 'Hearts of the World.' Here again the question of selection is difficult, for the film desires of the white and Filipino population have to be taken care of. The distribution of film in the Philippines is no easy matter, for railroad communication is very limited, and the renter has to rely mainly on the inter-island steamers."

AUSTRALIA SET BACK BY 'FLU EPIDEMIC.

"The picture business in Australia had been very badly affected through eighteen weeks of continued idleness for which the 'flu' was responsible. This condition of affairs should quickly right itself, for the prospects there are sound and already plans are under way for the building of a number of large picture houses in most of the capital cities of the Commonwealth."

"The possibilities of successfully marketing second-hand prints in Oriental countries are stone dead. The responsible renters now require new prints of leading brands and this has been a big factor in the progress made, particularly during the past twelve months."

"The form of advertising used in Japan differs considerably from the methods employed in Western countries. Photographs are freely used for lobby displays, but American posters are seldom seen. They are substituted by large calico banners supported on bamboo poles. These poles are placed in slots in the roadway specially provided for the purpose."

"DUPING" PRACTICE FOUND GREAT ANNOYANCE.

"The marketing of stolen films and the duping of prints in Oriental territories has been a detriment to the business in the past, but the renting business has become organized and is now handled in such a way that it is difficult for the 'dupe fiends' to succeed in his nefarious work. We succeeded in putting at least one duping plant out of business in China. The secret of combating this evil lies in proper cooperation between the renters and the widest publicity given to the sale of the genuine products. Mutual interests would then be protected."

Among the brands of film handled by Mr. Clarke for the David P. Howells company were the "First National" Attractions, "United Pictures," Select, Selznick, a number of serials and big special productions, including "Intolerance" and "Hearts of the World."

Mr. Clarke will remain in New York for some time making selection for Oriental interests and generally taking care of business lately consumed there. He will also work in conjunction with the Howells Cine Equipment Company in placing throughout the Orient all motion picture accessories which the Howells company is now handling.
Sidelights and Reflections

THE secrets of the movies are now as being revealed in a series of articles in Collier's, and the writer starts off by telling his readers that "Now, picking productions for the screen is no longer an expensive form of gambling, but a sure thing." He explains that the producer is able to do this through a system of reports from the expert columnists included in the matter by the comments they obtain from their patrons on the merits of the pictures that are shown in their theatres. This system is especially to stars, according to this article, and when the producer has received a sufficient number of reports to convince him that the public will have none of an actress or actor he has picked for a winner, the unwelcome aspirant for stellar honors is at once withdrawn from the silent stage. To give the revelation of this part of the system in the exact words of the writer: "Then the repentant maker of pictures, the producer, fles Miss Ethel回升 at once the general public. The system does not take exception to this writer's statement that "the most astute of dramatic producers guess wrong in nine cases out of ten," and to assure the gentleman that in the two thousand years of its existence the stage has developed a system of its own for determining what the public wants which is perfectly understood by the men who are piling up respectable fortunes made in the theatrical business. David Belasco guesses right nine times out of ten; so does the Soul of Comic Art, a personal judge of plays and actors, A. H. Woods. They understand how to avoid giving the public what it doesn't want as well as the moving picture men—and have more than once been roundly rated by the critics for not attempting it.

IN THIS ISSUE.

Widow by Proxy (Paramount-Artcraft).
Muss Crusoe (World).
Stepping Out (Paramount-Artcraft).
The Boy with the Dragon Teeth.
Someone Must Pay (Graphic).
Her Kingdom of Dreams.
LOOKING BACKWARD.
The Dragon Painter (Robertson-Clark).

FOR theatres in communities where the daily papers print criticisms of films after their first local showing, no better "copy" could be provided for the editors than Moving Picture World's reviews. They are written with authority from the films as they will be shown upon the screen when released for public display—correct in every detail and, above all, fair and honest.

"Widow by Proxy"

Marguerite Clark Scores in Paramount-Artcraft Comedy that Uses Well-Tested Material.
Reviewed by Edward Weitzel.

THE first thing to be said about the Marguerite Clark Paramount-Artcraft picture is that it is well made. Its story is never befogged, and it is excellently acted by the star and her supporting company. If the theme had not been used so frequently in English comedies of the past generation and also made to serve American dramatists for the last forty years, the work of the director and the capable cast would appear to much better advantage. The worship of ancestry comes in for good natured satire, and a youth of social position who marries an actress causes the souls of his maiden aunts to revolt and be filled with anguish. If you have no quarrel with the author for introducing such a motley as the foundation of the plot of "Widow by Proxy," it will be easy to win your approval for the rest of the story.

Marguerite Clark plays Gloria Grey, a charming young person who does not hesitate to take her friend's place and claim to be the widow of a man she has never seen, in such a sprightly fashion that everyone will understand why the cousin of the departed gentleman is eager to marry the lady, even before he knows she is not a widow at all. The character of Gloria reveals a resourcefulness that shows the actress in a new and pleasing light. Walter Edwards is perfectly happy in the picture with his accustomed skill. Nigel Barrie, Jack Gilbert, Brownie Vernon and Al W. Filson are prominent members of the cast.

Cast.
Gloria Grey—Marguerite Clark.
Dolores Pennington—Brownie Vernon.
Sophronia Pennington—Gertrude Norman.
Angeline Pennington—Gertrude Clair.
Alexander Pennington—Nigel Barrie.
Jack Pennington—Jack Gilbert.
Mme. Gilligan—Rosa Marie.

The Story.

The maiden aunts of Jack Pennington are horrified when they learn, according to the plot of "Widow by Proxy," that their nephew has married an actress. They refuse to receive her, and when Jack goes to the front line he is killed. They still harden their hearts against his widow. That young woman, who is practically without funds and in poor health, is being taken care of by her friend, Gloria Grey, an industrious little singing teacher who tells her pupils the truth when she finds they have no voices, and loses most of them in consequence. Gloria is at her wit's end to get the money for their daily expenses when a letter comes from a lawyer in Worcester, Mass., with the information that the widow of Jack Pennington is to receive her late husband's share of a legacy. It also states that she must visit her husband's aunts and see the property named in the inheritance. Gloria goes, and takes a train to the home of the maiden aunts, who worship ancestry and their family tree, the clever Gloria, in this case, grandmama's granddaughters, and becomes a person the aunts are proud to entertain.

The sudden appearance of the supposed dead man is somewhat embarrassing for Gloria, but Jack Pennington doesn't mind her masquerading after he finds his wife there. The bogus widow tries to get away unnoticed, but Lieutenant Steven Pennington runs after her, and a few minutes later they both start on a run for a marriage license.

Program and Exploitation Catchlines:

Exploitation Angles: Make Miss Clark your sales point. Point out the beauty of Miss Clark in such a fashion as to make your reader realize her possibilities. Perhaps the best exploitation of emphasis possible, is the printing of the words Widow in widow's weeds. Declare that all the world loves a widow—or is ready to—and they cannot help loving Miss Clark in this picture. Don't play too much on the story. Give it more to the character.

Conducted by Edward Weitzel, Associate Editor Moving Picture World.
“Miss Crusoe” Five-Reel World-Picture Presents Virginia Hammond in Picturesque Summer Story. Reviewed by Robert C. McElravy. SOMI colorful outdoor effects are the screen Olga's five-reel World-Picture, entitled “Miss Crusoe.” It is set in an ideal location for a vacation romance, and tells of a pretty, young teacher who goes with her aunt to a lord's island. They have been reading Stevenson’s “Treasure Island,” and the aunt, who is a disciple of Dr. Mary Walker, dresses in men’s clothing and calls herself John Silver. Adventures fly thick and fast for the two women. Even on the boat going to the island they witness the escape of a bank cashier from two officers of the law. This cashier later turns up as a hero and, of course, falls in love with the heroine. The scenes are laid somewhere along Long Island Sound, and have a proper mixture of land and sea effects. As has happened in several previous releases of this type, the atmosphere and general charm of the setting are far superior to the handling of the action. There is sufficient plot here to keep the spectator in a constant state of suspense, though the presentation lacks up to dramatic pitch. Some of the important situations, picturing the capture of the gang, are far from convincing, either because of careless handling, or a disregard of fundamental dramatic principles. Even in a comedy-drama such as this, it is well not to go too close to a farce. The subject line that will entertain an audience fairly well, but the plot is better than the presentation.

Cast.


The Story.

Dorothy Evans, a chemist in a girls' school, is the heroine of “Miss Crusoe.” Dorothy has just read “Treasure Island” and is desirous of meeting with some sort of adventure to break up the monotony of her life. She goes with her aunt, a disciple of Dr. Mary Walker, to a deserted island, for a summer vacation. The aunt wears men’s clothing and they call themselves Mr. and Mrs. John Silver. On the boat going to the island they see the escape of a young bank cashier from two officers who dives from the boat and is left to be seized by the gang. At one of the officers' shots. On the island, the two women occupy a cottage there is a group of islanders, who are a gang of thieves who have occupied the place. The yegg, unknown to them, have suddenly broken into the house and stolen the jewelry, and the inclining of another fluid in its place. During the night the escaped bank cashier, who was picked up on the beach by the gang, comes to get the bottle of gin. Dorothy makes him captive and falls in love with him. Later other members of the gang appear, and they are also captured. The cashier turns out to be a detective in search of the thieves.


Exploitation Angles: Make the most of your title, which should be your best advertisement. Use the scenic effects with such lines as, “Live your vacation over again with Miss Crusoe.” “Who would not spend a vacation on a lonesome island with Miss Crusoe?” You can do it for a dime at .” You can also get some people with such lines as, “Do you believe in women wearing pants? See what it led to, &c.” This would make good throw-away stuff.


U P to the minute in theme, both humorous and pathetic in character, perfectly flaw-less in direction and settings, the chief merit of “Stepping Out” lies in its ex-}

quisite picturing of intelligent American womanhood. In addressing American audiences with pictured stories of our womanhood, it is seldom that we get a genuine view of the fine spirit and compassionate tenderness of our young women, but Mr. Sullivan has removed the husk of selling argument. Play up, too, the scene revealed the eternal verity of her character. It is most fortunate for his purpose that Enid Bennett interprets this character under congenial and appreciative direction, for she is convincingly representative, giving a performance surpassing anything she has hitherto attempted.

The picture offers a natural and a true story of what is going on in our daily life, dealing kindly even with the youthful folly of the boy husband, showing it for what it is—a child’s game. He is the light of his mother and redeeming him through his self-recognition of his faults. A crowded house at the Rialto gave it unquali-tied success. The picture has a strong sympathetic interest wherever shown.

Cast.

June Hillary…………Enid Bennett…………N. Welch Lillian Nichols…………Julia Faye Mrs. Emma Hillary…………Gertrude Clarke Hosp. William S. Corklin Robert Hillary Jr.……..Bota Miller Story by C. Gardner Sullivan. Directed by Fred Niblo. Supervision of Thos. H. Ince. The Story. “Stepping Out”: from the restraints of a small income, handsome Robert Hillary puts attention to the neglected wife and the care of their home, and to the neglect of his young wife. She has built up an attractive little home and works hard at it, yet she cannot live in style with the pretty steno. On the anniversary of their marriage, she and Robert prepare a little feast to celebrate the event. They wait expectantly for the husband’s home-coming, but the moment passes trying to make an impression on the typist. He comes home in a sulky mood, dis-tracting even his mother by his conduct, and spoils the evening by announc-ing that he is compelled to work at the office. His wife makes the best of it. She has a few dollars saved—she, mother and child will go to the “movies.” They occupy a balcony seat and see the husband with a pretty girl downstairs.

He is "stepping out." So the wife steps out herself. She appears, becomingly attired, at a gay cafe, and draws the attention of her husband's employer when he is introduced. Her husband and the stenographer come to the same place, and Mrs. Hillary discovers that he is interested in her about a meeting with her boy husband’s stenographer. She invites him to her home and is not on the lookout. It opens the eyes of the stenographer to the ridiculous position she occupies. The husband becomes enraged and a quarrel follows. He goes out in a huff. When he returns a few hours later, ready to forgive, he finds wife, mother and child gone. They set up a little home of their own, and the bright young wife becomes a wago-earner on her own account. The husband gives way to heartfelt remorse. Mrs. Hillary is happy in her new freedom but, in a tender moment, she recognizes her husband’s right to see the child. She calls him on the telephone and gives her address. A reconciliation ensues to the welfare and happiness of all.

Program and Exploitation Catchlines: Enid Bennett Star of Captivating and Convincing Story with a Vital and Appre-ciable Plot. She Sees Her Husband "Stepping Out" So She "Steps In" and Wins Back His Heart. See charming Enid Bennett in Fascinating Sullivan Ince Story, "Stepping Out." She Sees Her Husband "Stepping Out" and Sees Him "Stepping In." Enid Bennett and Late Night. Exposition Angles: Play up Miss Bennett, but use the Ince-Sullivan angle to some extent, for her names also mean something to the average patron. Trick lines on the title, such as “Watch Enid Bennett stepping out at — ” to your husband slipping? Step out. Watch how Enid Bennett does it at . The story of the pictures of playing up, Work hard on them.
REVIEW AND ADVERTISING AIDS (Continued)

“The Speed Maniac”
Five-Reel Fox Production Presents Tom Mix in a Whirl of Melo-
drama.

Reviewed by Robert C. McElravy.

This five-reel Fox production, Tom Mix appears as the lively young hero, Billy Porter. The action of the piece is decided to hold con-
siderable interest of melodramatic highlights of an entertaining sort. The construction is such that the scenes jump from a shooting affair in the West turn several hitches and coun-
sicians. Then a prize ring event is intro-
duced, and following this comes a series of auto races in which the hero plays a prominent part.

In a story of this kind continuity and suspense are sacrificed, and the specta-
cor gets his fun out of watching shift-
ing scenes and sometimes has a mel-
dramatic sort. The plot is one of an ele-
mental, heart interest type, such as
was found in the melodramas of other days. It covers several races and races and its interest is not to be taken too seriously and it will un-
doubtedly score a success with audi-
ences of an uncritical sort.

The introductory scenes in the West are vividly pictured and present a rather unusual situation, in which the hero's
father, who was thought dead, sud-
denly appears and kills the man who
wronged both himself and his wife. The
plot involves romance, crime, and
the turn-over of the hero's car in the auto
races gives a concluding thrill. As a
whole, the number carries decided ap-
peal in spite of its loose construction.

Billy Porter......... Tom Mix
Pearl Matthews......... Eva Novak
John H. Prescott......... Chas. J. Duryea
Philip Malcolm......... Hayward Mack
Knockout McClusky......... L. C. Shamey
Mary live among the Helen Henry's
Red Meegan, Billy's father......... Jack Curtis
Jim McClusky......... George Stone
Tom Matthews, Pearl's father......... Geo. H. Hackthorn
John Matthews, Pearl's father
Charles Hill Malles
Cigarette Keefe, a crook......... Ernest Shields
Story by H. H. Van Loan.
Photography by Fred Granville.
Directed by E. J. LeSaint.

The Story.
Billy Porter, in “The Speed Maniac,” is a
foreman of a Nevada ranch. His mother
lives in town with Red Meegan, Billy's
stepfather, whom she married thinking
her first husband had died in Alaska, But Billy's father suddenly appears, wear-
ing a red mask. He tells Billy that Wright
dual and shoots the latter. Only Billy's
mother knows who the mysterious stranger
was, and she tells Billy it was his father.

Shortly after this Billy gets a letter from his father, advising him to go to
San Francisco. He decides to do this
and sells his ranch. In San Francisco he
meets lar de Younger, a young prize
fighter who has been serving a term in prison for a crime he did not commit.

The “Speed Maniac” is a valuable girl
in one of the parks, and this introduces
him to the social life of the city. He
arranges a boxing match between Mc-
Cleusky and Tiger Doran, the latter being
backed by a society man named Malcolm, who loves Pearl Matthews. This is the
girl Billy saved, and they become rivals.

Billy does not know yet who his father
is, but the latter is none other than
Prescott, president of a motor company,
to whom he has been introduced.

Through the treachery of one of Mal-
colm's friends, McClusky is kept away
from the match. Billy substitutes himself
and gives the knockout blow to Tiger
Doran. Later he wins a big auto race
and wins the girl. He also sees his
mother and father reunited.

Program and Exploitation Catchlines: Tom Mix in Pep Photoplay That Has as Much Snap and Speed as Its Title.

Unusually Rapid Moving Story in Which Doring Tom Mix Is Whirled on a Country of the Stunts Via Auto Races and Prize Rings.

See Dareden! Tom Mix Wins Everything in Sight, from an Auto Race to a Prizefight and Finally the Girl of His Choice, in Speedy Picture.

Tom Mix in Particularly Pleasing Pho-
notrama in Which Only Cupid Can
Get a Snap, Particularly Pleasing Phototrama with Plenty of Pep and More Than One Open End.

Exploitation Angles: Play up Mix in connection with the title to get the gen-
eral effect of the story. Also get the fact that Mix never is slow, but that in “The Speed Maniac” he breaks all records. In the advertising, bear down on the boxing
match and the auto race for your talking points. Try such lines as "The only thing Tom Mix doesn't do in 'The Speed Maniac' is Keep Quiet." This could be used as the basis for a throwaway with a big "Keep Quiet." The same thing might be
worked in a series slide with "Keep Quiet. "Can you keep quiet? "It is the only thing" "Tom Mix cannot do. "In 'The Speed Maniac,' here tomorrow."

“Someone Must Pay”
Interesting Six-Reel Ivan Abramson Production Released by the Graphic Film Corporation.

Reviewed by Herbert J. Roots.

SOMEONE MUST PAY” is the best picture that Ivan Abramson has written and produced to date. The story is timely and is bound to hold the interest of the spectator right up until the last scene. The main thread of the

story is similar to that of a number of other crime pictures, but it has been treated from a new angle.

The story deals with a woman who is desirous of having the best of every-
thing. Through this, her jealous hus-
band faces ruin. It finally winds up in
prison because of the theft of money
which went to buy pretty things for
his wife. She secures his release with
the idea of getting their money back, but it has been paying his wife a great amount of attention. The way is paved for a pleasant ending when the bachelor re-
veals the idea.

"Someone Must Pay" is a dramatic production that will appeal to almost any audience. It possesses good pho-
toplay technique; and Director Abram-
son is to be favorably commended for his able handling of the picture.

Henry Taylor, a broker, lives happily with his wife, Regina, and child in the New York suburbs. His jealousy of
Charles Bryant, a bachelor jeweler from
Africa, is tremendously increased when, upon returning home one day he finds Regina in a hotel room with Charles. Bryant is ordered from the house.

Regina, having been reared in orphan
hood and anxious to live in luxurious
surroundings, Henry goes beyond his means, gives Regina beautiful gowns and lavish amounts of money to satisfy her wishes. Soon, however, he finds that his income will not allow him to keep up the race. When the client finds out he has been used, he begins to ask the truth about her husband's financial con-
dition. Regina tries to raise the money to pay Charles. Henry's woman-hating cousin, who reprimands her for being extrava-
gant.

Charles Bryant hears of Regina's pre-
dicament. He visits the Taylor home
and induces Regina to take a valuable
necklace, and with the money realized
on it free her husband. When Henry is
released from prison, he finds Regina,
Sylvia Adams, Regina's actress friend, but
Bryant who furnished the money for her release and like a true friend he re-
mands an explanation of Regina. Being
unable to pacify her, he takes Vivian,
their daughter, and visits Bryant and
his wife. On the way they are overtaken
by a storm, and as a result of the drench-
ing of the child death ensues.

Henry, intensely angered at not being able to locate his wife, conceives the idea that she might have gone to Bryant's room. Full of a revengful spirit, he visits Bryant and a battle ensues. The latter is badly wounded but refuses to press the charge.

At the examination in the court room,
THE MOVING PICTURE WORLD

160

October

REVIEWS AND ADVERTISING AIDS
jK^HMMmiginBPgmiBntifliiuiiHwiiiiiwiHiBiiBimiwmtitmiiiBiiiiiiBaiiiiiHittuJiutihiHjiiiwiBtuiuuiiiiHmmiiniiHiuiiiiHiiiiHiiinH

Bryant's story mystifies the assemblage.
He bluntly states that he is none other
than Regina’s father and that he escaped
from a prison to which he had been sent
after being wrongly convicted of murder.
The court records show that the actual
murderer had been apprehended, thus

making Bryant

free.

A

reconciliation be-

tween Regina and Henry follows.
A
good comedy interest is introduced.
Program and Exploitation Catchlines:
Highly Dramatic Story of the Out-

come of a Wife’s Extravagance.
Another of Ivan Abramson’s Well Constructed and Very Entertaining Photodramas Built Upon a Problem of
Modern Social Life.
Dramatic Photoplay in Which Ivan
Abramson Seeks to Show that for
Every Sin “Someone Must Pay.”
Not a Sex Drama, but a Strong Lesson
Against Extravagance Made into a
Forceful Drama by Ivan Abramson.
One of the Best Ivan Abramson Pic-

A

tures Enacted by Excellent Cast Including Gail Kane, Edmund Breeze

and Hugh Thompson.
Exploitation Angles: Play on the title
for your chief appeal with “Who pays?”
“Must the woman always pay?” and similar questions. Use these for teasers preparatory to the full advertising, and then
frame your regular spaces along the same
dwelling upon the extravagance
lines,
angles.
Just state the opening facts of
the story and wind up with “Someone
Keep the
must pay, but who does?”
mystery of the climax and you can sell
Play up the authorthrough . interest.
producer and announce this as one of his

Judith Rutledge

Anita Stewart
David Rutledge
Spottiswood Aitken
James h arren
Frank Currier
Fred Warren
Mahlon Hamilton
Jim Warren
Thomas Holding
Penelope Warren
Kathlyn Williams
Parker
Fred Huntley
J. Wellington Yarnell
Edwin Stevens
Carlotta Stanmore
Anna Q. Nilsson
Charlie Stanmore
Robert McKim
John Hastings
Herbert Prior
Bassett

Thomas Jefferson
James Neill

Purdon

Boy

Wesley Barry

Tom Langley
Langley
Mrs. Langley

Thomas Santschi
Tully Marshall
Mrs. J. W. Wade

Dayne
The Minister
Billy

Ralph Graves

Edward

B. Tilton

Story by Louise Provost.
Directed by Marshall Neilan.

The

Story.

as a stenographer in the bank owned by
James Warren, becomes his private secretary, and marries his son, at the banker’s
dying request, in order to help the young

carry

on

the

business.

This

son,

Fred Warren, is made to believe, before
he meets Judith, that his brother, Jim,
has forged a check on the bank.
The
brothers are in love with the same wo-

You can also make a fuss over
best.
the return of Gail Kane to the screen if
she is an old favorite with your patrons.

“Her Kingdom

of

Dreams”

own

wife.

and Exploitation Catchlines:
Fascinating Story oi a Country Girl
Who Meets With an Unusual Series
of Adventures.
Anita Stewart Star of Romantic Photodrama With Most Remarkable Cast
Ever Seen in a Motion Picture.
Unusual Picture Interpreted by Cast of
Twenty Well-Known Players Headed
by Charming Anita Stewart.
Concentrate on
Exploitation Angles:
the star and the exceptional supporting
cast. Use plenty of portraits, digging into
the files, if necessary, for the other playKeep the players before the play.
ers.
Make the star-cast your chief appeal and
boom it heavily. The story will probably
please your patrons in spite of an incoherent plot, but do not over-boom it.

HEN

the Hattons wrote their
smart comedy, “Lombardi, Ltd.,”
they took the public into the
of a fashionable man dress
it
see how this most

let

important industry is conducted. Contrary to expectation, the male genius
of the place was shown to be a likeable,
honest-hearted chap who took himself

detail of production, the First
“Her Kingdom of
release,

art seriously, and amused by
The secrets of the place were
never more than mildly shocking, and
there was enough of goodness and

and

National

Dreams,” starring Anita Stewart, is still
unable to overcome the handicap of too
much plot. So much time is required

his

life.

to get in the

To the spectator who is fond of getting a great deal for his money, the
attractive personality and excellent art
of the star, the list of well-known
names of the supporting company, the
prodigal wealth of interior and exterior settings, the number of beautiful
scenics of a Western logging camp and
the sentiment of the story will atone
In
for the lack of skill in its telling.
a cast where leading' men and noted
character actors are used for bits, and
the names of Kathlyn Williams, Anna
Q. Nilsson, Tully Marshall, Thomas
Santschi, Mahlon Hamilton are to be
found, the quality of the acting is assured. “Her Kingdom of Dreams” is big
in every way except in its scenario.

his

W

the most expensive cast of
twenty persons ever used in a
picture, and money not spared

mere outline of the story
that there is no space for development
of character, and even some of the important links are not made clear. For
instance, why the servant in the Warren
household does not explain at once that
he knows who forged the check is never
shown; and the plot leaps along, from
incident to incident, in the most reckless fashion, no less than three deathbed scenes being used.

Judith comes back to New York about
the time Tom Langley arrives there.
Langley brings Yarnell to terms, and
Carlotta’s plans to separate Fred and
Judith forever come to naught when she
is shown to be the real forger and Fred
finds out that he is deeply in love with

work rooms
maker and

ITH

any

.

“Lombardi, Ltd.”

Mixed Merit.
Reviewed by Edward Weitzel.

in

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leave him, as he seems to care for Carlotta and will not take her advice about
Yarnell.
She goes to the lumber camp,
meets Tom Langley, the son of the real
owner of the tract, and learns that he
now has the papers which will prove his
father’s right to the timber.
Tom is
going East to settle with Yarnell and
Fred Warren, and Judith telegraphs a
warning to her husband. Carlotta, who
is trying her best to win Fred, gets the
telegram first and sells it to Yarnell.

Bert Ly tell in Metro Screen Version of
Stage Success Pictures the Romance of Man Dress Maker.
Reviewed by Edward Weitzel.

Anita Stewart Heads Remarkable Cast
in First National Release of

W

(Continued)

Program

"Her Kingdom of Dreams” is the story
of Judith Rutledge, a young country girl
who comes to the city, gets a position

man

1919

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Cast.

Office

4,

Anita Stewart
In the household which she upsets in "Her

Kingdom

of

Dreams.”

MiiiiiiiiiHiiiiiiiiiiiiiuiiiiitiiiiiiuiiiiiiiiiiiiiiiiiiiiiuiiiuiiiiiiiiiiiiiiiimuiiiiiiiiiiiiiiiiiiimiiiiiiiiMiiiiiiiiiiiiiiiii

man, Carlotta Stanmore, the real forger.
When Jim is killed in an automobile accident, Carlotta tells Fred that his brother
is the guilty party, and Fred shields the
dead man’s name by telling his father
he himself stole the money.
After the marriage, Fred’s sister and
Carlotta make things very unpleasant for
Judith. A swindler, J. Wellington Yarnell,
had tried to sell the elder Warren a tract
of Western big timber land, but had

kindly feeling in the majority of the
inhabitants of this world of fashions
and frills to give a wholesome flavor
It was found that such
to the story.
a place was run on business principles,
and master and maids were too busy
to get slack and untidy in regard to
their morals.
Some of the dialogue

was

a trifle startling at times, especially

the frankness of the

new

model,

who

to purchase the luxuries of
existence at the usual cost, and ended
up by finding herself engaged to a

expected

wealthy young man, who was charmed
by her innocence and need of a loyal
protector.

The

version of “Lombardi.
romantic comedy, and is almost wholly devoted to the love inLtd.”

screen

is

a

failed.
After the banker’s death, Yarnell
terest of the story. There are intimate
gets his son to go into partnership with
scenes of the making and trying on of
him to develop the tract. Yarnell had
wonderful creations in the line of
already sold the land to a man out West,
and then arranged to have the purchaser
gowns; and mannequins, models and
hit on the head and the papers stolen
show girls, with correctly drawn outfrom him.
This man gets back home
lines, parade at frequent intervals about
alive, but the attack on him deprives him
the show rooms of the shop. But it is
of his memory until Yarnell’s name is
the love of a man for a maid that gives
mentioned in his presence.
the zest and flavor to all the doings,
About this time, Judith, although she
secretly loves her husband, determines to In fact, most people are going to be


surprised at the wholesome taste of the comedy. "Lombardi, Ltd." is excellently acted. In what is perhaps the most difficult role he has yet attempted for the screen, Bert Lytell comes off with all honors. He realizes the attractive nature of Tito Lombardi and plays him with unabated warmth of temperament and artistic feeling as Alice Lake as Norah, Jean Acker as Daisy, Juanita Hansen as Phyllis, Thea Talbot as Eloise, George McDaniel as Riccardo, Josephine De Grasse as Tarrant, Thomas Jefferson as Hoddy, and John Stepping as Max Stromh supply the leading support.

The entire production suggests the fashionable Fifth Avenue air intended, and director Jack Conway displays a gratifying familiarity with all the ins and outs of a certain modiste's shop.

Cast.
Tito Lombardi..............Bert Lytell
Norah........................Alice Lake
Molly.........................N. Vera
Phyllis Manning.............Juanita Hansen
Riccardo Toselli............George McDaniel
Josephine De Grasse........Josephine De Grasse
Eloise.......................Thea Talbot
Lida..........................Ann May
Jobby..........................Daisy

The Story.
"Lombardi, Ltd.," is owned by a man dress maker who considers the designing of gowns an art, and who is too wrapped up in the beauty and originality of his creations to look after the money end of his business. He is a warm-hearted young Italian, whose first name is Tito, and he is in love with Phyllis Manning, his star model, and presents her with costly frocks. She accepts everything he has to offer, including his heart, and repays him by encouraging the attentions of other men. In the establishment are several persons who are devoted to Tito, and look out for his interests, as far as he will let them. Chief of his employees is Norah Blakely, a faithful little assistant. Norah loves Tito, but keeps that fact to herself. Another of his faithful is old Hoddy, the bookkeeper.

Tito has trusted Max Stromh, a theatrical manager, for the costumes to be used in a new musical production, and Phyllis is engaged as the leading show girl. Robert Tarrant, a wealthy man-about-town, who has already taken one show girl under his protection, is a friend of Stromh's. and the two men are present the night of the last dress rehearsal. Tarrant is attracted by Phyllis and seeks an introduction to her.

One of the especially fine features of the production is the laboratory work. Mountain locations of extreme beauty, chosen for the purpose of imitating Japanese scenery, and contrasting Japanese atmosphere, are enhanced by splendid results accomplished in the work of developing and toning.

The story is that of a character, supplying a wealth of romanticism. Its screen development at times lacks sufficient incident to accelerate the action. The production is of high class, clean of moral and beautiful in conception.

Cost.
Tatsu, the Dragon Painter
Sessue Hayakawa
Undouchida, Government Surveyor
Kano Indara
Kano Rinsui
Toro Fujita

THE CINEMA

October 4, 1919
THE MOVING PICTURE WORLD

REVIEWS AND ADVERTISING AIDS (Continued)

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November 2, 1919

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REVIEW AND ADVERTISING AIDS (Continued)

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COMMENTS

Fox Film Corporation.
EVERYBODY’S DOING IT (Fox), Sept. 21.—A Mutt and Jeff animated, in which the comic pair conduct a Jazz-Shimmy school for reducing fat people. One of their customers, a portly middle-aged man, shimmies until he is the size of a small boy. This is a very laughable and one of Bud Fisher’s best.

Goldwyn.
HE DID AND HE DIDN’T (Capitol), Sept. 7.—“Smiling Bill Parsons” plays the role of a despondent lover in this comedy, which is clean and moderately amusing. The hero, jilted by his best girl, tries various methods of getting rid of life, but is frustrated at every turn. Finally he lands in jail and is noticed by a pretty philanthropist who gives him the position of butler in her home. After various amusing incidents in connection with a call by one of the girl’s admirers, the butler suddenly finds himself heir to a million dollars and wins his benefactress for his wife.

PATE Exchange, Inc.
THE CRAWLING MENACE (Pathe).—Chapter 7 of “The Great Gamble.” This installment is full of action. Both Neil and Aline are forced to prepare for a new battle and the story is losing its force. Aline is lost in the jungles and collides with some live alligators in a stream, with Ralph hastening to her rescue.

WRITTEN IN BLOOD (Pathe).—Chapter 16 of “The Great Gamble.” This number contains no very thrilling action and there

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Wings society holds forth. Harold makes a speech under great difficulties.

PAY YOUR DUES (Rolin-Pathe).—A breezy and original Harold Lloyd comedy in one reel. Harold, while playing a game blindfolded, is taken into a lodge where some initiates are being put through various degrees. The girl he loves follows him into the lodge and some laughable scenes occur. The lodge settings are unusually elaborate and do much to put the comedy over in good shape.

PATHE REVIEW, NO. 20.—Tinted scenes taken along the course of the Loiret River in France lead this enjoyable number. Dr. Dittmars has collected some interesting pictures showing the odd and amusing habits of apes and other animals. George Bothner, lightweight wrestling champion, does some interesting work before the "slow camera." Tobacco growing in California and trout breeding are also pictured.

DADDY NUMBER TWO (Pathé).—A Baby Marie Osborne subject, in two reels. This contains a number of characteristic and amusing kid tricks, in which the star is assisted by the little colored boy. An amusing plot shows the way in which the girl selects a new husband for her mother and a father for herself.

Universal Film Company

SIRENS OF THE SOUTH (L-KO).—A two-reel comic that is well above the average for this type of production. The diving and other tank scenes, some of which are made with the "slow" camera, are particularly interesting. This contains many of the familiar slap-stick situations and winds up with a good chase. Mr. and Mrs. Dan Russell appear.

BEAR TRAPPING (Universal).—This pictures Major Jack Allen and a companion on a hunting trip. They discover and capture a black bear after some amusing experiences. This gives a good idea of how bears can climb and run. It makes an interesting study and has some humor as well.

LION TRAPPING (Universal), Aug. 12.—Major Jack Allen and others appear in this lion hunt. The scene is presumed to be in the Arabian desert. A lioness and her cubs, several grown camels and one little camel, and a full grown male lion appear. The capture of the latter in a net is the big feature. This is a good educational, and captivating in quality.

HIDING IN HOLLAND (Universal Special).—A one-reel production supposed to have been photographed in Holland. It turns to comedy the situation of the Crown Prince of Germany, showing him taking his daily walks at Wieringen. The subtitles contain considerable comedy, and many of the scenes have the appearance of being authentic.

UNIVERSAL SCREEN MAGAZINE, NO. 32.—Golf lessons by W. C. Skelly open this interesting number. Views of the teeth of numerous animals, taken in the American Museum of Natural History follow. A California wood sawyer, with an invention of his own, is a good feature. Then comes the Lillian Russell beauty lessons and a U. S. Bureau of Chemistry test for telling stale eggs from fresh ones. This closes with a futuristic movie of Hon. Josephus Daniels.

BILLY’S HAT, Aug. 25.—Ben Wilson and Neva Gerber appear in this comedy number. The young husband brings his earnings home from a poker game and hides them in his hat. The wife loans the hat and Hubby has a desperate time trying to recover it. The chase is very funny and the number proves quite successful.

LONESOME HEARTS AND LOOSE LIONS (Century), Aug. 27.—A laughable two-reel comic, in which Dan Russell appears as a brawny blacksmith. His shop is the scene of all sorts of funny knockabout business. Later some loose lions appear and create havoc among the natives of the town. This is full of good comic situations.

A DOG GONE SHAME (Star Comedy), Sept. 1.—One of the best of recent comedies, featuring Eddie Lyons and Lee Moran. They appear as two "hall room" boys, wearing turkish towels for fancy vests. On their way to a ball a dog tears the coat tails from Eddie’s dress suit and they are forced to take turns dancing in the good coat. This is highly enjoyable.

HEART TROUBLE (Star Comedy), Sept. 15.—A laughable number, with a riotous finish, featuring Eddie Lyons, Lee Moran, Grace Marvin and Mildred Moore. Most of the scenes occur in a hospital, where Eddie and Lee become patients. The dance of the "Ragtime Invalids" is very funny, and the number as a whole should bring much laughter.

THE LION IN THE HOUSE (Century), Sept. 17.—This comic number starts out in a rather conventional way, but works up to some hilarious scenes in the second reel. The appearance of the lions creates some intensely laughable situations, many of which are of an original sort. The number will delight any audience.

THE BEST BAD MAN (Western), Sept. 20.—A two-reel subject, featuring Pete Morrison, Maggie Lane and Duke R. Lee. This is the conventional story of the young cowboy who loves the sheriff’s daughter. It gets only a fairly interesting start, but rounds up quite well in the second reel, being enlivened by some fine scenic shots and some pleasing comedy twists.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

THE MOVING PICTURE WORLD October 4, 1919

Fox Film Corporation

BIG PRODUCTIONS.
August-Checkers.
September-Evangeline.
October-Kathleen Mavorurne.
November—Should a Husband Forgive?

STANDARD PICTURES.
August-Wolves of the Night.
October-The Last of the Dusas.
November-Wings of the Morning.

WILLIAM FARNUM SERIES.
August—Wolves of the Night.
October—The Last of the Dusas.

TOM MIX SERIES.
August—Roughriding Romance.
October—The Speed Maniac.
December—The Darodell.
February—Return of Wild Bill.

THEDA BARA SERIES.
September—La Belle Russe.
December—The Lure of Ambition.

EXCEL PICTURES.
September—Uncle Bob (Ray Taylor).
October—Go Round (Pygmalion). 
November—The Lost Princess (Ray and Fair). 
December—Reach for the Rainbow (Madonna Travers).

SUNSHINE COMEDIES.
September—Naughty Wife.
October—Wild Waves and Women.
November—The Yellow Dog Catcher.
December—Footlight Marks.

MUTT & JEFF ANIMATED CARTOONS.
September—In Switzerland.
October—All That Glitters is Not.
November—Everybody's Doing It.
December—In Spite.

PARAMOUNT—Sennett Comedies.
(For Two Reels Each)
Aug. 31—Uncle Tom Without the Cabin (Ben Turpin).
Oct. 12—Up in Al's Place.
Oct. 26—Salome vs. Shanandoah.
Nov. 20—Last Man on the Ship.

PARAMOUNT—AIRHUCKLE COMEDIES.
(For Two Reels Each)
Sept. 7—Back Stage.
Oct. 5—The Vagabond.

PARAMOUNT—ARCHITECT PICTURES.

Sept. 14—the Third Kiss (Vivian Martin).
Sept. 21—Stepping Out (Goldie Locarni).
Sept. 28—The Egg Crate Wallip (Charles Ray).
Oct. 1—The Lottery Man (Battagh). 
Oct. 8—Why Was I Born (Bryant Washburn).
Oct. 15—Sadie Love (Bilte Burke).
Oct. 22—His Official Business (Vivian Martin).

Told in the Hills (Robert Warwick).
October—The Lost Line (Yourneur).
Oct. 5—In Mizzoura (Warwick).
Oct. 12—the Grim Game (Houdini).
Oct. 19—The Cattle of the Tiber (All-Star).
Nov. 2—Who's Whose (Dorothy Gish).
Nov. 9—Luck in Paws (Marguerite Clark).
Nov. 9—Cuckoo Straight (Charles Ray).
Nov. 16—The Rich Man (Kathleen
Nov. 16—Twenty-three and a Half Hours (Maclean and May).
Nov. 23—The Invisible Bond (P-A Special).
Nov. 24—The Miracle of Love (Cosmopolitan Special).
Nov. 30—Countercit (Ellie Ferguson).
Nov. 30—Everybody (P-A Special—All Star Cast).

SUCCESS SERIES (REISSUES).
Aug. 10—The Bombshell (Louise Huff and Jack Pickford).
Aug. 17—The Beautiful Bride (John Barrymore).
Aug. 24—The Person of Panama (Dustin Far
Hyland).

BRIGGS COMEDIES.
( SERIES OF ONE-REEL COMEDIES—WEEKLY RELEASE)
Sept. 25—The Topography of a Girl.
Oct. 5—Saturday Night.

VICTORY PICTURES.
Sept. 5—The Man from the Desert.
Oct. 2—Secret C's.
Oct. 12—Fire.
Oct. 20—A Handy Man Around the House.

BURTON HOLMES.
Oct. 5—Around About London.
Oct. 12—Four Elephants.
Oct. 15—A Day in Florence.
Dec. 20—The Law-makers.
Nov. 2—Rolling Down to Rio.
Nov. 9—The Elephant Migrant.
Nov. 10—Uncle Sam, Salverge.
Nov. 21—The Salt of Anping (comedy).
Nov. 30—In the Smoke Country.

PARAMOUNT MAGAZINE.
(Weekly)
Oct. 5—Tort Stream of the Adriodacs; Re
taining the Trail.
Oct. 12—The World's Famous Bridge; Re
cognition of a Bachelor Girl.
Oct. 19—The Sword in the Stone.
Oct. 26—The How and Why of Your Transmission;
The Lord of the Reins.

POST NATURE PICTURES.
Oct. 12—Raindrops.
Oct. 20—Meditating Peaceful Scenes.
Nov. 4—A Night on Pome.
Nov. 21—Sunshine and Shadows.

SO THIS IS AMERICA.

ONE-REEL COMEDY TRAVELS.
Oct. 7—Rome.
Nov. 2—The Hitting the High Spots.

BENNISON STAR SERIES.
Sandy Bruce of the U-BAR-U (Bette Wood).
Mar. 28—Speedy (Betty Wood).
The Road Called Straight (Betty Wood).
Apr. 15—High Flight (Bryant Washburn).
Oct. 1—A Misty Morn.

GOLDYNE SPECIALS.
The Border Legion (Blanda Bates and Howard Heirdow—Six Parts)
For the Freedom of the East (Lady Teas Med)
The Eternal Magdalene.

CAPITOL COMEDIES.
(For Two Reels Each)
Sept. 7—He Did and He Didn't (Parsons).
Sept. 21—Honeycombing (Carter De Haven).
Oct. 5—Oh Hill, Bobbie (Parsons).
Oct. 12—Why Divorce? (De Haven).
Nov. 20—His Own Medicine (Parsons).

FORD EDUCATIONAL WEEKLY.
Aug. 17—Caught.
Aug. 24—Days of Real Sport.
Aug. 31—Home Made.
Sept. 7—The Anglers.
Sept. 14—Going South.

GOLDYNE-BRAY PICTOGRAPHS.
Sept. 7—The Samson Polioles; The Mysteries of Snow; Cartoon: Out of the Icewell.
Sept. 14—My Best Neighbor; Bare-Fisted Fight with an Alligator; Cartoon: How Animated Cartoons Are Made.
Sept. 21—Hello, Mars: Strange Appetizers; First Cartoon in Color.
Sept. 28—The Uncrushing of Brazil; The Movies Exposed; Trained Sea Lions; Cartoon: The High Cost of Living.

W. W. Hodkinson

Distributed Through Path Exchange, Inc.

ZANE GREY PICTURES, INC.
Desert Gold (All-Star Cast—Benjamin B. Hamp
tin Production).

GREAT AUTHORS PICTURES.
The Westerners (Roy Stewart—Benjamin B.Hampton Production).

DEITRICH-BECK, INC.
The Bandbox (Doris Kenyon—Six Reels).

Hallmark Pictures Corp.

W. W. Hodkinson

Distributed through Hallmark Exchanges, for
erly Film Clearing House and Enterprise Distributing Corporation.

The Trail of the Octopus.
(Fifteen Episodes).
No. 1. “The Devil’s Trademark.”

SPECIALS.
When My Ship Comes In, A House Divided (Herbert Rawlinson and Sydney Sreamer).
The Other Man’s Wife (Stuart Holmes and Ellen Cavendish). The Challenge of Chance (Jess Willard).

TEN-THIRTY SERIES.
Life’s Greatest Problem (Blackton). Her Mistake (Steger). A Woman's Experience (Bacon-Baker). Suspense (Reid).
List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.
August—The Other Half (A Brunwood Production).
September—Dangers of Waters (William Desmond).
September—For a Woman’s Honor (H. B. Warner).
September—The House of Intrigue (A Hawthorne Production).
September—The Dragon Painter (Sessue Hayakawa).
October—Kitty Kelly, M. D. (Bessie Barriscale).
October—The Prince and Betty (William Desmond).
October—Poor Relations (Brentwood).

CHAPLIN CLASSICS.
Oct. 3—The Floorwalker.
Nov. 23—The Devotion of垛.
Dec. 13—The Vagabond.
Jan. 6—(1920) On M. H.
Mar. 9—The Count. 
May 2—The Pawshwick.
June 13—Behind the Screen.
July 25—The Rink.
Sept. 29—The Immigrant.
Oct. 7—The Adventurer. 
Nov. 25—Tarzan.
Jan. 9—(1921) Easy Street.

STRAND COMEDIES. (One-Reel Comedies.)
Sept. 7—A Family Skeleton.
Sept. 14—Betty's Back Again.
Sept. 21—Triumph Jural.
Sept. 28—Mixed Drinks.

Select Pictures

September—The Faith of the Strong (Mitchell Leach).
September—A Regular Girl (Elsie Janis).
October—The Country Cousin (Elaine Hammerson).
October—Naked Heirs (Eugene O’Brian).
October—The Glorious Lady (Olive Thomas).
November—Pecadilly Jim (Owen Moore).

Specials.
The Undercurrent. 
A Screen in the Night.

SELZNICK PICTURES. (Distributed Through Select Pictures Corporation Exchanges.)
Upstairs and Downstairs (Oliva Thomas).
Love or Fate (Elaine Hammerson).
The Perfect Lover (Eugene O’Brian).

Triumph Film Corporation.

Dutes and Titles of Triumph Subjects Require Change Without Notice.

TRIANGLE PRODUCTIONS.
Aug. 3—The Young Man (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Maul).
Aug. 17—The Against Many (Anita King).
Aug. 24—Miss答en Test (Ethan Terry).
Aug. 31—Through Black Eyes (Taylor Holmes—Special).

CENTURY COMEDY. (Two-Reel Comedies.)
Aug. 27—Lonesome Hearts and Lonesome Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmie Adams—Two Parts).
Sept. 17—A Lion in the House—03917.
Oct. 1—Chasing the Suspect (Edith Roberts and Jimmie Adams).
Oct. 15—Daring Lions and Dizzy Lovers (Myrtle Sterling, Red Jamerson and wild animals).

HEARTS NEWS. Issued Every Monday.

L.KO. (Two-Reel Comedies.)
Aug. 13—Sixty years of the Sude (Mr. and Mrs. Dan Russell—03862.
Aug. 20—Charlie the Hero (Chal Hing, Hugie Mack, Claire Alexander—03872.

UNIVERSAL SPECIAL ATTRACTION.
Aug. 25—The Trap (Olive Tell—Six Parts—03897.
Sept. 8—The Woman Under Cover (Pratt Brunette—Six Parts—03890.
Sept. 15—The Sundown Trail (MacRae Salterby—Six Parts—03891.
Oct. 6—Look (Ora Curran Drama)—03944.
Oct. 13—Benny Beanie Lassie (Mary MacLaren—Six Parts—03945.

NEW SCREEN MAGAZINE. Issued Every Friday.

INTERNATIONAL NEWS. Issued Every Wednesday.

JEWEL.
June 29—No. 8. "Flames of Hate": 03879.
Sept. 8—No. 13. "Into the Chasm": 03887.

The Midnight Man.
(Drama—Eighteen Two-Part Episodes—James Corbett.)
Sept. 8—No. 2. "Deadly Enemies": 03872.
Sept. 15—No. 3. "Ten Thousand Dollars": 03873.

SPUR AND SADDLE SERIES.
( Two-Part Western—Marie Wilcox.)
Sept. 1—No. 1. "Tempest Cody Hits the Trail": 03877.
Sept. 8—No. 2. "Tempest Cody Fights With Death": 03878.
Sept. 15—No. 3. "Tempest Cody Rides Wild": 03879.
Sept. 29—No. 5. "Tempest Cody Plays Detective": 03881.

AMERICAN FILM COMPANY.
(Releases Through the Exchange, Inc.)
July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Marzetta Fisher).
Aug. 10—The Prairie Stomp (William Russell).
FLYING A SPECIALS.
Six Feet Four (William Russell—Six Parts).

Metro Pictures Corporation.

METRO ALL-Star SERIES.
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).
SCREEN CLASSICS, INC., SPECIALS.
Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).
Lambardi, Lion (Bette Davis).
Please Get Married (Viola Dana).
Fair and Warner (May Allison).
NAZIMOVA PRODUCTIONS.
Tops of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Flames.
The Red Lantern (Seven Parts).
The Blast.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 14.
The Virtuous Model (Dolores Casselini—Six Parts—Drama—Capellini Production).
The Great Gambler (Episode No. 7, "The Crawling Menace"—Two Parts—Drama—Western Filmworks Inc.).
The Rajah (Harold Lloyd—One Reel—Comedy—M.
Pathe Review No. 15 (Educational).
Topics of the Day (Topical—Literary Digest).
Pathe News No. 67 (Topical).
Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPTEMBER 21.
The Great Stroke (Frank Keenan—Five Parts—Drama).
The Great Gambler (Episode No. 5, "The Ring of Mystery"—Five Parts).
The Great Gambler (Episode No. 7, "The Crawling Menace"—Two Parts—Drama—Western Photoplays Inc.).
He Left Others Follow (Harold Lloyd—One Reel—Comedy—Rollin).
Pathe News No. 21 (Topical—Literary Digest).
Pathe News No. 78 (Topical).

RELEASES FOR WEEK OF SEPTEMBER 28.
The Twin Paws (Mae Murray—Six Parts—Drama—Western Photoplays Inc.).
The Great Gambler (Episode No. 5, "Through Iron Doors"—Two Parts—Drama—Western Photoplays Inc.).
Soft Money (Harold Lloyd—One Reel—Comedy—Rollin).
Pathe Review No. 19 (Educational).
Topics of the Day No. 22 (Topical—Literary Digest).
Pathe News No. 80 (Topical).
Pathe News No. 81 (Topical).

RELEASES FOR WEEK OF OCT. 5.
Impossible Catherine (Virginia Pearson—Six Parts—Virginia Pearson Photoplays).
The Great Gambler (Episode No. 10, "The Abduction—Two Parts—Drama—Western Photoplays Inc.
Count the Votes (Harold Lloyd—One reel—Comedy—Rollin).
Topics of the Day No. 23 (Topical—Literary Digest).
Pathe News No. 82 (Topical).
Pathe News No. 83 (Topical).

AMERICAN FILM COMPANY.
(Releases Through the Exchange, Inc.)
July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Marzetta Fisher).
Aug. 10—The Prairie Stomp (William Russell).
FLYING A SPECIALS.
Six Feet Four (William Russell—Six Parts).
Unusual Dates Specified All Subjects Are Five Reel Dramas

STAGE WOMEN'S WAR RELIEF SERIES.
(Monthly Release.)
Sept. 6-A Special Overland (David Balasco and All-Star cast—Two-Part Drama)—00955.
Major Allen's Animal Hunt.
Aug. 8—Bear Trapping (One Reel)—00954.
Aug. 15—Lion Trapping—00954.

SPECIAL.
Sept. 8—Sinbad the Sailor (Two Reels)—00954.
CURRENT EVENTS.
Issued Every Friday.
OKEH KOMEDIES.
Sept. 8.—As You Were (Neil Burns—One Reel)—00952.
Oct. 6—One Lovely Night (Neil Burns—One Reel)—00951.
RAINBOW COMEDIES.
Sept. 10—A Roof Garden Room House (Zip Monberg—Two Parts)—00952.
Sept. 24—A Real Mummy Roomo (Charlie from the Orient with Harry Sweet and "Duke" Glarry.
Oct. 9—Dark Diamond and Bogus Counts (Lois Neilon and Zip Monberg).
STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)
Sept. 1—A Dog Gone Shame—00955.
Sept. 15—Heart Trouble—00954.
Oct. 1—Rainy Curips—00954.
WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)
Sept. 6—The Fighting Sheriff (Peter Morrison and Madga Lane)—00957.
Sept. 13—The Jack of Hearts (Jack Perrin)—00954.
Sept. 20—The Bad Man (Peter Morrison and Madga Lane)—00952.
Oct. 4—At the Point of the Gun (Peter Morrison and Josephine Hill)—00954.
Oct. 11—Wanted—(Herbert Heyes and Prizlce Ridgeway)—00951.
Oct. 18—Dynamite (Peter Morrison and Madga Lane)—00956.

Vitaphone

VITAPHONE FEATURES.
The Brumby Bush (Corinne Griffith).
The Orphan of the Garden (Bosie Love).
The Grey Towers Mystery (Glenda Leslie).
The Winchester Woman (Alice Joyce).
The Hollister Women (Harry T. Morey).
A Fighting Colleen (Bosie Love).
The Black Gate (Al Elvidge and Marjorie).
The Combat (Anita Stewart).

VITAPHONE SPECIALS.
The Third Degree (Bosie Love—Seven Parts).
The Painted World (Anita Stewart).
The Shadows of the Past (Anita Stewart).
Daring Hearts (Frank X. Bushman and Beverly Bayne—Six Parts).
The Gamblers (Harry T. Morey—Six Parts).
The Wreck (Anita Stewart).
The Wolf (Elvidge Williams—Six Parts).
The Climbers (Corinne Griffith).

LARRY SEMON COMEDIES.
The Star Boarders (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.
Dull Care.

BIG V SPECIAL COMEDIES.
Toots and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harmens and Hukum (Two Parts).
Filps and Flops (James Aubrey—Two Parts). 
Zip and Zent (Montgomery and Rock—Two Parts).
Fats and Virgile (James Aubrey—Two Parts).
Vamps and Variety (Montgomery and Rock).
Mates and Models (James Aubrey).
Squash and Squalettes (James Aubrey).
O. Henry Series.
(One Reel Each.)
The Buried Treasure (Edward Earle and Anne Ayres).

Shots of Doom (Edward Earle and Anne Ayres).
A Ghost of Chance (Edward Earle and Anne Ayres).
The Guardian of the Accolade (Anne Ayres).
Wolvifile Tales.
(The Two Reel Each.)
The Canyon Hold-Up (Al Jennings and Patricia Palmer).
Teed Allen's Elowment (Neil Shipman).
The Trials of Texas Thompson (Neil Shipman).
The Washburne War (Neil Shipman).

Smashing Barriers.
(Serial in Fifteen Episodes, Featuring William September.)
No. 1—The Test of Courage.
No. 2—The Doomed Man.
No. 3—The Tree Hunt of Torture.
No. 4—The Devil's Spree.
No. 5—Downward to Doom.
No. 6—The Final Plight.
No. 7—The Devil's Tree.
No. 8—The Devil's Tree.
No. 9—The Devil's Tree.
No. 10—Overpowered.
No. 11—The Den of Deviltry.
No. 12—Explosive Danger.
No. 13—The Deadfall.
No. 14—Trapped in Rats.
No. 15—The Human Chain.

World Pictures Corp.

Sept. 1—The Battler (Enri Metafelva and Virginia Hammond).
Sept. 8—His Father's Wife (June Elvidge—Hardy).
Sept. 15—Fighting Rivals (Arthur Ashley—Dorothy Green).
Sept. 22—Who Has Hands Are Looned (Dixie Lee—Arthur Begenco).
Sept. 29—Miss Cruce (Virginia Hammond).
Oct. 6—The Dandy Airf (Eviey Greenley—An Apol production).
Oct. 13—Woman of Lies (June Elvidge).
Oct. 20—The Black Circle (Cleveagt Hale).
Oct. 27—Artful Coaches (Evelyn Roring).
Nov. 3—Me and Captain Kid (Eviey Greenley).
Nov. 10—The King (Montague Love).
Nov. 12—Dad's Sins (Saunders).
Nov. 24—The Poison Pen (June Elvidge).

SUPER-SPECIAL RELEASE.
The Ghost of St. Louie (One Reel).
Little Orphant Annie (in all territories except Bu.

HOUDINI SERIAL.
The Master Mystery.
(Drama—Feature—Two Parts Each.)
(30 Episodes.)
In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis, and Seattle.)

JUDGE BROWN SERIES.
July 15—Shift the Gear (One Reel).
Aug. 11—The Drench of Dugan (One Reel).
Aug. 15—Gun Drops and Overalls.

SPECIAL FEATURES.
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.
Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).
When Bearcat West Dry (Six Parts).

KINOGRAMS.
Issued every Tuesday and Saturday.
(Topical.)

PRIZMA.

AMERICAN CINEMA CORPORATION.
Women Men Forgot (Mollie King).

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(Two Reels Each.)
Faithful Ute Death.
Escaped Convict.
The Brave Gambler.

CHRISTIE FILM COMPANY.
Love—In a Hurry.
Rein—All Change.
His Master's Voice.
Home Brew.
Her Bear Escape.

CHRISTIE Specials.
Sally's Blighted Career.
Rowdy Ann.
Mary Moves In.
Shades of Shakespeare.
Dangerous (impolite Bullets).

MARK M. DINTENFASS.
Cuckoo Comedies.
-Series of Two-Reel Comedies with Bobby Burns—First Release September.

EQUITY PICTURES CORPORATION.
Eyes of Youth (Clara Kimball Young).

A. H. FISCHER FEATURES, INC.
The Amazing Lovers (Grace Darling-Ramsay Wallace).

D. W. GRIFFITH SERVICE.
The Mother and the Law.

FIRST NATIONAL EXHIBITORS.
Sept. 1—The Hounddog (Mary Pickford).
Sept. 15—Kingdom of Dreams (Anita Stewart).
Sept. 20—Back to God's Country (Neil Shipman).
Oct. 6—The Thunderbolt (Katherine MacDonald).

SOL LESSER.
Yankee Doodle in Berlin (Five Parts).

OUTING-CHESTER PICTURES.
Distributed through First National Exchange.
Chicago and Detroit.

Aug. 29—Carnival of Roses.
Aug. 16—The Hon. Mr. Jap Van Winkle.
Aug. 23—Where They Go Rubbertag.
Aug. 30—It's Time to Settle.

LEONCE PERRUT PRODUCTIONS.
1402 Broadway, New York.

A Soul Adrift (Dorothy Cassinelli).

ADOLPH PHILIPP FILM CORPORATION.
(Musical Film Composers—Two Parts Each).
My Girl Suzanne.
The Midnight Girl.
Oh! Louise!

PUBLIC HEALTH FILMS.
Fit to Win.

REAL ART.
Soldiers of Fortune.

ROGERS FILM CORPORATION.
(A Series of Two-Real Comedy Plays by W. J. and Katherine Law.)

WILLIAM L. SHERRY SERVICE.
720 Seventh Avenue, N. Y. City.

UNITED ARTISTS CORPORATION.
Sept. 1—His Majesty the American (Douglas Fairbanks).
Oct. 20—Broken By Illness.

UNITED PICTURE THEATRES.
June 5—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Broken Barriers.
List of Current Film Release Dates

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Bancroft—Six Parts—
Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Damaged Goods (Richard Bennett—Seven Parts).

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.

ARROW FILM CORPORATION.
Times Building, New York.

Thirty-two (One-reeel Comedies—One Reel).
Flapper of Justice (Crane Wilbur—Six Parts).
The Proflite (Alma Hanlon).

The Commercial Pirates (Mile. Valkyrien).
When the Deal Stood (Nell Hart).

Hearts of Love (Six Parts—Drama).
Twenty-six Arrow Comedies (One Part).

Harry Maksin Comedies (One Reel Each).
The Wolves of Wall Street.
The Last of the Range.

Victim (Seven Parts).

Young America.
(Series of Twelve Two-Reelers).

Lone Star Dramas.
(Series of Ten Two-Reelers).

The Masked Rider.

(Lightning) Bryce.

(Bowy—Booster of Little and Jack House. 
Released Oct. 15.)

BLAZED TAIL PRODUCTIONS.
(Series of Twenty-One Two-Part North Woods Dramas 
Released Every Other Week, Commencing Oct. 6th.)

AYVON FILM CORPORATION.
729 Seventh Avenue, New York City.
Rosedead Thorns (Doror Ourlin).

In the Days of Daring (Tom Mix).
She Rules (Julie Dean).
Justice (Cecil Scott).

Guilty Woman (Marie Dwyer).

WILLIAM A. BRADY.
Playhouse, Forty-eight Street, N. Y. City.

All Stars Order.

WORLD’S EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.

(Two-reeel Comedies every two weeks, featuring 
Gale Henry.)

The Wild Woman.

(One-reeel weekly starring current Events. 
Bills Two-reeel Comedies.)

Out of Tune (Two Parts).

L. J. BURRUD SCENES.
"Legends of the Wilderness" (First Release Oct. 5.)

ELK PHOTOPLAYS, INC.
120 West Forty-sixth Street, N. Y. City.

Are You Legally Married?

ENTENTE FILM CORPORATION.
241 North Seventeenth Street, Philadelphia, Pa.

Colonel Brand.

EXCLUSIVE FEATURES, INC.
120 West Forty-sixth Street, N. Y. City.

The Heart of Texas Ryan.

EXCLUSIVE FEATURES, INC.
120 West Forty-sixth Street, N. Y. City.

The Finding Path (Margaret Leslie).

Series of Tom Mix two-reeel reissues.

THE FILM MARKET, INC.
403 Times Building, N. Y. City.

The Wonderland of Peru (Capt. Bessley Expedition. 
1899).

The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition). 
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).

The House Without Children.

The Spook.

The Never Do Well.

PROHIBITION AMUSEMENT COMPANY.
Times Building, N. Y. City.

Once to Everyman.

Western Dramas.
(Twenty-Two Two-Reelers—Featuring Terza Guinan.)

South of Santa Fe.

The Wolf.

Poppies Comedies.
(Twenty-six Two-reeel Comedies Featuring Mock 
Bouquet—Weekly Release.)

Ambrose’s Day Off.

Daddy Ambrose.

FILM SPECIALS, INC.
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Gaumont Graphic—Released every Friday.

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The Echo of Youth.

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912 Longacre Building, N. Y. City.

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Forty single-reeel Tom Mix Westerns.

Stingaree (Serial—Fifteen Episodes).

Serial of Two From and Garter Case (One Part).

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COMPANY, INC.
729 Seventh Avenue, N. Y. City.

Boys’ Life Screen Review.

KUHLMAN & REMER.
105 West Fortieth Street, N. Y. City.

(Shorty Hamilton Series—Fifteen-reeel Comedies. 
The Ranger.

Denny from Ireland.

The Pen Vulture.

The Small.

When Artzons Won.

Reissues.

Ten George Ade Fables.

Ten Broncho Bill.

Ten Snakeville Comedies.

Features.

Stripped for a Mission (Crane Wilbur—Five Parts).

Stage (George LeGuere—Five Parts).

MONOPOL PICTURES COMPANY.
1476 Broadway, N. Y. City.

Crimson Sheen.

Alma Where Do You Live?

NATIONAL FILM CORP. OF AMERICA.
1940 Broadway, N. Y. City.

(“Hall Room Boys” Two Reels Each—Released 
Every Other Week.)

OLIVER FILMS, INC.
363 West Forty-fifth Street, N. Y. City.

Serial in Fifteen Episodes of two reeels each, 
featuring Herbert Rawlinson and Margaret Morris.

PIioneer FILM CORPORATION.
130 West Forty-sixth Street, N. Y. City.

The Boomerang (Waltham).

Virtual Sinners (Wanda Hawley).

Sins of the Children (Alma Hanlon and Stuart Holmes).

The Long Arm of Men (Harry Wallat).

The Lady of the Dognut (Al Jennings).

The Girl from Nowhere (Cleo Madison).

Atomics (Margery DeGraw-Davison—Five Parts).

Pine-Needles Series.

(Fifty-Two Short Story Comedies—Weekly 
Release.)

C. B. PIGEON COMPANY.
Times Building, N. Y. City.

(Indian Dramas—Fifteen Single-Reel Subjects).

HARRY RAYER.
1402 Broadway, N. Y. City.

The Master Crouch.

The Liberator (Serial Starring “Maclate”).

RENO FILM COMPANY.
29 South La Salle Street, Chicago.

Birth of a Race.

Mother Love and the Law.

ROMAYNE SUPERFILMS.
Marsh-Birdhouse Building, Los Angeles.

Me and Gott (Five Parts).

The Sage-Bush League (Five-Part Western 
Comedies—A Four Part).

October 12.

Oct. 15—Beach Nuts.

Nov. 1.—Peaceful Valley.

R. L. PICTURES.
1476 Broadway, N. Y. City.

Virtuous Men (E. K. Lincoln—Seven Parts).

S. L. K. SERIAL CORPORATION.

(Helen Holmes Serial “The Fatal Fortune”— 
Fifteen Episodes.)

(The Fatal Fortune.)

No. 1. “The Trader’s Secret.”

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No. 3. “Tortured sirens.”

No. 4. “A Climb for Life.”

No. 5. “The Forced Marriage.”

No. 6. “Desperate Charms.”

No. 7. “An Ungrateful Child.”

No. 8. “A Struggle in Midair.”

No. 9. “The Dandy Peril.”

No. 10. “Bure Deads.”

No. 11. “A Leap for Life.”


No. 13. “A Plunder Plot.”

No. 14. “Set Adrift.”

No. 15. “Unmasked.”

SOLITARY SIN CORPORATION.

The Solitary Sin (Mulhall, Helena Chadwick, Pauline Curley).

SOUTHERN FEATURE FILM COMPANY.
1476 Broadway, N. Y. City.

Beyond the Law (Emmet Dalton—Six Parts).

WILLIAM STEINER.
220 West Forty-second Street, N. Y. City.

Sky Eye (Seven Parts—dramatic and 

TERRITORIAL SALES CORPORATION.
1600 Broadway, N. Y. City.

(Jester Comedies—Two Reels—Issued Twice a 
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A Mexican Mixup.

The Wilsen Fool.

Gee Whiz.

MAURICE TOURNEUR PRODUCTIONS.
71 West Twenty-third Street, N. Y. City.

Out in Space (through Famous Players-Lasky 
In United States and Canada).

The White Heather (through Famous Players-

Lasky in United States and Canada).

My Lady’s Garret.

Broken Butterfly.

The Life Line.

TYRAD PICTURES, INC.

And the Children.

Your Wife and Mine (Seven Parts).

Human Passions (Six Parts).

The Red Rider (Garrett Hughes—Six Parts).

W. H. PRODUCTIONS.
71 West Twenty-third Street, N. Y. City.

Mickey (Seven Parts).

Series of twenty-eight single-reeel Liberty 
Stories.

Series of twenty-eight single-reeel Eagle 
Stories.

Series of fifteen two-reeel Union-Kay-Bees Western 
Stories.

Series of fifteen two-reeel Columbia-Kay-Bees 
Western Dramas.

Everybody’s Business (Special).

Some Nerve (Charies Chaplin—One-reeel re-

The Lost Battalion.


Tower Brand.

Custer’s Last Fight (Three Parts).

May 15—His Wives’ Bond (W. S. Hart— 

Two Parts).

June 1—Jim Cameron’s Wife (W. S. Hart—Two 

Parts).

WARNER BROTHERS.
220 West Forty-second Street, N. Y. City.

The Kaiser’s Finest.

Open Your Eyes.

Beware.

LLOYD WILLIS.
100 Broadway, N. Y. City.

The Greater Sinner (James J. Hackett).
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Study for a moment the illustration of the MASTER—Note its clean-cut, distinctive lines that express Power, Rigidity, Durability—

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THERE ARE GEARS AND GEARS
and SIMPLEX GEARS

DIE-CAST GEARS

STOCK GEARS and SIMPLEX GEARS

A very important and necessary part of any Projector mechanism is the gear train. A poorly constructed gear generally fails to mesh properly with its engaging member, resulting in—

QUICK WEAR—RATTLE—AND GRIND

and one poor gear will quickly render the entire gear train equally bad.

DIE-CAST GEARS

Some machine builders use die-cast gears. These are simply reamed out and pinned on to the shaft. No labor cost here to speak of—but die-cast gears have no place on the modern Projector.

STOCK-GEARS

Stock gears are somewhat better, but even these are far from accurate, due to the fact that from twelve to fourteen of them are cut on one arbor which springs ever so slightly in the middle, causing inaccuracy.

SIMPLEX GEARS

Simplex gears are all cut out, shaped and reamed from the solid stock on screw machines. Then they are taken individually to the small bench lathes where they are smoothed up to proper diameter and angle, and center hole reamed out for perfect fit. Then on to our exclusive gear-hobber or generator where every tooth is perfectly formed through the use of three distinct tools, and finally the gear is smoothed up and drilled ready for pinning on the shaft.

EVERY SIMPLEX GEAR IS INDIVIDUALLY HANDLED AND INVOLVES FROM EIGHTY TO ONE HUNDRED AND TWENTY MINUTES IN THE MAKING.

This is only one reason why we have yet to see the first completely worn out Simplex come back to the factory.
Trust Us—
in the matter of projection

We've always felt that it was our job to satisfy the photoplay public with the picture on the screen.

Had our thought been merely to “sell” the exhibitor with whom we deal most directly, the Power's policy would probably have been differently moulded.

It's one thing to “sell” the exhibitor and quite another to keep the public sold. The mere “one-time” salesman is effective in the first instance, but a product that will keep everlastingly at “delivering the goods” is the only thing effective in the second.

POWER'S CAMERAGRAPH

has been designed to satisfy the public demand for clear, steady, flickerless pictures.

While you've been busy with the many details of theatre management, we've been specializing in projection. Problem after problem we've met and solved.

You'll do well to

—“trust us in the matter of projection”

Nicholas Power Company
IN CORPORATED

NINETY GOLD STREET, NEW YORK CITY
Vol. 42 lacks mimeographed issues (printed during printers' strike) for Oct. 11, 18, 25 and Nov. 1, 1919

(Do not leave guard)
VIOLA DANA
in
PLEASE get MARRIED

Maxwell Karger
Director General.

METRO PICTURES CORPORATION
ver spread the at our "secret" plan extension had a keen sense of rumor—also a keen nose for news.

Full details of our magnificent plans for 1920 will soon be announced.

In the meanwhile we will be glad to quote you prices on developing and printing.

Ask First National Exhibitor’s Circuit, Louis Mayer, Marshall Neilan, Harry Garson and our other patrons about our quality and service.

There are reasons—Come and see them.
The Sinews of the Industry

A reliable, dependable supply of product embracing every desirable type of subject.

AND—

Produced far in advance of release date to preclude any possibility of the exhibitor ever finding himself without available material to present to his patrons. An expensive but necessary policy if the exhibitor’s welfare is to be properly safeguarded.

That is Famous-Players Lasky Corporation Policy.

For the month of November we offer:

*Eleven (11) big feature productions of from five to eight thousand foot lengths.*

*One super-special, “Male and Female” the master-work of Cecil B. De Mille.*

| One Paramount-Arbuckle comedy. | Three Burlington Adventure Pictures. |
| One Ernest Truex Comedy. | Two Paramount Post Nature Pictures. |
| Five Briggs Comedies. | An imposing array. |
| Five Burton Holmes Travel Pictures. | Thirty-six subjects! |

This is Exhibitor-Insurance.

A Real policy.
Sh-h-h
Keep it dark!
It's a tip worth money.
Cecil B. De Mille's Paramount-Artcraft "Male and Female" is another big money-getter for exhibitors.
Tried out in San Francisco last week at Imperial Theatre.
A few minutes after opening, a capacity audience was in the theatre.
Huge crowds all day.
Next day, business equally big.
It's in for a long run!
MAYFLOWER PHOToplay CORPORATION

presents

GEORGE LOANE TUCKER'S

PRODUCTION

"THE MIRACLE MAN"

FROM THE PLAY BY GEORGE M. COHAN

BASED ON THE STORY BY FRANK L. PACKARD

A Paramount-Arclraft

Picture

Introductory address written and delivered by Samuel Goldwyn at the opening run of "The Miracle Man" at the Rivoli Theatre, New York.

"From time to time pictures are presented that by reason of their beauty of theme attract and are worthy of more than usual notice. Such a one, we believe, is 'The Miracle Man'—produced by Mayflower Photoplay Corporation, released by Paramount and directed with infinite tacta by George Loane Tucker.

"'The Miracle Man!' A man who works miracles to wonder at—beyond our comprehension. May not believe in them—yet every day we are in the midst of them, for Life itself is a miracle.

In the unfolding of the story the picture shows how from the simple fact of being good we must do good, for Goodness, like a ripple caused by the throwing of a stone into water, spreads in an unbroken ring until it reaches the farthest shore.

"Let those who scoff at miracles remember that there are more things in heaven and earth than are dreamt of in their philosophy' and that every kindly act is as a grain of seed sown for goodness in another person's life."

"The Miracle Man" is the record-breaking photoplay marvel of the year.

Canadian Distributors: Famous-Lasky Film Service, Ltd., Headquarters, Toronto
“You’ve Heard a Lot of Talk—

ABOUT ‘better pictures’," says Wid’s. "Perhaps there’s something in it. Meanwhile, get this straight and mark it down on your little booking calendar, ‘The Lottery Man’ runs all the way up the good, better, best scale of productions, and stands at the top with a victory flag waving over the 100 per cent mark.

“It’s a long while since a greater amount of clean, invigorating, wholesome fun has been injected into a photoplay.

“No matter what sort of a show shop you are running, this is the sort of picture you ought to have. One of the best, if not the best all-around comedies that has been issued in many moons.”

“The Lottery Man” is a money-maker—as sure as the U.S. Mint
Adolph Zukor presents

"The Teeth of the Tiger"

Directed by Chet Withey

A Paramount-Artcraft Picture

Featuring David Powell

THE GREATEST MYSTERY STORY EVER SCREENED!

It piles up climax on climax, suspense on suspense and mystery on mystery! It's one of the "you must see it" pictures that bring in packed houses.

BY MAURICE LÉBLANC. AN ARSENE LUPIN STORY. SCENARIO BY ROY SOMERVILLE.

It's a mystery story year! Satisfy the public demand with the greatest mystery story ever screened! "In short, a winner," says The Exhibitor's Herald. And it's right!

Canadian Distributors: Famous-Lasky Film Service, Ltd.
Headquarters, Toronto
There's a profit gap between the producer and exhibitor through which several hundred thousand dollars are lost every day. If we can get together we can get that money.

Lewis J. Selznick
BLANKETING AMERICA

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BLUE BOOK  More than a million readers  
GREEN BOOK

—More than a million more good reasons for booking SELZNICK PICTURES—three more important additions to SELZNICK PICTURES national advertising media, which blanket America.

—Look at the list

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Blue Book  
Motion Picture Magazine  
Picture Play Magazine  
Green Book  
American Legion Weekly  
Theatre Programs  
Electric Signs  
Painted Boards  
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LET THESE SALES MEN WORK FOR YOU WITHOUT SALARY
THE BIG SHOW

ELsie Janis

in

Frances Marion and Edmund Goulding's

"A REGULAR GIRL"

Direction James Young

MADE by SELZNICK

DISTRIBUTED by SELECT
SELZNICK
PICTURES

The Spirit of Youth

ELAINE HAMMERSTEIN
in
Booth Tarkington and Julian Street's
"THE COUNTRY COUSIN"
Direction-Alan Crosland

MADE by SELZNICK
DISTRIBUTED by SELECT
LOVE KNOWS NO LAW BUT NATURE'S—

It will win the seal of public approval

A drama of the triumph of youth

Eugene O'Brien

in Eugene Walter and Edmund Goulding's

"SEALED HEARTS"

A Ralph Ince Production

Made by Selznick

Distributed by Select
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AND
EDMUND
GOULDING'S

THE
GLORIOUS
LADY

MADE BY
SELZNICK

DISTRIBUTED
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DIRECTION
GEORGE
IRVING
ALL ABOARD FOR PROFITVILLE

WITH

Owen Moore

In P. G. Wodehouse's Saturday Evening Post Story

"PICCADILLY JIM"

Direction—Wesley Ruggles

LOADED WITH A CARGO OF SMILES

MAKE YOUR RESERVATION NOW

Made by Selznick

Distributed by Select
From Arthur Hornblow's widely-read novel, "By Right of Conquest"

Directed by Edward Jose

SELECT PICTURES CORPORATION

Lewis J. Selznick, President
"It's a BEARCAT."
New York Review

"A substantial success."
New York Telegraph

"It has no precedent in recent productions. Strong, intensely dramatic, essentially human."
Exhibitors Herald

"Interesting types, content cast."
Moving Picture Weekly

"Has big appeal. Well directed — red-blooded — six reels bristling with suspense and heart interest. For a picture that supplies tense enjoyment, this is it."
Exhibitors Trade Review
WORLD PICTURES present

EVELYN GREELEY

"Me and Captain Kidd"

By Hamilton Thompson

Scenario by J. Clarkson Miller

(An APFEL Production)
ANITA STEWART
as Madge

ANITA STEWART

IN OLD KENTUCKY

Directed by
Marshall Neilan

A FIRST NATIONAL ATTRACTION
WILLIAM FOX
presents
The problem of the
ages reduced to the
terms of modern life in
the tremendous attraction
Should a husband
forgive?
Staged by R.A. Walsh
FOX
ENTERTAINMENTS
Presented with an all star cast of positive ability.

Should a hus

FOX entertainments
To the countless millions since the world began this problem has presented itself for solution.

On the answer has rested the happiness or the misery of innumerable lives.

Today it stands out as the question of questions affecting all classes and arresting the attention of the hearts and the minds of mankind.

YOU as a showman have found no more positive attraction since you first opened your theatre.

Band Forgive?

Staged by R. A. Walsh
Roses floating on champagne with cruel briars underneath.
band forgive?
The FOX 1920 CINEMELODRAMA

FOX ENTERTAINMENTS

Don't let your competitor beat you to the Fox Manager
Should a husband

The FOX 1920
CINEMELODRAMA

High life
and
deep shadows
Staged by R.A. Walsh

DONT let your competitor beat you to the Fox Manager.

FOX ENTERTAINMENTS
Should a husband forgive?

The most absorbing production in ten years.

FOX ENTERTAINMENTS
Produced by a comedy organization without a superior; many think it the best in the business.

The words have come to mean much to exhibitors during the last four years.

Now presenting "that funny little fellow with the large moustache;"

in one reel comedies of originality and excellence.


Ask your Pathe' exchange to screen one or two for you; you cannot fail to be much pleased.

One a week thereafter.
A play so strong that it ran for several full seasons at the famous Adelphi Theatre in London and was known as "one of the greatest melodramas ever written."

Jesse D. Hampton presents

**BLANCHE SWEET**

in James Willard's celebrated drama

**A WOMAN OF PLEASURE**

Directed by Wallace Worsley

A 7 Part Special

The tale of a man who married to keep a woman's mouth shut, and a woman who married for money.
They Came, They Saw, They Yelled!

Reviewers are a hard boiled lot, but flash them something real good and they'll show they are human.

When they saw the first two of these comedies they held their sides and wrote as follows:

"They certainly mark a big advance in this comedian's offerings, and the reviewer feels confident that they will register heavily with the exhibitor and the public. . . . 'From Hand to Mouth,' a wonderful array of fast moving and laughable events. . . . If the comedian's attempts to recruit an army of bluecoats don't make them laugh themselves out of their seats, audiences are hopeless. . . . These comedies should captivate and thoroughly entertain any audience anywhere."
—Tom Hamlin in Motion Picture News.

"Replete with laughter, thrills and everything that is necessary to form good clean fun. . . . No expense seems to have been spared."
—Herbert J. Hoose in Moving Picture World.

Produced by
Hal E. Roach

Produced by
Hal E. Roach

Produced by
Hal E. Roach

Replete with laughter, thrills and everything that is necessary to form good clean fun. . . . No expense seems to have been spared."
—Herbert J. Hoose in Moving Picture World.
ALBERT CAPELLANI PRODUCTIONS Presents

DOLORES CASSINELLI in THE VIRTUOUS MODEL

Adapted from Pierre Wolff's play, "The Gutter"

"Going, going," but not "gone"!
On the verge of selling herself she was miraculously saved. But that was merely the beginning of her romance!

Directed by Albert Capellani

Pathe Distributors
The picture that a committee of 14 blasé film men saw with enthusiasm and unanimously gave the highest possible rating, the 

HOBART HENLEY PRODUCTION
Revealing the art of a truly master director

THE GAY OLD DOG
Adapted from Edna Ferber's Story:
By MRS. SIDNEY DREW

The words HUMAN INTEREST have been done to death. They acquire a new meaning when used in connection with this delightful picture.

Directed by HOBART HENLEY

Pathé Distributors
The four great Brentwood pictures of this season have towered like giants above the mass of photoplays. They have met universal approval and the highest praise by press, public and exhibitors. “Greater than Excellent” is the popular verdict.

“The Turn In The Road” was acclaimed the second greatest play of the year. “Better Times,” “The Other Half” and “Poor Relations” were all declared its equal. This is another Robertson-Cole series of success.
Critics said it was a wholesome, homely telling of a great truth, the unmasking of the snobbishness of a culture founded on dollars. It is so true that almost every man and woman in the country will feel that some part of it is from his or her experience.

The stamp of a great and simple Americanism of the genuine sort is indelibly wrought into the story. A real treat for the patrons of the silent drama.
Tom Hamlin, the critic of the Motion Picture News, in reviewing "The Other Half" said:

"A drama of peculiar timeliness and of most wholesome appeal. A compelling human interest story splendidly directed and with clear continuity. The photography and sets are perfect and the cast is exceptionally well fitted.

"The reviewer considers this one of the best pictures produced for several months. It is in a class by itself. It is natural and absorbing. This picture should draw heavily."

Available at all ROBERTSON-COLE EXCHANGES
Classed by Frederick Smith of The Motion Picture Magazine as the "Second Best Picture of the Year."

"A sunshine picture that should please any audience."
Motion Picture News

"A fitting successor to 'The Turn in The Road.'"
N. Y. Morning Telegraph.

Available at all ROBERTSON-COLE EXCHANGES
Alice Joyce will soon be seen in "The Vengeance of Durand," a powerful super-feature adapted by Mr. and Mrs. George Randolph Chester from the story by Rex Beach. Her latest release, "The Winchester Woman," is proving one of her greatest successes. Miss Joyce has commenced work on a most impressive film production of "The Sporting Duchess," the famous Drury Lane melodrama.
Earle Williams will play the title role in Vitagraph's screen version of Winchell Smith's stage success, "The Fortune Hunter." Mr. Williams' work in "The Wolf," adapted from Eugene Walter's famous stage play, intensified his position as a premier male star. He will be presented early this month in "The Black Gate," in which he has a type of role never before essayed by him.
Harry T. Morey, Vitagraph's virile star, created a most favorable impression in his latest screen play, "In Honor's Web." His triumph in the film version of Charles Klein's great drama, "The Gamblers," is so well known as scarcely to require further mention. Albert E. Smith has announced his intention of starring Mr. Morey in an entirely new type of detective play.
Corinna Griffith, who recently scored in Vitagraph's screen production of Clyde Fitch's society play, "The Climbers," recently completed the feature to follow this special--"The Tower of Jewels." As in the case of her previous successes, she will wear many magnificent gowns in this picture, which is a society-mystery-crook play. She is being directed by Tom Terriss.
Bessie Love's final picture of the year will be "Pegaen," based on the successful novel of that same by Eleanor Hoyt Brainard. "A Fighting Colleen" is the current Bessie Love production. Miss Love once more plays the part of a pugnacious little Irish girl—and plays it with the delightful artistry for which she is noted. "Pegaen" will be released by Vitagraph in December.
Gladys Leslie will next be seen in "The Midnight Bride," adapted from "The Marriage of Little Jeanne Sterling," a widely read story from the pen of Charles Stokes Wayne. Commencing her screen career in the lighter roles, Miss Leslie has since proved that she is also an emotional actress of note. Her latest picture, "The Golden Shower," will be released by Vitagraph this month.
SEE

LARRY

SEMON

in

"DEW DROP INN"

Written and Directed by LARRY SEMON

VITAGRAPH

His Newest Vitograph Comedy

SEEN

VITAGRAPH

Albert E. Smith, President
ROMAYNE COMEDIES
2 REELERS
ONE EVERY TWO WEEKS
NOW BOOKING
RIP ROARING - SIDE-SPLITTING - LAUGHTER PROVOKING
of the
"SLAP-STICK" VARIETY

ALL STAR CASTS

BEST KNOWN
COMEDIANS

PRETTIEST GIRLS

"Hickville"

"Beach Nuts"

"Peaceful Valley"

ETC.

DISTRIBUTED BY

THE ROMAYNE SUPERFILM COMPANY, of LOS ANGELES, CALIFORNIA
THROUGH THE FOLLOWING EXCHANGES:

First National Exhibitors Circuit of Texas, for states of: Texas
Arkansas and Oklahoma.

Standard Film Corporation, for the states of: Missouri, Kansas
and South Illinois.

Sterling Film Service, for the states of: Ohio, Kentucky and
Michigan.

Electric Theatre Supply Co., for states of: Eastern Pennsylvania,
South New Jersey, Delaware,
Maryland, District of Columbia
and Virginia.

Merit Film Corporation, for the states of: New York and Northern
New Jersey.

American Feature Film Co., for the states of: Maine, New Hampshire,
Vermont, Rhode Island, Massa-
chusetts and Connecticut.

Peerless Film Service, for states of: California, Nevada and
Arizona.
Are You Showing or Presenting Pictures?

Keen Exhibitors Reflect a Personality in Their Houses with a Refined Musical Atmosphere Created by

The **ROBERT-MORTON**

a reproduction of the Symphony-Orchestra

The Robert-Morton is an organ scientifically schemed and tuned to render dignified classics and popular effects.

The Rare Combination of spiritual sweetness with all the necessary pep and jazz affords the Robert-Morton the ideal musical interpreter of the joys and sorrows of the screen.

This Instrument is recognized as the organ achievement of the day from an artistic and box office standpoint.

The Robert-Morton solves the problem of reflecting screen action with a sympathetic musical atmosphere without the necessity of a costly orchestra.

The Organ is conceived without complications—thereby eliminating a long course of training for efficient playing.

The Robert-Morton is constructed in various sizes—with a range of prices for the large and small theatre—also terms if necessary.

WRITE FOR SUCCESSFUL INSTALLATIONS

The **American Photo Player Company**

NEW YORK
62 W 46th Street

CHICAGO
64 E. Jackson Blvd.

SAN FRANCISCO
100 Golden Gate Ave.
Renowned Theatre Organist

It is gratifying to advise you that in the Robert-Morton the characteristic tones of each set of pipes is developed to a greater degree than any orchestral organ on which I have played.

Your instrument is constructed in a simple manner thereby eliminating a long course of training — and with all the necessary speed and volume contained in the Robert-Morton an organist with average adaptability can easily follow the dramatic values of screen action with superior musical accompaniment.

Faithfully yours,

Edison Santelli
Blanche McGavity
Anetha Getwell
Virginia Brown
Anita Booth
are declared winners of the
Fame and Fortune Contest
which for nearly a year has been running in The
Motion Picture Magazine, Classic and Shadowland
(combined circulation of over 750,000 monthly)
These young ladies were selected from over
50,000 Photographs
submitted from all parts of America, and they were
selected after careful test for their beauty, grace,
charm, personality and talents
They will first be seen in a story entitled,
"A Dream of Fair Women"
based on Tennyson’s poem, soon to be released by
The Motion Picture Magazine, Classic and Shadowland. Two years free publicity in these
three magazines, plus a large amount in the daily
newspapers throughout the country, will be given to
these young ladies following their engagement with
any reputable producing company.

Address
Motion Picture Magazine, Classic and Shadowland
175 Duffield Street, Brooklyn, N. Y.
STRIKING ONE SHEET POSTER FOR
SCREEN FOLLIES

SCREEN FOLLIES WILL BE
Released Dec. 1, 1919 and semi-monthly thereafter by CAPITAL FILM CO.
CONSUMERS BUILDING, CHICAGO

HAVE YOU SIGNED UP?
MONTE M. KATTERJOHN

Presents

ALASKA

An Epic Romance of "The Great Country"
from the book

"HEARTS OF THE STAMPEDE"

By

CHICOT PERRAULT

Copyright 1919 by Monte M. Katterjohn;
all rights reserved

THE FLAME OF THE YUKON
—directed by Charles Miller

CARMEN OF THE KLONDIKE
—directed by Reginald Barker

WILLIAM E. KEEFE, Personal Representative
NOW BOOKING
RELEASED DECEMBER 22nd

"WHEN THE CLOUDS ROLL BY"

second release through
UNITED ARTISTS CORPORATION

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
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WASHINGTON, D. C.
THE RIALTO, PORTLAND, OREGON
THE RIALTO, TACOMA
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A few of the many theatres that have fully demonstrated the box-office value of

D.W. GRIFFITH'S
"BROKEN BLOSSOMS"

"When we first saw 'Broken Blossoms', we said it was 'the most beautiful picture we had ever seen'; and nothing has appeared since to make us change our mind."

HARRIET UNDERHILL in
The New York Tribune, October 20th, 1919

NOW BOOKING AT ALL
UNITED ARTISTS CORPORATION
DISTRIBUTING DEPOTS
Exhibitor approval of this picture exceeds that bestowed upon any other J. Warren Kerrigan picture of the past year. It has been booked for much bigger first run theatres than any recent Kerrigan production.

When exhibitors voluntarily say: "This picture is worth more money than I have been paying you," and then back this up by paying more you can be certain of the quality of the story and the production.
Skilfully Combine:

A very beautiful girl star—

Plus Love, romance, sentiment and charm.
Plus Melodramatic thrills and punch.
Plus Unceasing dramatic action.
Plus Electrically vibrant direction.
Plus Money and brains in production.
Plus Exceptionally keen and intelligent exploitation.

These are the elements contributing to the immediate success of the first

Deitrich-Beck Inc. production starring

Doris Kenyon
in
THE BANDBOX
Picturized from the famous novel by
Louis Joseph Vance
Directed by R. William Neill

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PALM Exchange, Inc.
A "2 REEL WESTERN"
THAT WILL BILL LIKE A CIRCUS-AND
PACK YOUR THEATRE TO THE ROOF

"Through the Roosevelt Country with Roosevelt's Friends"

COMBINING THE INTENSELY INTERESTING STORY OF
THEODORE ROOSEVELT'S RANCH LIFE IN NORTH DAKOTA
WITH A WONDERFUL VISIT TO HIS FAVORITE HUNTING GROUNDS
IN MONTANA AND WYOMING —

NOTE - A nation-wide publicity campaign by the local orders of the Roosevelt Memorial Association will be given this feature and all exhibitors will receive their valuable co-operation

HALLMARK PICTURES CORPORATION
That's what we said last week—But we were late saying it—TOM MOORE of Washington beat us to it! While the presses were printing our advertisement Mr. MOORE was signing a contract to show "SOLDIERS of FORTUNE"

An ALLAN DWAN PRODUCTION

for an INDEFINITE RUN at his Garden Theatre

Mr. Moore heard the picture was available—He wasted no time. Instead of taking chances—he took a train for New York—And the production is being shown in his house TODAY—

We've had scores of inquiries—We are considering the ones from exhibitors who are willing to give us REAL RUNS—Take a tip from TOM MOORE!—See any REALART branch manager today.

Presented by,
MAYFLOWER PHOTOPLAY CORPORATION

REALART PICTURES CORPORATION

Arthur S. Kane President

112 West 42nd Street · New York.
"SOLDIERS of FORTUNE"

an ALLAN DWAN PRODUCTION
BROADWAY, NEW YORK CITY

A 3 36 NL
WA WASHINGTON DC OCT 26
KANE REALART PICTURES
729 7 AVE NEW YORK NY

SOLDIERS OF FORTUNE BROKE HOUSE RECORD
MY GARDEN THEATRE TODAY
COMPELLED TO STOP TICKET SALE THREE TIMES
ALL OPENING RECORDS SHATTERED INCLUDING
MIRACLE MAN
ERSTWHILE SUSAN PACKED RIALTO

CONGRATULATE REALART ON SUCH A MERITORIOUS
FIRST RELEASE

TOM MOORE
“Back to God’s Country”  
Smashes Box Offices Records 

Harry S. Carter, Manager of B. F. Keith’s  
Mary Anderson Theatre, Louisville, Ky., wires:

“Back to God’s Country broke all attendance records. Crowds were larger than they were with The Miracle Man, The Unpardonable Sin, The Hoodlum, The Brat, Mickey and other big specials. Picture highly praised.”

THE CRITICS UNANIMOUS:

“Back to God’s Country affords the screen a distinct novelty in the use of wild animals... strong in its appeal and offering a tense bit of real drama that will reach the very heartstrings.”—Exhibitors’ Trade Review.

“A human drama that stands alone... one with dramatic fitness and charm of the unusual... the ingredients of success.”—Exhibitors’ Herald.

“Rich in beauty, filled with thrills and entirely out of the ordinary.”—Chicago Evening Post.

“The artistic achievement of the year.”—St. Louis Times

“A different picture... out of the ordinary... a man’s picture but to a woman who loves woods and waters, it will appeal just as strongly.”—Chicago Tribune.

“Something new in motion pictures. Plot, photography, locale and performers, all that is novel, unique and different with really big scenes and one of the few big productions.”—St. Louis Globe Democrat.

A First National Special Attraction
The Play of the Year

"The Sacred Flame"

The Drama of—and for—the Hearts and Minds and Souls of all Men and Women

The Star—Emily Stevens
The Author and Director—Abraham S. Schomer

Schomer-Ross Productions, Inc.
E.S. Manheimer, Sales Representative
126 West Forty-Sixth Street, New York City.
THE CAPITOL THEATRE
at its opening
WITH FIVE NEWS REELS
TO CHOOSE FROM SHOWED
KINOGRAMS EXCLUSIVELY

KINOGRAMS
THE VISUAL NEWS OF ALL THE WORLD

Issued by
KINOGRAMS PUBLISHING CORPORATION
Distributed by
WORLD PICTURES
Here We Are Again!

This is the first issue of the MOVING PICTURE WORLD that has been sent to our subscribers since the edition we printed under date of October 4. The interim has been filled, in a make-shift way, by sending to our subscribers a mimeographed report of the more important events that have taken place in the industry from week to week.

The typographical appearance of this issue is a result of troubles in the printing trade in New York City. The typesetters are not at work -- and have not worked in the printing house where the WORLD is published since October 1. For some time the presses were still.

By typewriting the matter we present, having it reproduced by a process of photoengraving that turned out pages into solid plates, we have been able, by the aid of sufficient pressmen to handle the edition, to deliver this number to the postoffice and to the news company for distribution throughout the country.

The technical terms are not of interest to the layman. What is of paramount interest to our subscribers and to ourselves is the fact that after a lapse of four weeks we are able to turn out this issue in a form for which we offer no apology.

The Literary Digest first put the method we here employ into practical use. Several other trade papers are issuing under the same process. It is a matter of satisfaction to the publisher that the staff was able by a concentration of effort to prepare the present issue in a matter of little more than three days.

The ends of the lines are uneven. At first glance the matter will read "unusual" -- but after you read awhile, forget that you are reading typewriting -- and you'll enjoy the novelty of the situation.

You will, in fact, have a share in the fun we have had in getting the issue to press.
THE PRINTER NOT OUSTED—YET

THIS WEEK'S ISSUE of the Moving Picture World marks its progression from the mimeograph to the typewriter-photographic stage. It is not the journal its subscribers for nearly thirteen years have been accustomed to reading. Nevertheless it does, we believe, reflect the spirit of the times as the times are interpreted by the best thought of the publishers of New York.

The Moving Picture World is standing for a principle—the principle of having a voice in the conduct of its own affairs. It does not say to the organized printers of New York "You shall not with our consent receive $50 for forty-four hours' work." It does insist that it takes two to make a bargain. It insists that in the determination of a rate of pay which it will be expected to ratify that on all points its interests shall be represented by an arbitror.

The New York printers have declined to submit to arbitration the question of a reduction of hours from forty-eight to forty-four. They have declined to accept an increase in pay of $6 a week and permit all other questions in controversy to be passed upon by an impartial referee. While the World with other journals is a victim of the internal dissensions in the typesetters' and pressmen's unions it believes the question of arbitration to be the big issue.

In following the lead of the Literary Digest—and acknowledgment is hereby made to the Digest and also to the Dry Goods Economist for courtesies extended—the World does not hesitate to concede that this method of printing is a makeshift, an expedient born of stern necessity. The compositor is still a monarch in the realm of the Art Preservative of All Arts. But his status is changed. Where for centuries he has been an absolute monarch he is now, thanks to the typewriter and the art of the photogravure, reduced to the humbler role of a constitutional monarch.

Publishers there are in New York who look forward to the time when the compositor as we know him today will be a superfluous, a non-essential factor in the work of conveying a printed message to the public. Frankly, we believe these men are oversanguine.

From a host of its readers the World has received hearty praise for its stand in the past few weeks—for its determination to resist a rule which must spell ruin in the end.
INDIANA WOMAN FIGHTS BLUE LAW

INDIANA'S widely known woman exhibitor, Dolly Spurr, president of the Mutual Theatre Company, operating the Spurrs and Rand Theater at Marion, in proving herself a real crusader in the fight she is waging to give the people of Marion motion picture shows on Sundays.

The project three times in one day and thrown into jail for five hours but still undaunted, Miss Spurr is receiving letters of commendation from exhibitors all over the country for the way she is conducting her campaign for Sunday shows.

On Sunday, October 12, Miss Spurr and her brother, Howard, were arrested three times for attempting to stage a show at the Lyric Theatre. Approximately 500 or more, at noon, charged no admission, and it was estimated that more than 3,000 men, women and children attended. On the next day Miss Spurr ran a half-page advertisement in the Marion newspapers in which she asked why it was any more injurious and why any more fearful to people to want to see the picture without paying admission than to pay to see it. By doing this she seems to have driven home her point that Sunday shows should be permitted.

The incidents attending the arrest of Miss Spurr and her brother on the previous Sunday were said to have been the most exciting the city of Marion had experienced for many months. One woman and a boy were slightly injured when policemen attempted to force the crowds away from the theatre, and at one time it was feared that real violence would be attempted.

Police Error Starts Trouble

The activities began just after Miss Spurr and her brother opened the Lyric 2 o'clock in the afternoon. A large number of the audience were waiting to gain admission. Instead of waiting until the crowd got inside and then making the arrest, policemen attempted forcibly to prevent patrons from entering. The crowd grew angry and for a time the police had difficulty in restraining them.

As soon as the tickets were sold and the picture flashed on the screen, Miss Spurr and her brother were taken to police headquarters. No charges were placed against them at that time, the chief of police merely warning them not to try to open the theatre again. As soon as they were released they returned to the theatre and started to give another show. They were arrested again.

On the second arrest they were taken to the county jail, where they were forced to remain until their attorneys could institute habeas corpus proceedings in the circuit court. When the application was filed with the circuit court judge he asked why bond had been refused Miss Spurr and her brother. The reply was that it was impossible to reach the mayor.

The court then asked that the mayor be located and inquiry made as to whether or not he would accept bond. The hearing was held while the mayor was called and a few minutes later bond was provided and accepted. However, it was five and one-half hours from the time the Sparkes were arrested until the bond was accepted, practically all of which time they were forced to remain in jail.

After their second release the two exhibitors returned to the theatre. An immense crowd had gathered outside and the place was filled to overflowing. The crowd demanded that Miss Spurr start the picture again and she acceded to the demand.

Just before the picture started, Daniel Fendall, proprietor of a men's clothing store, mounted the stage and made a stirring speech. He demanded one-day motion pictures and urged the crowd to stand with the Sparkes in the effort to get the Sunday shows permitted. While he was speaking, a policeman, in attempting to get into the theatre, ran his elbow into Mrs. Fendall's eye and a near riot almost resulted.

"Cop" Burned in Effigy

As soon as things quieted down a bit, the picture was started and Miss Spurr and her brother were again arrested. The crowd followed the police and the Sparkes to the city hall and demanded their release. After bond was provided, Miss Spurr addressed the crowd from the steps of the city building. She told them how she appreciated their support, urged them to refrain from any violence, and informed them that no further attempts would be made to open the theatre again.

After a few rousing cheers for the Sparkes the crowd adjourned to the public square, where a huge bonfire was built to celebrate the occasion. Stirring speeches, in which Sunday shows were demanded and the city officials criticized, were made by some of the prominent citizens, after which a dummy traffic cop was burned in effigy.

The fight is still on and much interest is being manifested in the outcome.

Threatens Imprisonment

The penal clause of the ordinance provides that the members of any firm or corporation violating any of its provisions shall be fined not less than $25 and not more than $300, to which may be added imprisonment in the county jail for a period not to exceed six months.

The measure was referred to the ordinance committee and will be taken up at the next regular meeting of the council. It was introduced in accordance with Mayor Hulley's policy to prohibit the operation of motion picture shows on Sunday.

Miss Spurr and her brother appeared in city court on Monday, October 13—the day following her arrest—and entered pleas of not guilty with findings of guilty on charges of Sabbath breaking. The hearing was a formal one and was done so that the case might be appealed to the circuit court in order that a text case could be made of it.

SELECT ANNOUNCES NEW MAGAZINE

Select Pictures Corporation announces to the trade in general and to exhibitors in particular the publication of a new magazine, soon to be issued, titled "Select Times." The magazine is described as a new departure in motion picture journalism and is said to offer many new innovations in the way of genuine service and co-operation between the exhibitor and distributor.

"Select Times" is to be an exhibitor's magazine, first, last and always. An advisory board, consisting of fifty of the country's leading exhibitors, is to see to it that the pages of "Select Times" continually filled with crisp and breezy reading material relating to exploitation, showmanship, service and other kindred subjects.
THE CAPITOL A THING OF BEAUTY

ADJECTIVES have been used to such an extensive degree in the film industry that such expressive and useful words as "bewildering" "magnificent" and "superb" have been polished entirely away by use. But the opening of the Capitol theatre at Broadway and Fifty-first street on Friday evening, October 24, gave the aforementioned adjectives a new front, a new start, and an entirely worthy place in the sum of descriptive literature.

A House of Wonders

The Capitol Theatre, as shown to the startled eyes of the 5,300 persons who filled it to capacity, was magnificent, was bewildering, was superb. Which adjectives apply to its size, its decoration, its acoustics, its setting, its whole conception and the execution thereof.

"Announced and widely advertised as "the largest theatre in the world," the Capitol lived up to the high praise of its management. It does not begin to tell the story of its great size, as there is no gallery, and the number of seats in orchestra and balcony was subordinated to the comfort of the patrons.

Pictures Were Dominated

Although designed as a temple of motion pictures the Capitol in a unique way has gone far beyond the ordinary staging of the photo play, in fact, so far that the picture played by its program is altogether dominated by the settings and execution of Nat Wayburn's revue.

Out of the eleven numbers on the program four were devoted to pictures and the seven others to Arthur Pryor's music and Nat Wayburn's Demi-Tasse artists. The feature picture was Doug Fairbanks' "His Majesty the American," first of the United Artists reissues. The remainder of the film entertainment was supplied by a new reel, a Universal dog comedy, "The Eternal Triangle," a Prima color picture, Hy Magoffin's "Capitol Travelogue," and a short feature showing the Demi Tasse revue engaged in rehearsals.

Revue Was Spectacular

All the creative genius which Nat Wayburn put into Siegfield productions went into his Demi Tasse revue. Numbers done with a setting after the silhouette idea and numbers done with a fantastic touch as "Milady's Dressing Table," and numbers touched with all the color of the big chorus as the finale, "The Capitol Tower," were reworked with an originality that never failed to register.

The revue was a surprise in every respect. Few had come prepared for the lavishness with which it was put on. And few had come prepared for the length of the entertainment. Then the last foot of the Fairbanks film had been shown and the house started to empty the clock stood at 10:15.

Another of the theatre's features, in itself sufficient to attract patronage from music lovers, is Arthur Pryor's resident band, to be known as Pryor's Capitol Band.

The Capitol's musical ambitions are high. Arthur Pryor is a member of the staff of the house, with the title of musical director and is installed with his concert band of 70 pieces as the theatre's permanent musical organization.

No Stringed Instruments

No strings are employed in the Frosi renderings, only brass and reed instruments being used, a novelty in itself for any theatre.

A number of soloists will lend variety to the program, among these is Ernest F. President at the organ. The principals in the revue include Maurel de Forest, Pearl Heggy, Dee West, Lucille Chalfont, Janet Stone, Dorothy Miller, Paul Frawley, Bill Crutchfield, Jim Toney and Arthur Franklin.

The entertainment provided was too elaborate for exact analysis. Particular mention must be made of the final number, "The Capitol Tower," a Nat Wayburn creation with a great tower reaching into the top stage, illuminated with electric lights further lighted by a number of young women ascending and descending the spiral staircase.

Mammoth, but with No "Sense of Space"

In spite of the great size of the Capitol, there is no "sense of space" which usually ares in such large structures. And despite its vastness it is no hand-made edition of Mammoth Cave. In point of sumptuous lavishness it is unexcelled. Primarily it is in Empire style in interior architecture, ornamentation and decoration. The entrance lobby with its marble walls is treated in soft colors, almost pastels, with cafe au lait shades predominating and gold covering the faces or plaques or ornamentation. This gold is glazed with soft green to produce an Etruscan effect.

The entrance lobby leads to the main lobby. It spreads out luxuriantly to right and left and fronts a wide strip of marble floor. Here is a dark walnut rise to a beautiful ceiling of rich ornamentation in Roman gold and cafe au lait tints. Five great panels enclose murals of unusual interest and beauty.

Ascending the marble stairs the grand promenade is encountered - a spacious elongated chamber with an arched ceiling of great beauty and delicate ornamentation in ivory and gold with cameo panels in soft colors on splendidly modeled Wedgewood effects. There are comfortable divans from which a view is obtained of the Fifty-first street entrance, separated by marble balustrade. On the wall is a mural seventy-two feet long.

The Auditorium Reminds of Versailles

Entering the auditorium a burst of color and gold meets the eyes. It is blended with the architecture with fidelity to the true empire style that the beholder is carried in imagination to Fontainbleau or Versailles, where the finest of this style exist.

The proscenium arch, the vaulted ceiling with its three large and twelve smaller domes, the vintas of columns and the walls themselves are all glazed, blended and softened to one harmonious whole. This decorative scheme is enhanced by the brilliant array of French rococo crystal chandeliers which, with the rich hangings, complete the decorations. Eleven of these creations hang from the main ceiling and others are to be found in the grand promenade and the main lobby. These shimmering crystals formed the collection so long seen at Sherry's and their value has been generally put at $76,000. The horrors of war prevented manufacture of the product abroad and Sherry's was stripped of the coveted brilliants and they were re-made at the studios of Simko and Boyd.

The Capitol organ was made by the Estey Organ Company and is so tremendous in size that it was delivered in installments of carload lots. More than 15,000 square feet of lumber were used in making the wood pipes. The smallest pipe is the size of a lead pencil while the largest would easily contain 185,000 of the smaller pipes. It is arranged to make possible the most beautiful of orchestrations in theatres. Ernest Jones and Robert Berman are the organists.

Established As An Institution

Standing out as it does in size, beauty, and program, the Capitol has established itself among the institutions of New York City. And in spite of the lavishness of its entertainment, it is natural that the theatre will be visited for some time to come merely for a view of its wonderful interior.
HARRY J. COHEN RETURNS FROM SURVEY ABROAD;
PLANS TO INVESTIGATE AUSTRALIAN CONDITIONS

HARRY J. COHEN, manager of Metro Pictures Corporation's foreign department, has returned from a three months' personal survey of the motion picture situation in England, France and Europe confirming the impression obtained by President Richard A. Rowland, who returned from abroad before him, that the old world is a rich field for American photoplay exploitation.

Mr. Cohen came back with a bundle of famous European plays, which the metro officials now have under consideration as vehicles to round out the "perfect thirty-six" celebrated dramas and notable novels from which Soren Greta and Rion have been playing to its 1919-20 output of "fewer and better" pictures.

Perhaps the most illuminating of Mr. Cohen's observations was the statement that 75 percent of Europe's entertainment for the next two or three years must be supplied by American producers. This applies particularly to motion pictures. He found that English and Continental entertainment is wonderfully short in quantity. Mr. Cohen is planning a trip to Australia within thirty days. He will make an exhaustive survey of the territory, believing that it should be as fruitful for American enterprise in general and Metro enterprise in particular as he found Europe to be.

FIRST NATIONAL EXPLAINS ITS ATTITUDE TOWARD
B. H. HULSEY'S CONSOLIDATION WITH S. A. LYNCH

FOLLOWING the announcement by B. H. Hulsey, of Dallas, that he has consolidated his theater interests in the southwest, an official statement is made by the First National Exhibitors' Circuit which explains its refusal to deny or affirm rumor of the amalgamation.

"There was no aspect of the proposition," says James D. Williams, manager of the Circuit, "that in the least degree suggests a position for the First National. Every member knew that he was absolutely loyal to the organization, and that whatever affiliation he made would only serve to strengthen the Circuit's theatre representation in the territory for which he owns the franchise. Satisfied of this we saw no necessity for intruding on Mr. Hulsey's plan with any statement of explanation which at best could only anticipate the two—either that he would consolidate or that he would not.

"First National's home office has the privilege of accepting or rejecting any and all contracts for books; and because of this the Circuit was amply protected in any contingency, had one arisen. And there been any truth in the reports that Mr. Hulsey was disposing of his theatres to Mr. Lynch the situation, so far as First National was concerned, would have remained unchanged."

Continues As A Director

"No First National franchise can be disposed of by any member without first respecting the rules and regulations controlling it; and these are of a character that includes any possibility of changes in the territorial strength that would be detrimental to the Circuit. Mr. Hulsey's franchise is equivalent to a rating of 44 per cent of First National's holdings. The continuing control of the board of directors; and this fact in itself is an obvious indication that his consolidation with Mr. Lynch does not bring any change in his official connection with First National. It has a greater effect in the slightest his outright and individual ownership of the Circuit franchise for his territory.

"The amount of rumor that attended his affiliation with Lynch precedes the facts as stated in the paragraph which had no foundation in truth. In effect the consolidation has a result to First National almost identical with that which followed the affiliation between Mr. Pathe and Gordon of the Metro franchise, another circuit of theatres in his territory. It simply added more theatres to the large list already owned, controlled and operated by First National,

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Moving Picture World, published weekly, at New York, N. Y., for Nov. 8, 1919,

State of New York, 
(Asa: County of New York,)

Before me, a notary public in and for the state and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, and circulation, (if any), of the aforesaid paper, as required by the act of Aug. 24, 1912, embodied in section 436, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)
   Chalmers Publishing Company, 516 Fifth avenue, New York, the stockholders of which are James F. Chalmers, John F. Chalmers, E. J. Chalmers, all at 516 Fifth avenue, New York City.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of mortgage or other securities are: (If there are none, so state.) None.

4. That the two paragraphs above, giving the names of the owners, stockholders, and security holders of any, contain not only the name and the address of the stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no knowledge that any of such securities are held in a fiduciary capacity by persons other than the persons who are named as stockholders.

JOHN F. CHALMERS,
Business Manager.

Sworn to and subscribed before me this 18th day of Oct. 1919.
(Seal) SADDIS H. SASS,
Notary Public.
New York County; No. 560
N. Y. Reg. No. 1049
(My commission expires March 30, 1920.)

FARE BRELAYS FOUR BIG FEATURES

Pathé will distribute during November four of the biggest box office attractions in its history. Beginning with "The Old Gay Dog," the Robert Hanley special starring John Cumberland, the November list includes "A Woman of Pleasure," first Blanche Sweet special produced for Pathé by Joseph P. Kennedy, which is set for issue on November 9; "The Right to Lie," a Dolores Cassinelli special, produced by the Albert Capellani Production Inc., and directed by Edwin O'Hern, a serial listed for November 16; and "Dawn," produced by J. Stuart Blackton, starring Sylvia Breamer and Robert Gordon, listed for distribution November 30, and based on the book by Minnie H. Porter.
LEWIS J. SELZNICK ORGANIZES NEW ENTERPRISE

THE WORLD just before going to press has received from Lewis J. Selznick an announcement of the formation of National Picture Theatres, Inc., which he has announced very reluctantly. Until the details can be printed in this issue, the conditions of publication and the lateness of the hour compelling us to condense Mr. Selznick's announcement as follows:

"The National Picture Theatres, Inc.," says Mr. Selznick's statement, "is a mutual organization with its membership and directorate consisting of exhibitors. One hundred thousand shares of common stock have been purchased outright for $1,200,000 cash. One share of common stock will be included without charge with all purchases of preferred stock.

"The organization makes the exhibitor into a sustaining partnership with fifty-fifty responsibility and authority. The formation of the organization is designed to affect a merger of motion picture theatre owners, granting each individual member the proportionate power of management which will govern the activities of the collective body.

"The officers of the company, the directors and an executive committee of the board of directors will be selected solely from exhibitor stockholders. No executive salaries will be paid by the organization. As an assurance that the officers are financially committed to the success of the enterprise, each of the officers will also pledge a minimum number of shares according to the importance of their territory."

Mr. Selznick goes on to say: "The enterprise is likened to a mutualized insurance company—conducted for the benefit of shareholders with all savings of administration becoming common property and maximums of overhead fixed and protected. National Picture Theatres, Inc., will make its own pictures and will purchase complete productions from other companies."

"Distribution will be effected through Select Pictures Corporation with an established clientele to insure a ready market at the outset. Distribution at fixed charge to select exhibitors will be a part of the plan to effect an economy in operation that would be impossible under other arrangements. Foreign distribution will form an important part of the organization and this will also be effected through Select's exchanges in foreign countries."

INVISIBLE HAND TITLE OF NEW VITAGRAPH

STARRING ANTONIO MORENO IN ANOTHER SERIAL

ALBERT E. SMITH, president of Vitagraph, has decided on "The Invisible Hand" as the title for the next Antonio Moreno serial now under way in studio about the Vitagraph studio in Hollywood. The picture is being made under the direction of William J. Bowman and his assistant, Jack Pierce. It is expected that the first episode will be released the week following the final episode of "Smashing Barriers," the current William Duncan chapter-film. Vitagraph has Mr. Moreno with a strong cast of supporting players with Pauline Curley playing opposite the star as the girl detective, Anne Crawford. Among the other principals are Jay Morley, Brinsley Shaw, George Mellorest and Sam Polo.

"The Invisible Hand" is part of the attempt of masters of crime to organise for protection with the hand of the government, invisible through its secret service, stretching out to circumvent their efforts. In the opening of its theme the title is a happy selection. It suggests the mystery that runs through its fifteen chapters.

The new serial gets away from the localities of cowboys, mountains and the wide, open spaces. It does away with Indians, cowboys, outlaws and tribes of all nations. It presents a thrilling struggle between law and order, as represented by our government against the underworld in most subtle machinations.

PHILADELPHIA VITAGRAPH IN NEW QUARTERS

With Vitagraph, Inc., still the general host and all its stars now in the East as special hosts and hostesses, the new quarters of the Philadelphia branch of that pioneer in the motion picture industry held a housewarming Monday, October 27. The Philadelphia branch two weeks ago moved from 229 North 12th street to a more commodious building at 126 E. Vine street. Among the players to go to Philadelphia for this occasion were Alice Joyce, Corinne Griffith, Gladys Leslie, Jean Paige, Harry Lorey and Earl Williams. The trip is unconnected with "The Invisible," the picture directed by Arthur L. Schal, on the studio of Albert E. Smith, president of Vitagraph, who represents the president at the Brooklyn studio, and William Wright, who represented the general office at 1260 Broadway, New York.

The Philadelphia branch is under the supervision of C. S. Hebré. Scores of exhibitors were present as invited guests. The salesmen for the territory were also on hand.

SERENDEPT INSURES RAFF FOR $500,000

As protection against the possible loss of the services of Harry Cepf through accident or death, Selznick Picture Corporation has just insured their new West Coast general manager of production in the amount of $500,000. The policy was issued just before Mr. Bapf left New York for the coast. Mr. Bapf was in charge of production at the Selznick Fort Lee studios.

BROOKS MADE SERIAL SALES HEAD FOR PATHE

Edgar O. Brooks, for more than a year manager of the exploitation department of Pathe's exchanges, has been promoted to the new position of general manager of his new position, Mr. Brooks will have complete charge of marketing the product that has brought fame to Pathe—the chapter-form of motion pictures.
WASHINGTON, D. C., exhibitors were startled recently by the appearance of an inspector of the Internal Revenue Department who informed them that the tickets they were using were illegal. The trouble was that the tickets failed to show the actual price of admission, the amount of the tax, and the total. For instance, the announcement was made that the price of the tickets was "17 cents, war tax included," whereas the statement should have been "15 cents, war tax 2 cents, total 17 cents."

One concern having a chain of theatres had approximately 300,000 tickets of the objectionable type. The inspector immediately got in touch with Deputy Commissioner James W. Baker, at the Treasury Department, who stated that the exhibitors were not to be molested at that time, but should immediately replace the tickets with new ones of the proper type.

In face of this, the Automatic Ticket Selling and Cash Register Company, of New York, has written a letter signed with the name of Mr. Baker, "per H. J. West, assistant," stating that "theatres having quantities of tickets on hand printed prior to the passage of the Revenue Act of 1918, which show the admission price or the gross price of admission including the tax—the actual amount of tax paid, and total not being stated separately as required by the regulations—may secure rulings from this office with respect to the continued use of such tickets and be allowed to fill duplicate copies of the tickets, together with complete information as to the number on hand, date when printed, and approximate number used daily should be submitted for consideration tickets used in this way. For instance cannot be used, as the sale of such a ticket would subject the vendor to a fine of $500 under the provisions of sections 600-4 of the Revenue Act of 1918."

EASTMAN KODAK COMPANY PAYS EXTRA DIVIDEND:

DIRECTING BOARD INCREASED TO ELEVEN MEMBERS

That there is still a lot of money being made in the manufacture of raw film, in spite of the activity of competitors, is proved by the fact that the Eastman Kodak Company has announced an extra dividend of two and a half per cent, payable on December 15. This dividend does as much good as much as the uninitiated, but when it is paid to the stockholders they will have received exactly forty per cent on their stock during the year, with the pleasant possibility that there may be some more extras declared.

At the annual meeting of the stockholders of the company the board of directors was increased from nine to eleven members. James S. Havens, the company's counsel, and William G. Stuber, general superintendent, were elected to the two new directorships, and Lewis E. Jones, advertising manager, was named to fill the vacancy on the board caused by the death of Henry Alvah Strong. Mr. Jones has been with the company since the time when he alone was the whole advertising department, while Mr. Strong was the financial backer of Mr. Eastman, and the president of the company.

George Eastman is continued as president. Walter S. Rubeil, who has been secretary, was made vice-president and empowered to act in the absence or inability of Mr. Eastman. Other vice-presidents are Frank W. Lovejoy, Frank S. Noble, Mr. Stuber and Mr. Havens, the last named also acting as secretary. The position of treasurer, made vacant by the death of Mr. Strong, was not filled, but Jack L. Gobran was named assistant treasurer.

EARL Hurd MADE SUPERVISOR OF CARTOONS FOR FAMOUS PLAYERS-LEASKY EDUCATIONAL DEPARTMENT

EARL Hurd, whose reputation as a newspaper artist and cartoonist and as one of the originators of the animated cartoon in motion pictures is of long standing, has been appointed supervisor of animated cartoons for the educational department of the Famous Players-Leisky Corporation. In his new post Mr. Hurd will have under his direction a staff of twenty artists who will prepare animated cartoons and diagrams in connection with films produced by the educational department of Famous Players-Leisky. Several new processes, it is stated, will be revealed in the artistry of the drawings.

One of Mr. Hurd's first tasks will be the production for the Paramount Magazine of a series of Bobbie Bumps cartoons, which this well-known cartoonist originated during his period of service with the Paramount-Ray Animated Cartoon service, of which he was one of the organizers.

Animated drawings will constitute the major portion of the work to be produced under Mr. Hurd's supervision. Cartoons for educational work will be featured. Diagrammatic animation will be recognized as a distinct line of advance in the preparation of motion pictures for educational or industrial purposes.

Films of the nature of "The Four Seasons," which was completed before Mr. Hurd's arrival from California, and which by means of animated drawings showed the earth circling around the sun, will be produced for educational exhibitions. Along the same line animated drawings will be utilized to present subjects which cannot be intelligently presented by the camera.

ARTHUR ROBERTS JOINS LEHRMAN

Arthur Roberts, former film cutter for Sunshine Comedies, has joined the staff of Henry Lehrman Comedies at Culver City, Calif., as film editor. From the Lehrman publicity department comes the announcement that a brick building for the projection room is now nearing completion and that a Simplex projector is being installed for the screening of scenes as they come daily from the laboratory. The film department will also be included in the new building's accommodations.

"UNCLE TOM WITHOUT THE CABIN" AT THE NEW YORK STRAND AND RIALTO AND GRADMAN'S, LOS ANGELES
Rubbernecking in Filmland

(EDITOR'S NOTE—This story was written by Giebler for the issue of October 11, the first number issued to the strike situation in this city. Although much has been written concerning the subject of which it treats, that of D. W. Griffith's "Broken Blossoms," this story is printed as an additional contribution to the work of the director and everyone who has a part in its creation.)

Usually, Rubbernecking takes me pretty well all over the colony. I watch a "heavy" doing his desertedly deed on one stage; listen while a horse pours firebrands into the head of the star of a lady lead on another, and then retire to my luxurious office, seat myself in front of my hand-wrought, jeweled typewriter and beat out the thrilling tale. This week was different. Instead of stalking stars all over the face of Filmland I inhabited one spot, while Filmland passed in review before my delighted eyes—Filmland in its best bib and tucker, in its powder and paint and jewels and gowns.

To quote the billboards and the press, the occasion was David Griffith's personal presentation of "Broken Blossoms" at Clune's Auditorium. But it was more than that to Filmland.

It Was Griffith's Farewell

To the colony it was David Griffith's last personal presentation. The announcement that the Griffith organization will leave Los Angeles has not been given out officially, but the colony knows it is going, and the hundreds of players who sit in the audience that might have known that Griffith was telling us goodbye in the splendid presentation of his greatest play. And a few of us know that he would have said goodbye in as many words in the little speech he made at the close of the show if it had not been that he got a lot of tears mixed up in his voice and almost choked on a large rough sob that stuck crossways in his throat.

Filmland Well Represented

Everybody was there—the big, the little, the in-between; players, producers, artists, artsmen. They came in single, two and in bunches. Many of the players brought their folks, many brought their wives, and the hundreds of players who sat in the audience that might have known that Griffith was telling us goodbye in the splendid presentation of his greatest play. And a few of us know that he would have said goodbye in as many words in the little speech he made at the close of the show if it had not been that he got a lot of tears mixed up in his voice and almost choked on a large rough sob that stuck crossways in his throat.

The crowd that always stands around watching the stars on an occasion of this kind were content with a cursory glance at Miss Gish at first, but after they had seen the show they wanted something more. They wanted to see a close-up of this wonderful girl who had wrung their hearts and uplifted their souls with the splendor of her art. They wanted to touch her hand, to pluck at her gown, they wanted to kiss her—and many of them did just that—before the bewildered girl fought her way to the curb and the safety of her car.

I Could See—

From where I sat I could see Jack Pickford, Tom Moishan, Bobby Vernon, Monroe Salisbury, Viola Dana, Clarine Seymour, Peter Cottle, Mac Bannett, Sulphe Greenway, Samuel Goldwyn, Cecil de Mille, Rognalda Barker, Mabel Normand, Frances Nelson, Robert Warwiek, Colonel W. N. Selig, Beena Owen, Frithilla Dean, Doug Mackay, Peter Chenoweth, Louise Glanam, and Ted Reed without turning my head, and by working said swivel in the Rubbersock I could focus on George Tucker, Marshall Neilan, Hilmer Clifton, Syd Franklyn, Sol Wurtzel, Ernest Ward, Donald Crespi, Frank Beal, George Melford, Kathleen Clifford, James Neill, Edythe Chapman, and George Siegmund.

The girls in front of me spotted film stars like kids do when they stick a finger in their mouth and smack it into their palm when they see an ancient white horse or a man with a cane or whatever they are spotting.

Enjoying a Feminine Week

One of the girls was a fine spotter; she got Doug Fairbanks, Paddy Arbuckle, Viola Dana, Shirley Mason, Bossie Love, Bryant Washburn, Madaline Traverse, Dorothy Gish, Kathryn Williams, Wallace Reid—he used two fingers on Wally. I noticed—Ella Lee, Anna May, George Beban, and May Allison before she ran out of "gaz—saliva, that is—and I don't know exactly how many more before I began listening in on her little gossip.

Lou-Tellegen and Geraldine Farrar and a party were directly behind me in a lodge, and a woman who sat near was very gratified and excited over her happy proximity to the famous pair.

—Then Came "Broken Blossoms"

How I envied that woman her neck! She rubbed around every few minutes and brought back a fresh and flattering observation each time, and even after the lights went down she took a long look, turned to her companion with a sigh and said: "She looks like a million dollars even in the dark."

Of course, all of this happened before the show started. After George Fawcett began speaking the beautiful prologue and Carol Dempster began her dancing, stars and everything else but the stage were forgotten.

After the prologue, "Broken Blossoms."

--Its Pathos And Appeal

Was ever anything like this done before? Will anything like it ever be done again? Was ever a characterization given like that of Lillian Gish? Human interpretation ever put into a difficult part such as that enacted by Richard Barthelmess? Such absolute realism of low-down brutality as Donald Crisp injected into his masterly work? Such photography as Billy Bitzer gave us?

It is not a weepy play, except at first. After that it gets too deep for tears. I am a ready cryer, but it takes me a little time to get started. "The two Orphans" and plays of that type hardly ever get me going until after the third act.

The Flash Next Day

"Broken Blossoms" made me wipe my specs three or four times in the early part, but when the real time for tears came all she could do was sit there and gaze and swallow sobs.

But next day, at 9 o'clock in the morning, in broad daylight, a subtitle of the film flashed across my mind.

"Oh, Daddy, look! Dust on your boots!"

And a picture of Lillian Gish and her pitiful little, crooked smile, crooked, smiling, brushing the dust from the shoes of her brutal tormentor in the hope of saving herself the lash of his whip, came to me, and I burst into tears right there on Seventh street between Beacon and Union—if anybody wants to know the exact location.

The Art Of Lillian Gish

Lillian Gish was the idol of the hour. The people were with her every moment. Her halting footsteps wrung their hearts. When she dug up her little store of tinfoil and the tattered scrap of silk from under the flagging, the woman who had looked at Ger-
aldine Farrar broke a long silence with "the poor, poor girl."

"It was real to her, as indeed it was when Lucy, the girl, molded her lips into a caricature of a smile with her fingers, the girl who had spotted the actors 48 gaily a while before, beat her hands together and cried, "Oh, oh, I can't stand it."

Griffith and his players cannot be given too much credit for this play. It is a long step, a seven-league boot step forward in screen art. Playwrights of this kind are not made in the usual way. The cast knew just how much work was done until the film was pronounced complete.

Exhausting Work

Through the courtesy of Mr. Griffith, I had the rare privilege of watching some of the scenes of the picture as it was being made in the studio. I saw Lillian Gish rise from her chair where she had sunk exhausted a minute before, and go through the terribly racking and realistic action that provides the murder scene, for the sixth time in one morning; I heard the screaming voice, the strangled sobs, the terror, the obsession of imminent death that racked her time and time again.

It was hard work,crude hard work—work that only an actress who lives her parts and places her art on a high pedestal is able and willing to do.

A Splendid Future Before Her

Which is the reason why dramatic critics all over the country, old hard shells, some of them, and regular highbrows, some of them, are saying that Lillian Gish is one of the greatest tragediennes of her day, and prophesying all sorts of triumphs for her if she will stop her feet in the path in which she has set them.

After that last scene of "Broken Blossoms" had been flashed, the big crowd in the auditorium didn't get up and stretch its legs and go home as crowds at picture shows usually do.

It sat there and shouted for Griffith—it belied like the bull of Jasham for Griffith—until Griffith, finally coming out and thanked the crowd and the cast, and the leader of the orchestra, and Thomas Burke, who wrote the story, "The Chink and the Child," that was the basis for "Broken Blossoms," and the California sunshine, and proved by the shake in his voice that his artistic soul had been moved in the same measure by the success of his play as the great audience had been moved by its thrilling and drama.

EXTRAS BAIT FEDERATION WOMAN ORGANIZER

THE MOVIE PICTURE ACTORS' ASSOCIATION, formerly known as the Motion Picture Players, held a hootie meeting on Friday evening, October 26, at 1:45 on Forty-Sixth Street, New York. The meeting was intended primarily to consider a constitution and bylaws, but it developed into a free-for-all exchange of personalities, in which Mrs. Skelly, an organizer of the Actors' Equity Association and, in W. R. Yeitch, F. T. McAuley and Barry Gaylord of the screen official, the meeting President Carew had suggested deferring action for another day, and the document might be given careful consideration, an attempt was made to force immediate action on it. A spirited argument followed, parliamentary rules were to be by the board of personalities began to fly thick and fast. The motion for immediate action was defeated. Then came bitter verbal attacks on the Actors' Equity Association and Mrs. Skelly of the American Federation of Labor. A member asked how stagefolk could be prevented from doing part-time screen work. Mrs. Skelly did not improve matters by taking the floor at every opportunity and holding it for ten minutes at a time, and her suggestions and criticisms were resented. Then a member threw the meeting into an uproar by shouting that there was nothing in the constitution which expressed Americanism, that under its provisions an alien will be on an equal footing with Americans.

Objections Raised Against Preamble

The leaders lost control of the situation. They begged the members to quiet down because there were reporters present. Others shouted that there were "stoop pigeons" for the agents present. A slighting allusion to Mrs. Skelly followed, and if the reporter didn't "be done with" some of the speakers, alleged stoop pigeons and Mrs. Skelly might all be forcibly ejected from the meeting. Objections were made to the preamble. This recited the "battle" between capital and labor, and does not hint optimistically of future industrial conditions. Unable to gain recognition from the chair, several members took the floor themselves and attacked the American Federation of Labor.

This unusual meeting adjourned in a pandemonium shortly before midnight, after votin not to admit to meeting persons without cards identifying them as members.
RALPH BLOCK BECOMES DIRECTOR OF

GOLDWYN'S ADVERTISING AND PUBLICITY

SAMUEL GOLDWYN has announced that Ralph Block, for the past six months Goldwyn's director of publicity, has been appointed director of advertising and publicity for the Goldwyn Producing and Distributing Corporation. This means that Mr. Block is to have complete and full control relative to the advertising and exploitation of Goldwyn pictures, including the direction of the press and ser vice men in all parts of the country. Mr. Block is thus appointed to a post in which his ability as an executive and organizer may be utilized to the full. Under his direction all of the departments concerned with publicizing Goldwyn pictures will be in close co-operation.

The reorganization plan now being worked out calls for department heads for the advertising, publicity and exploitation branches of the organization. The work will be outlined for each department according to the general policy adopted by the advertising and publicity director. Through this focusing of effort at one definite point it will be possible to do away with the wastage of effort that occurs where the work of interlocking departments is not thoroughly unified.

During the coming year the publicity originating in the home office will virtually circle the globe. With studies in London and in the East, as well as at Culver City, Cal., the productions of the company will be far in excess of the present schedule, and with the increased production will come far-reaching publicity.

Mr. Block's previous experience has been mainly that of a newspaper editor. In his executive ability immediately revealed itself in his organization and direction of the Goldwyn publicity department, in fact, covering every aspect of the public relations work of the studio. He became the New York Correspondent of the New York Tribune, and Washington correspondent of the New Republic.

GRIFFITH GOES BACK TO HISTORY OF THE OLD WEST

FOR HIS NEW PARAMOUNT-ARTSCRAFT PRODUCTION

J. W. GRIFFITH, in his new Paramount-Artscraft picture, "Scarlet Days," which is scheduled for release by the Famous Players-Lasky Corporation November 30, is said to havearked back to the actual history of California in the early 1850's for the foundation of his story. The central figure, called Alvarez in the film, is based upon one of the most thrillingly interesting figures in the early history of California--none other than the bandit Joaquin Murrieta.

The true history of Murrieta and his bloody exploits was recounted in a recent issue of the Saturday Evening Post by Frederick R. Bechdolt, who upon a tour of absorbing interest. He was a young Mexican of romantic temperament, and according to the historians was originally kind-hearted and peaceable.

Mr. Griffith and his scenarist, S. E. V. Taylor, have modified the characters considerably and have made Alvarez a sort of Robin Hood of the West who roams the highways, robbing the rich and giving his spoils to the poor. Richard Barthelmess, the tender, dreaming yellow man of "Broken Blossoms," plays this role of the romantic, flirty young Spaniard.

Scarcely less interesting than Alvarez is Rossy Nell, the "saeirt womam" of the dancehall, whose character Mr. Griffith has redeemed through her devotion to her innocent daughter. This part is played by Eugenie Besserer, while the role of the little Mexican sweetheart of Alvarez is played by Clarine Seymour. Others in the cast are Ralph Graves, George Pearn, Carol Dempster, Walter Long and Herbert Sutch.

EUROPEANS PREFER AMERICAN-MADE PICTURES.

SAYS J. P. McGOWAN, RETURNED FROM ABROAD

J. P. McGOWAN, director of serial pictures, who recently returned from Europe, where he directed a new serial production, made a statement upon his return to Universal City which will probably not meet with the approval of British producers but which will gladden the hearts of the American film manufacturers. The statement was to the effect that England and other European countries want American-made films.

"Notwithstanding the report and talk of the British film producers," Mr. McGowan said, "about the demand for home products, the British exhibitor and public will tell you that American films are not only wanted but are preferred. They say the American films are the best in the world." Mr. McGowan further stated that British producers are far behind their American rivals because they have not accustomed themselves to the same prodigality in production that is practiced in America. I can only cite as proof the fact that while in England this summer, directing the Eddie Polo company in "The Thirteenth Hour," I noticed that the English film producer failed to understand why we took such care in the erection of small sets. They were actually astounded when they heard of the amount of money we spent in the erection of medium and large sets. They would hardly believe that we had come abroad just to get realistic and original surroundings. You see the English producers still stick to the painted canvas for backgrounds. Their properties are not at all real, their cameras are antique, and yet they wonder why American films are better liked."

FOX CHANGES SCHEDULE FOR NOVEMBER

Owing to a combination of circumstances surrounding the completion of "The Web of Chance," with Peggy Hyland as the star, which was slated for release early in November, the announcement is made from the offices of Fox Film Corporation that the schedule of releases for the month has been changed. "A Girl in Bohemia," a unique tale of life among the long-haired men and short haired women of New York's so-called artistic centre, by R. B. Denial as a stage play, is now slated for release in November, "The Web of Chance" being put back to mid-December.

SHOWING THE SCOPE OF "THE SILVER HORSE", A GOLDWYN PROMISE TO EXHIBITORS.
C. E. Faset, formerly manager of the Park Theatre of Boston, is now connected with the Pioneer Film Company in Buffalo.

- C. E. Saunders of the Hallmark Buffalo exchange, has opened an independent exchange office in the Bisons city as a basis of a string of exchanges embracing all the exchange centers of the United States. Mr. Saunders has been connected with the Universal, Pathé and with the Metro for twelve years, besides the Hallmark.

- Sam Grant of Boston was in New York last week.

- Lillian R. Gale is office secretary of the Motion Picture Directors Association in New York City.

- Jack Bonneseey, formerly connected with the General Film Company, is associated with the Stanley Eastbam and Quaker City Film company. He is about starting the production of several vaudeville sketches.

- The Cinema Exhibitors Club of the Bronx, New York, will hold its annual entertainment and dance at Hunte Pavilion on November 30 and with the Metro and 3. The entertainment will comprise vaudeville and moving pictures.

- Motion pictures will be shown in Patterson, N. J., on Sunday, November 2, by the National War Relief Commission and the Federal Board for Vocational Education have secured special permission to show "The Way Back" at the Academy of Music.

- The exhibitors convention of the Maritime Provinces of Canada was held October 29 and 30 at St. John's, N. B.

- O. J. O'Neil is Brooklyn representative of Hallmark Pictures.

- Joseph S. Skirboll, of the First National Exhibitors exchange of Pittsburgh, William Sievers of the New Grand Central Theatre of St. Louis, Percy Wells of Wilmington, N. C., and J. George Feinberg, general manager of Zeno Product Manufacturing Company, were in New York City the past week.

- Moe Sieper, representative of the Monopol Picture Company, is in Pittsburgh this week, where he is arranging for the presentation of "Alma, Where Do You Live?"

- W. E. Y. Mack, formerly local New York sales manager for Exhibitors Mutual, is now manager of the Select office at Los Angeles.

- John McVean, formerly Pittsburgh representative for Universal, is now president of the Screen Entertainment Distributors in New York City.

ROBINSON MAKES PROMOTIONS

Sidney J. Goldman, manager of the Robinson interests in Chicago since June, has been given the supervision of the offices of the W. W. Robinson Corporation in Milwaukee, St. Louis and Indianapolis, thereby bringing four offices under his managerial jurisdiction.

Del Goodman has been selected as St. Louis Robinson manager, succeeding Theodore W. Holland. C. W. McDaniel, manager of the promotion department, has taken over the Robinson management in Indianapolis, succeeding J. C. Mack. W. T. Hickey is the manager of the Milwaukee office and Mr. Goldman personally handles the Chicago office besides having jurisdiction over the three others.

Other changes recently made in Robinson managerial representation include the appointment of W. J. Willard in Omaha to succeed R. H. Allan, Ben Blochey in Kansas City to succeed F. C. Wragg and Joseph Boll in Pittsburg to succeed J. J. Mooney.

GEORGE KELLY ACQUIRES "DELIBERANCE"

One of the most important transactions that has occurred in the motion picture world for some time is the acquisition by George Kelly of some world rights to the Helen Keller film "Deliberance," which was produced in New York City by the Lyric Theatre Company on an idea of F. A. N. by New York critics without a dissenting voice as a great achievement.

Helen Keller is the eight wonder of the world, and though born deaf, dumb and blind, has conquered all obstacles in the world of education and letters and astounded civilization by passing through the highest legends of the nations of the world, America with the highest honors possible. She has recovered her speech and, although deaf and blind, has written and published books, as one can conceive that it was possible for her successfully to appear in motion pictures. Yet she has decided to add another distinction to her astounding feats. "Deliberance" is the story of her life and her message to the world. It will add hugely to her fortune is beyond question, for whatever the voice of man is heard the fame of this courageous and high minded deaf and blind girl is known.

JOHN FLINN TALKS ON FILM ADVERTISING

"Motion Picture Advertising in all of its many phases was the topic of a address by John Flinn, director of publicity and advertising of the Famous Players-Lasky Corporation, delivered Friday morning before the motion picture committee of the Convention of New York State Mayors, assembled at the Hotel Astor, New York. W. D. McGuire, Jr., executive secretary of the National Order of Revisit of Motion Pictures, presided. Among those present were representatives from Milwaukwe, Newark, Washington, D. C., and many other cities.

Following Mr. Flinn's talk a general discussion was elicited into which the question of regulating or censoring exhibitors' advertising came up. Several cases were cited and copies of the advertising matter shown where exhibitors deliberately put out exploitation of a salacious character which misrepresents the picture and tends to injure the industry and nullify the effect of the National Board of Review's work. It was admitted, however, that these instances were few and far between.

Mr. Flinn suggested that the newspapers which take advertisements of that character are as much to blame as the exhibitors and that if the newspapers did a little censoring of their own advertising columns this evil would quickly be eliminated.

UNNER SAM A BIG PRODUCER OF EDUCATIONALS

That Uncle Sam's Department of Agriculture is one of the biggest producers of educational pictures is evident from the long and varied list of its film releases just issued. The list shows a nine month season of production of 500 feet of new film. Among the releases are films showing the scenic and recreational attractions and the wild game on the nation's playgrounds, the natural forests, which are under the control of the Department of Agriculture; the depredations of prairie dogs in the Southwest, and the work of the Biological Survey in eradicating this destructive little robber; the great story of wheat in the farming and grazing of the Pacific Northwest; and the work which city people did toward increasing the food supply during the war. All told 35,000 feet of negative has been completed, bringing the total number of available subjects to fifty-six.

3ST SPEED RECORD WITH REALART POSTING

C. Alfred Karpen, in charge of accessories for Realart Pictures Corporation, believes a record was set for quick work when "The Mystery of the Yellow Room" was announced by the Studio as a feature. Production was made at 10 A. M. Before the nightfall contracts had been signed and men started posting, and by the following morning every subway and elevated station in Manhattan had been covered telling of the engagement at the Broadway Theatre.
BEGIN NOW TO MAKE YOUR PLANS FOR THE CHRISTMAS NOVELTIES AND BOOK TICKETS

BEGIN now to plan for Christmas, if you have not already done so. Plan to make something of the season both as a festival and a moneymaker. Don't feel that you will get business without effort. You will, but plan to make as much money as you can instead of merely making money.

Perhaps no plan will bring a greater cash return than the gift-book scheme. This is very simple. Get out books of tickets printed up with fancy covers. If you do not care to go to the expense of having a special cover printed, you can get small Christmas cards and have these printed up with the name of your house.

Select small cards and have the tickets printed the same size as the card, only one ticket to a page. Do not try to "save" money by printing two or three coupons to the page. It will not work. The book will not bulk sufficiently large to look lights advertise. Get cards about the size of a visiting card; not larger, and bind the whole with two wire staples on the left hand end. Let the first page be printed up:

A MERRY CHRISTMAS

From

December 1919

If you want to, you can provide a container in the form of a good manilla envelope, printed up with an advertising of your house. Do not print any advertising on the ticket book itself, other than your house name and address. Do not print on the ticket that an additional charge will be made on evenings when special features call for an increased admission. A good wording would be: "This ticket will admit one to any regular performance at the Blank Theatre. For all other nights an additional charge will be made to cover the increased admission price."

This will keep you safe on special nights. On such nights in the lobby where tickets will be sold, require ten cents additional, or whatever the charge may be.

You should be able to sell a lot of these tickets in bulk to the employers of labor. If you can sell one hundred or more to a single person, offer to print a special card in place of the form given above. It will make a good selling argument. If you have never tried this scheme, you will be surprised at the results you will obtain.

SPECIAL FEATURES FOR HOLIDAY WEEK

MAKE YOUR PATRONS REALIZE CHRISTMAS IS HERE

SPECIAL CHRISTMAS FEATURES will help you to get your patrons in the Christmas spirit. Special matinees the week before Christmas at which admission may be had for candy, nuts, apples or discarded toys will be a good card. The donations can be given to the children of the poor, either by direct contribution or at a special performance for these children on Christmas morning. Work with the police or the welfare societies to round up the kiddies and give admission by ticket only or you may be overrun by juvenile hordes.

Some time Christmas week give another free matinee to the children of your regular patrons. Give these tickets out at some announced performance, or get up a list beforehand. Provide a special program including one of the special children's films such as Fox has made, and build up with good comedies. Give the school some special morning performances, and try to provide a small souvenir for each child. It may cut down your afternoon profits for that day, but it will help to create a feeling of friendliness that will last throughout the year.

If you have a spare machine, offer to provide the entertainment at the Christmas trees held by the various churches. It will cost money to do this, but it will give the churches the friendly toward your house and toward pictures in general. Make Christmas make money for you, but do not be so keen after the dollars that you are afraid to spend a little money to share in the spirit of Christmas.

ANIMAL TRACKS IN AN ATTRACTOR EMPHASIZE

CHARACTER OF A JAMES OLIVER CURWOOD TALE

ONE OF THE REGRETTABLE FACTS of the strike situation is that it did not permit of a period of reproductions of advertising displays, but we shall come to that presently. Meanwhile we shall have to try to use description.

Take the most novel displays of late comes from John Le Roy Johnston, of the Pinkenstein and Ruben chain, Minneapolis and St. Paul. For James Oliver Curwood's "Beck to God's Country" he uses an animal hoof cut into the left hand margin, with a parallel track of the pad of an animal's foot running up to the cut. This hooks up with the announcements in the text: "A story of a beautiful girl who was protected from hundreds of men by beavers in the snow fields," and "Sixteen varieties of wild animals enact parts in this production." It makes a splendid hook up with the work of this widely known author of outdoor stories.

An attractor should be something more than a picture. It should bear some relation to the story it is supposed to advertise. It should sound the keynote of the production, if possible. Most of Johnston's work does this, but seldom as happily as in this case.

For "Six Feet Four" admission was free to all who could show an equal height, but we do not imagine that many free admissions were gained. The attractor in this instance was a cut of the star standing with his back to a measuring scale of the proper height, shooting off a pair of six-guns.

THE COLONIAL THEATRE, SPRINGFIELD, OHIO takes full page displays to start each serial properly. They feel that to get the people in to see the first installment of a serial is to make business for the entire run, so they go to some expense to get the serial before the run. When they provide plenty of space for cuts in abundance and yet leaves room for plenty of text with which to arouse interest.
POPULAR NEWSPAPER CARTOON CHARACTERS WILL BE SEEN ON SCREEN IN GOLDWYN-BRADY PHOTOGRAPIHES

JUDGE RUNHAUSER, Happy Hooligan, Krazy Kat, Jerrry on the Job and the Shamannigan Kids, all famous newspaper characters, are moving to the Bray Studios to ally themselves with J. H. Bray's renowned comedy creations. Through a deal between Bray Pictures Corporation and the International Film Company the screen versions of the popular newspaper personalities will hereafter reach the public via Goldwyn-Bray Photograpbhes and other Bray releases, which are handled by the Goldwyn Distributing Corporation.

The Bray Corporation will continue to make all of its series of cartoons which for several years have delighted the picture-going public. These include the humorous adventures of Colonel Heza Lil, Bud and Ye Pullers and the remarkable "Out of the Inkwell" creations by Max Fleischer.

Not content with having assembled the popular comedy characters, Mr. Bray, in accord with his policy of following the alliance with Goldwyn, is perfecting the world's first cartoon in color. This will resemble the colored supplement of a Sunday newspaper, except, of course, that it will have the advantage of giving animation to the figures. Another novelty, already a part of the Goldwyn-Bray Photograpbhes, is the animated fantasy, a highly imaginative creation that combines romance and humor.

FOURTEEN HUNDRED THEATRE'S BOOK "SACRED SILENCE"

Fourteen hundred theatres from Maine to California have booked "Sacred Silence," the first picture in which William Russell is starred on the Fox program. Again Wray and George McKaurye share the honors of the production with William Russell. Harry Millarde, as director, has built his scenes with an eye to the best dramatic effect, and there is no reason to think that he does not hold the audience with the stirring scenes that pack the play. George Lane is at his best in the photography.

The Academy of Music in New York had packed houses for four nights with "Sacred Silence" as the featured picture. Eight theatres in Manhattan presented it during one week and five Brooklyn houses ran it. At William Fox's Isis Theatre in Denver it scored heavily, while the Strand in Portland, Ore., proved it one of the biggest features of the year. Phoenix, Ariz., acclaimed "Sacred Silence" when it was shown at the Laramre Theatre there, and crowded houses greeted the production in Passadena, Cal., where it played at Clune's. The Strand in San Francisco and the American in Oakland were packed. Loew's American in Savannah, Ga., reported exceptional business.

ANOTHER LOWE THEATRE FOR WASHINGTON

Another theatre is planned for F street by the Loew interests. In the last few months much of the year, the Columbia Theatre, the Metserott office building, both on F street, and two buildings adjoining the property on Twelfth street were purchased by Marcus Low and Walter Bromley, the consider-
SMALL TOWN EXHIBITOR HAS NEWSPAPER

Ole N. Nelson is manager of the Majestic Theatre in Grand Junction, Colo., and a great press agent. Every week he sets out his own paper—four pages of regular newspaper size. Thirty-five hundred persons in Grand Junction and surrounding get a copy of "The Movie Fan" each Wednesday. Nelson covers his own machine. In the urban district he has seven carriers distributing his papers. His newspaper carries advertising from the leading merchants of his town, and this practically covers the entire cost of producing the sheet.

In his last issue, Nelson devoted almost a full page to "The Thirteenth Chair," the Pathé Special, which he considered one of the best box office pictures he ever saw. Ole never charges more than twenty-five cents for a seat. He has played the biggest productions at these prices.

PATHÉ NEWS SHOWS "REDS"

Pathé News cameras were trained on almost every section of the country to obtain the material contained in issue No. 86, just released. The round-up of "Rebs," accused of radical agitation in the Gary district, is one of the most prominent features. Lient, Maynard, the "Flying Parson," is shown finishing his second transcontinental journey at Minneapolis.

Other features are "Galveston's Rock of Gibraltar," showing work on the extension of the six-mile sea wall; "Golden Gate City Views, The route to San Francisco as it looks from the air; the departure of 6,000 American troops who will patrol Siberia, with Lieutenant Stonewall Jackson; the King and Queen on behalf of the Santa Barbara, Cal., and the return of 368 survivors of the steamship "Venezia" recently burned at sea.

INTERNATIONAL SIGNS MAN MURRAY

May Murray has signed a contract with the International Film Company, and will appear in Cosmopolitan Productions. Miss Murray began her screen career shortly after the Follies of 1915, and has appeared in a number of screen productions with various well known companies, her last engagement being with the Famous Players-Lasky Corporation, in "On With The Dance." Previous to this she made a series of Bluebird pictures for Universal Film Company.

MARGA FIRST STORY FOR SHIRLEY MASON

Following immediately upon announcement of the addition of Shirley Mason to the ranks of Fox stars comes news of the purchase by Fox Film Corporation of her first vehicle. This picture is based on "Her Elephant Man," a widely read book from the pen of Pearl Doles Bell, author of several successful novels and short stories.

"Her Elephant Man" is a circus story, filled with atmosphere of life under the "big top."

BOOKINGS OF "JOYOUS LIAR" SET NEW RECORD FOR

KERRIGAN FILMS; FIRST RUN AT INDIANAPOLIS ISIS

THE SUCCESSFUL pre-release presentations of "The Joyous Liar," J. Warren Kerrigan's second in his series of Robert Brunton productions, released by W. W. Hockinson, have aroused wholesome exhibitor interest in the picture, judging from the Hockinson managers' reports of large attendance at trade showings, bookings, incidently eclipsing the early returns of Kerrigan's first Brunton picture, "A White Man's Chance."

The Isis Theatre, Indianapolis, where Manager C. H. Olsen never gave Kerrigan productions in the past more than a three-day showing, ran "The Joyous Liar" for seven days to bigger business than the management experienced since Indiana State Fair week, in September. Mr. Olsen had the co-operation of the Indiana Times in his exploitation campaign on the Kerrigan picture, the newspaper featuring among other helpful aids a half-column story in conjunction with a half-page advertisement each day of the presentation.

In the center of his lobby Manager Olsen had a watercolor painting of the star and his leading woman, Lillian Walker, in a love scene from the picture, and on each side were two paintings of action scenes, one showing Kerrigan battling with a band of auto thieves and the other depicting the hero casting one of the lies he tells about his past.

Atlantic City's fall crowds turned out en masse to see the production during its three-day run at the Bijou. George Mayne, owner of the American, Salt Lake City, has booked "The Joyous Liar" for early November showing. Manager Mayne is planning some original stunts on the Kerrigan feature. The Savoy Theatre, Wilmington, Del., has also booked the picture for an active first-run presentation in November. Space restrictions prevent the listing of other prominent theatres throughout the country where a drive will be made on "The Joyous Liar."

JAMES CRIVELLO BUILDING IN PUNXSUTAWNEY

James Crivello, of the Punxsutawney Fruit Company, Punxsutawney, Pa., is building in his town one of the most complete and up-to-date theatres that can be found in its vicinity. The house is to be an exact replica of the beautiful new Blackstone Theatre, Pittsburgh. The building will be 30 by 150; have concrete floors and at intersecting points the floor will have sewer connection. This innovation will permit of the floors being washed down with water from a hose, making for sanitary and cleanly conditions. The house will be completely equipped by the Hollis, Smith, Morton Company of Pittsburgh, with Simplex projectors to be used.

SPECTOR IN NEW OFFICES

Hal H. Spector, The Hallmark Pictures New York exchange manager, is now located in the office formerly occupied by the Exhibitors Mutual New York exchange,
PUTTING FALL SNAP INTO PRODUCTION

BLAINE HAMMERMSTEIN TO MAKE "LOVE"

The working title of Blaine Hammermstein's second Selznick production is to be "Love." This title will probably be changed before the release of the picture. Blaine Hammermstein, who directed Miss Hammerrstein in "The Country Cousin," her first Selznick picture, and Walter McGrail, who had the leading role in "The Country Cousin," again will play their respective parts.

MOORES AGAIN CAST AS AN ENGLISH LORD

The judgment of Samuel Goldwyn in elevating Tom Moore to stardom has been proven sound by the wonderful record made by this engaging young actor, who has completed nine productions and is now in New York making the initial scenes for a picture under the direction of Tom Mills, a new addition to the Goldwyn roster of directors.

"The Gay Viceroy," an adaptation of the famous play by Pirie, scheduled to follow "Lord and Lady Algy," it happens that for the second time in succession Tom Moore plays an English lord.

A recent compilation of reports from Goldwyn's twenty-two exchanges, giving a definite idea of the drawing power of the Goldwyn stars in all territories shows that the life of the Moore productions is exceptionally long and that there is no type of theatre in which they do not play to big business.

HENLEY BEGINS "SKIN DEEP"

Actual work upon "Skin Deep," Hobart Henley's second production, to be released under his new contract with Pathé, was started at the Henley studio when the opening scene sequences were shot by Richard Fryar, formerly cameraman for Houdini and Vivian Martin.

Margaret Seddon and Grace Gearen and Alonzo Morrison have been engaged to play the leading roles in the new production. Both of these women have had considerable picture as well as stage experience. Ben Schoenfeld and Warren Promme will remain with Mr. Henley as studio manager and assistant respectively.

ANNOUNCE NEW O'BRIEN FILM

Alphonse Selznick announces that Eugene O'Brien will next be seen in a film entitled "His Wife's Money," following the presentation of The Broken Leidy, which Mr. O'Brien just made under the direction of William P. S. Earle. "His Wife's Money" is an original story written especially for Mr. O'Brien by Harry R. Meltzoff. It features the star in a role entirely different from anything he has previously played.

CLIFF SMITH, COWBOY DIRECTOR, TO DIRECT MIX

Cliff Smith, cowboy director, has been signed by Winfield R. Sheehan, general manager of Fox Film Corporation, to direct Tom Mix, cowboy actor. Mr. Smith is busy adopting for the screen the well-known story "Through Gold Coin."}

Because of the success scored by Fox News, the animated newspaper and magazine, William Fox, its owner, has opened a Fox News Specialty Studio at Forty-third Street and the North River. In this plant novelty features for exclusive Fox News showings are made.

The new studio will correspond with the editorial department of a magazine. Suggestions for Fox News novelties will be received by Herbert B. Hancock, managing director of the news reel, and those which are accepted will be photographed in the Specialty Studio.

All kinds of trick devices and special lighting effects have been arranged. The director and cameraman do not depend wholly upon the machinery of the camera for trick effects, but have installed several new inventions in the sets themselves. The director in charge of the specialty department is Don Hancock, brother of the managing director. His head cameraman is Eugene French.

Two powerful spotlights have been installed in the studio, capable of consuming 800 amperes. Some of the most noted beauties in America have been engaged for the Specialty Studio, among them being such popular artists' models as Astrid Janssen, Kathrynn Van Pelt, Gladys Ragegade and Vanya Varano.

"SNUB" POLLARD IN CAVE-MAN COMEDY

"Snub" Pollard goes back to the days when a cavelman had to be some club swinger to gain a "rep." in his next one-reel Rollin-Fathé comedy, "A Call for Mr. Cave-Man," released November 9. Elaborate sets depicting the sub-age as humorous things that should have been built by the Rollin Company for the subject. Beautiful girls, eager to submit to the torture of love as the cavelman, prance through the entire picture. Davee Harbach is Snub Pollard's "Sunshine Sammy," otherwise known as Frederick Ernest Morrison, has a diminutive dark part in the attraction.

BEGIN PRODUCTION OF "THE BUTTERFLY MAN"

Production has been launched on "The Butterfly Man," the George Barr McCutcheon story adapted for the screen by Ida May Park, at the L. J. Gansler studio, with J. B. Badger in the leading role. Miss Park is directing under Mr. Gansler's supervision.

Louise Lovely is the leading woman among the seven who will have important roles in the feature. Lloyd Leslie has been selected as the screen's favorite, while nascent bogus for the services of other popular screen players are soon to be closed. Leading players cast as a fresh young clubman who bestows the Great White Way with his favors and dollars. Curt Rehfield will assist Miss Park in the directorial duties.

FIRST NATIONAL GETS INITIAL LEHRMAN

After ten weeks of actual production work the first of the Henry Lehrman comedies to be distributed by First National is nearing completion and it is expected that the picture will leave for shipment to New York before the first of November. Scenes are now being cut into the picture as they are taken so that there may be the least possible delay in assembling the two-reel laugh-producer after the photographing of the final scene. Its title will be "A Twilight Baby." Lloyd Heslin will be featured with Virginia Heppe playing the leading female supporting role.

PRODUCTION STARTS ON "HIGH SPEED"

Director Charles Miller started work recently at Bellows New York City studio on his next Famous Directors' picture, a screen version of Clifton Sprague's automobile story, "High Speed," adapted to the screen by John Goldsmith of the Goldsmith scenario department. The cast is headed by Howard Carle and Gladys Hulette.
NATIONAL ADVERTISING DRIVE FOR FOX FILMS

Seldom before has a film producing organization instituted such an advertising campaign as that inaugurated by William Fox in behalf of the screen entertainment he is now placing on schedule for the coming season. The amount of money involved totals hundreds of thousands of dollars.

Fox Film Corporation began its campaign in September with full-page "ads" of a distinctive type. These ads for the campaign cover the appearance of full-page "ads" in twenty-seven of the most widely circulated magazines in the country and in some cases the "ads" will cover two pages.

These "ads" were prepared over a period of nine consecutive months, during which time every class of magazine or periodical possessing suitable circulation will carry to its readers the William Fox message. Linked with the advertising is positive proof of the co-operation which the Fox organization is giving to exhibitors.

Examples of this are already visible in the "ads" covering such features as "Checkers," "Travels," "Mattie Mavournine" and the forthcoming melodrama, "Should a Husband Forgive?" Each of the Fox advertisements reminds the magazine reader that the picture dealt with is to be seen at his local theatre.

SUNSHINE COMEDIES SIGN CLYDE COOK

Clyde Cook, the British entertainer now amusing New York Hippodrome audiences, is to join Fox Sunshine Comedies. Mr. Cook's reputation for delighting theatre goers is of the highest in Australia, England, France and Germany, and he has been augmented since he has been with "Happy Days" at the big New York playhouse.

In establishing himself as a comedian Mr. Cook has always taken the part of a working man. In the Hippodrome show he is a comical lamp-post cleaner, and his action produces roars of laughter. It has long been his ambition to get into the movies." William Fox will now gratify that aspiration.

ALICE BRADY CROWDS BROOKLYN THEATRE

A theatre manager has been found who admits that motion picture lovers, anxious to see a popular star, could have his house. E. P. Hinsey, manager of the Majestic Theatre, Brooklyn, had expected crowds for the engagement last week of Alice Brady in her stage play "Forever After." But he did not anticipate selling out the house for the entire week by Tuesday.

It shows conclusively that the popularity of Miss Brady is sufficient to sell the fans want to see her in real life," declared Manager Hinsey. "I knew this was true, but did not appreciate just how big the drawing power of Miss Brady was until I went outside the theatre and saw lines of people waiting to buy tickets at the advance sale. She could remain here a month instead of a week and still the photoplay fans would pack my house."

The Majestic is a downtown Brooklyn theatre with a seating capacity of 1,800. Long lines of people waited Monday and all were sold out by fore Tuesday for a whole week's engagement. Following her engagement in Brooklyn Miss Brady went to Washington.

WALLY VAN AND WILSON IN NEW YORK

Wally Van, special representative for Frank G. Heary, president of Hallmark Pictures Corporation, and Ben Wilson, who supervised the production of and is starring in Hallmark's serial, "The Trail of the Octopus," have arrived in New York from Hollywood with prints of the last five episodes of the Wilson serial. They will return to the coast soon.

PHILADELPHIA BRANCH MOVES

John S. Woody, general manager of Reelart Pictures Corporation, announced this week that the Philadelphia branch of the company will move to 1237 Vine Street. It is in the heart of the motion picture trade district and Manager Jay Rennell is happy in his new home.
THE MOVING PICTURE WORLD
November 8, 1919

PICKED UP IN CHICAGO

CHICAGO MEN AT F.I.L.M. CONVENTION

R. C. Seery, associate manager of First National's Chicago office, J. L. crommen, president of the Players Film Corporation, and S. M. Brockett, of the Greater Stars Productions, were selected to represent the Chicago F.I.L.M. Club at the National convention of associated F.I.L.M. clubs throughout the country, held in New York, Oct. 29, under the auspices of the National Association.

UNIQUE ADDON TO J. L. & S. CIRCUIT

Jones, Linick & Schaefer has secured a ten-year lease on a small plot of ground, on South State street, Chicago, just south of Jackson boulevard, on which a picture theatre of three hundred seating capacity and costing $50,000 will be erected. It will be called the Unique Theatre. This firm now operates the Salute, Orpheum, Movickers, Maryland, Lyric and Bijou Dream.

REALART'S CHICAGO OFFICE MOVES

H. W. Willard, manager of Realart's Chicago office, announces that the office quarters will be moved from the Consumers Building, Nov. 1, to the Film Exchange Building, 207 South Washburn avenue, where the entire seventh floor will be occupied.

MINTZ FIELD MANAGER FOR HALLMARK

M. J. Mintz, formerly manager of the Chicago office of Exhibitors Mutual, is now field manager of Hallmark Pictures Corporation in the Middle West.

HITE LEAVES MOTION PICTURE NEWS FOR UNIVERSAL

William Hite, Chicago representative of the Motion Picture News for the past two years, has resigned that position to accept the appointment of assistant manager of publicity with Universal.

MASTBAUM, OF STANLEY COMPANY, VISITS CHICAGO

Jules E. Mastbaum, president of the Stanley Company of America, which controls an important picture theatre circuit in the east, spent three days in Chicago last week. While nothing definite is known concerning the purpose of his visit, it is thought that he was quietly looking over the Chicago field to ascertain if his company could extend its operations to the Middle West.

"THE THUNDERBOLT" STARRING KATHERINE MOORE

PLAYS TO HEAVY BUSINESS IN THREE KEY CITIES

Reports from three key cities giving box office results of the first run presentations of "The Thunderbolt," Katherine Mac Donald's first starring production released by First National Exhibitors' Circuit, indicate that she has "arrived" to a degree that exceeds the most sanguine expectations of circuit officials and the producers in charge of her studio work.

Week end records for several feature attractions played in the last two months were exceeded by "The Thunderbolt" at the Broadway Theatre, Richmond, Va., according to Z. F. Pinley, manager. As stated in his telegram to B. P. Fineman, of the Attractions Distributing Corporation, several hundred patrons were unable to gain admission at the last evening performance of the week's run, and he has re-issued scores of letters and telephone requests to play a return engagement with it.

For the first time in the history of the Madison Theatre, Detroit, John H. Kunsey made public the actual figures to prove the popularity with which Miss MacDonald's initial starring production was created by local theatregoers. Taking as a basis for the calculation, the gross receipts for four previous record breaking runs, he announced that "The Thunderbolt" had exceeded one of them by $3,260.97; the second by $3,876.42 and the fourth by $1,271.76.

In the fifty-third week of its existence the Madison Theatre, at its last report, at Grace's first run house on Chicago's North side, played to this highest total admissions in its history with "The Thunderbolt." Supplemented by unique stage settings, which gave emphasis to the storm scenes in the production itself, the picture drew more than capacity audiences at every performance throughout its week's run.

ROY MC CARDWELL WRITING "KING COLUMBUS" COMEDIEST

When the first "King Cole" comedy gets under way at the Bogan Hills studio of the Motion Picture Producing Company of America Roy MacCardwell will be the author of the film story in which Sammy Burns will star. The Company announces that all handi- ceops in getting its studio in condition for the new series have been overcome and the plant is now ready for work on "King Cole" comedies.

Sammy Burns, who will direct as well as star in the new series, announces that Len Smith, Tommy Eaker on General Pershing's staff in France, will be in charge of the photographing. Joe Basil, formerly with Vitagraph, will be assistant director. Principals in support of Sammy Burns will include Marion Warner, leading woman; Carmen Saxon, Bob Maxwell and Pierre Colosse.

NEW PRESS SHEETS ON "SAHARA"

Coincident with reports from W. W. Hodgkinson man- aged that J. Perker Reed, Jr.'s "Sahara" had during a recent week at Universal its highest box office for a quarter period since the fall season opened comes the an- nouncement from the Hodgkinson organization of a large re-order of press sheets on the Louise U Glum pro- duction. The new issue has been revised, an entire page being given over to details of several exploita- tion methods, styles of billing and new ad- vertising used by exhibitors for whom "Sahara" has reaped a harvest of coin.

BARRY NICKS MADE "BIG U" PUBLICITY DIRECTOR

Tarkington Baker, Universal's general manager, announces the appointment of Berry Nick's director of "Big U" publicity. Mr. Nick's has been with Universal for some time on publicity, but has been transferred to the New York office to direct Universal's eastern publicity. Until this recent appointment Mr. Nick's has supervised all Universal publicity. His duties as general manager finally became so heavy that he decided to put Mr. Nick's in charge.

An "old hand" in the industry is Mr. Nick's. His father, E. E. Nick, Sr., of Chicago, is one of the oldest showmen and exhibitors in that territory. Mr. Nick's has been an exhibitor for many years, and is associated on the editorial and advertising staffs of Chicago newspapers. He first became connected with the Universal when he was appointed publicity and exploitation representative of the Chicago office.

OWEN MOORE COMPLETES SELECTION FILM

Owen Moore has completed "Piccadilly Jim," the production in which he is making his debut as a Selznick star. Mr. Moore was at one time one of the leading favorites of the screen, but he deserted the silent drama for several months and engaged in other business.

"Piccadilly Jim" marks Mr. Moore's return as a star, and notice throughout the country is being given to the silent drama for several months and engaged in other business.

"Piccadilly Jim," produced by Mr. Moore's as a return and national star, is one of the oldest showmen and exhibitors in that territory. Mr. Nick's has been an exhibitor for many years, and is associated on the editorial and advertising staffs of Chicago newspapers. He first became connected with the Universal when he was appointed publicity and exploitation representative of the Chicago office.
**MOTION PICTURE ENGINEERS HOLD ANNUAL MEETING**

The fourth annual meeting of the Society of Motion Picture Engineers convened in the Williams Penn Hotel, Pittsburgh, Pa., Oct. 15 when A. Compe, president, gave the floor to the motion picture as one of our great national achievements which is not only valuable as an excellent, comparatively low-priced form of amusement, but possessed of enormous potentialities in education.

The mayor remarked that a short time previously he had entertained at dinner the Congressional committee sent to Pittsburgh to look into the steel strike situation. Means for Americanising the vast foreign element engaged in the steel industry were then discussed, and one large employer of labor expressed the opinion that the best means was to be found through the medium of the motion picture.

Mayor Beboock also said that the city of Pittsburgh as many other cities, is now using motion pictures particularly those of an educational character, in the city playgrounds with great benefit. He said he had instructed the police commissioner to issue police cards to offenders of the society for use in case they should get into trouble, a remark that brought forth upacious applause. A brief response to Mayor Beboock's address was made by the secretary pro tem, A. F. Victor, of the Victor Animatograph Company, Davenport, Iowa.

One Billion Feet of Film Made Annually

In the course of President Compe's report the fact was set forth that 1,000,000,000 feet of film is produced annually, a fact which may be regarded merely as films, being $40,000,000. The president's report showed satisfactory progress during the year.

The convention got down to business quickly and in the absence of Secretary Gillette, A. F. Victor was appointed secretary pro tem. It is not the purpose of this report to go into detail in the matter of accomplishment by the society except as regards a few things. Full details will be set forth in the published proceedings of the meeting which will be available in due time.

The society has about seventy active members and the work accomplished during the four years of its existence speaks volumes in approval of its formation and existence. With a view of broadening its work to the end that good may be accomplished, it was decided to raise the initiation fee to $35 and the annual dues to $40. Class B membership was created with a view to providing for the producer, manufacturer and others who may wish to become identified with and to support the work of the organization. This membership costs $100 a year and carries with it certain privileges.

The association voted unanimously to present medals for such notable achievements in the motion picture art as may be deemed worthy of that honor, the first being, by unanimous action, given to William V. Kelly for his achievement in the art of colored motion picture cinematography. The token was presented to Mr. Kelly at a banquet tendered the society by the Westinghouse Electric & Manufacturing Company in the Blue Room of the Williams Penn Hotel.

There were approximately forty men gathered about the horseshoe table. President Compe was toastmaster. C. McEown, of Cleveland, was unanimously designated official soloist. Will C. Smith described his recent visit to Europe with considerable amusing detail.

Banquet and Entertainment Much Enjoyed

The banquet was followed by an entertainment which lasted until midnight. The affair was greatly enjoyed. During the evening the assemblage witnessed a beautiful presentation of prime natural color pictures given through the courtesy of Mr. William Kelly, its inventor. On another evening the society was entertained at a theatre party by Westinghouse.

The annual election of officers resulted as follows: A. Compe, president; J. C. Caws, vice president; Will C. Smith, secretary; Ednie Laps, treasurer; Board of Governors, Dr. R. H. Bell, W. W. L. A. O'Brien, C. W. O'Neil, J. J. O'Regan, H. A. Bausman, C. W. O'Neil, J. J. O'Regan, H. A. Bausman.
The World Wants Action

The world wants action—it responds to action—it lives and feeds on action—and the motion picture was inspired by the demand for action in its entertainment—you cannot keep people interested in just pictures—they have magazines and photo albums for that!—what they want is action, movement, change, crises, suspense, and thrills—action by the foot, not by the minute!—and that is what the Goldwyn public gets—action that is swift, ceaseless, breathless, torrential, holding the audience by the sheer impetuosity of its currents!

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn, President.
You Never
Think of the
Other Fellow's Sister!

It is Pauline Frederick
speaking — speaking
across the swift currents
of temptation in London—
speaking on the threshold
of luxury and sin—speaking
to her million sisters
the world over, who hold
their honor higher than the
luxury of shame—captivating
you one minute with
the matchless quality of
her beauty—wringing your
heart the next with the utter
hopelessness and helplessness
of her struggle—but
re-affirming at last your belief
in the nobility of womanhood, as she cries out in
a voice that seems to break
the silence of the screen—

I'm going—going back
where I belong!

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn, President
That something different in pictures which you have been seeking has been found, if you are to believe the exhibitors, critics and the audiences that have passed judgment on Will Rogers as a screen comedian.

"Jubilo" far surpasses anything he has done on the screen. Here Will Rogers is a poor, down-at-the-heel hobo, whose tomorrow is just as good as his today, and just as bad as his yesterday. But underneath the torn clothes and apparent shiftlessness is a real man, who meets a tough situation with the resourcefulness of genius.

"Jubilo" is from the famous Saturday Evening Post story.
NEW BRITISH-CANADIAN THEATRICAL SYNDICATE

ANNOUNCEMENT from Montreal on Oct. 18, that a huge theatrical merger had been effected in Canada has aroused considerable interest and comment in theatrical circles of the Dominion. It was rumored that the organization of the syndicate would affect a number of the Allen theatres, while the Walker theatres of the Middle West were included in the statement. A brand new theatre is to be built in Vancouver, it was officially declared at Montreal, which is to be the head office of the city. British productions are to be brought to Canada, and a theatre will be established in London, England. A. J. Small of Toronto, president of a group of Ontario businessmen interested in the deal, it was reported. The amount involved in the purchases and leases would be $44,000.

Additional information was not forthcoming at Toronto after the Montreal announcement. The statement was made, however, that A. J. Small of Toronto has been negotiating for the Dominion Theatre, Ottawa, to the Noxied and Allen interests. The recent trip of J. J. Allen of Toronto to England appeared to have some significance, particularly in view of the admission that the Allens had the use of considerable capital. For months ago, M. S. Small was reported to have closed with Alex Pentages for the organization of a Pentages circuit in Ontario, but Pentages is now associated with the Film interests in the building of a large Toronto house.

Red Option on Walker Theatres

At Winnipeg C. P. Walker of the Walker Theatre, manager of the Western Canadian Theatres, Ltd., has announced that he knows nothing of the new British-Canadian syndicate, although the latter was said to have taken over the Walker interests in the west. Mr. Walker declared that the easterners had taken option on his theatres last January, but the option has now been cancelled. The Walker has also joined with Sir James Longhead, and the houses which they control include the Walker of Winnipeg, Grand of Calgary, the Empire of Edmonton, the Regina Theatre of Regina, the Empire of Saskatoon, etc.

At Vancouver, B. C., announcement was made that the new theatre will be erected at Richards and Georgia streets at a cost of $275,000, and it would be called the Vancouver Theatre. It will be of the largest possible for dramatic offerings, and will have a large stage. The house will seat 1,250 persons, according to plan which have been prepared by W. E. Anderson. Control of this theatre is vested in a number of prominent Vancouver men.

S. Morgan-Powell of the Montreal Star refers to the merger as the establishment of "the Canadian theatre at last." Existing theatre circuits in Canada are carrying on, however, without hesitation or fright.

CAPTAIN MORRISON IN NEW BRADY FILM

Captain Joseph Morison, of 542 West 124th Street, New York, whose marked resemblance to Marshal Foch was the subject of a recent article in the Moving Picture World when he arrived in America with Allen of the new syndicate, has been featured in a feature to be released under the Reelart banner. He had previously played in Emile Chautard's production of the Gaston Leroux detective story, "The Mystery of the Toll Noon," and was complimented for his portrayal.

The ex-soldier, who served twenty-four years in the French army, has also attracted attention by his work on the screen, with Alice Brady and Harley Walton, and in Goldwyn Liberty Loan trailers with Tom Moore, Pauline Frederick, Red Skelton and Ida Lupino. The Fox Film Corporation several months ago signed him to stand by with the Brady Company.

Captain Morison's brother, Maurice Morison, the great Shakespearean actor, died in this country two years ago, one year after the captain left France. The captain is about 60 years old. He has a wide knowledge of life, customs and society on the Continent, having traveled extensively throughout Europe before coming to the United States. He will eventually return to France. He is an authority on court dress.

CAPITOL COMEDIES NOW RELEASED IN EUROPE AND SOUTH AMERICA; BIG INCREASE IN FOREIGN DEMAND

Goldwyn's enlarged foreign department under the direction of Arthur Siegh reports a big increase in the demand for "Smiling Bill" Person's Capitol Comedies. These two-reelers were first distributed in England to test them on the British public.

"We have learned from the Stoll Film Company," said Mr. Siegh, "that English short comedies are far cruder than the American product; and this probably accounts for our comedists' success of the 'Smiling Bill' two-reelers."

Since the first Capitol Comedies were shipped abroad the Stoll Company has been distributing for Goldwyn all the comedies which have been shown in America. Furthermore, the English company reported that the increased demand for Capitols has necessitated its increasing the number of prints made from the negatives sent from America.

Not only have the Capitol Comedies entrenched themselves in the favor of the English public, but they have been equally well liked in Spanish-speaking countries. Mexico has found "Smiling Bill" a comedian of whom her people never tire, and Argentine picture fans welcome every new "Capitol." France enjoyed Capitol Comedies almost as soon as England found them, and now Scandinavia has received its first large shipment. "Smiling Bill's" first twelve comedies have been received in Stockholm and are showing in all the large cities of Norway and Sweden.

PHOTOPLAY STORY WAS A PROPHECY

"The Red Peril," written by C. V. Henkel almost a year ago, was a mere prophecy when originally conceived and produced as a motion picture. With time it developed into a serious fact as present day conditions prove.

The picture was produced and completed about five months ago, but the original finished negative and positive print were destroyed when lightning set fire to the laboratory. Work was immediately begun on a new negative and the photoplay finally had its premiere at the Strand Theatre, Ithaca, N. Y., recently.

Senator Clayton R. Lusk, chairman of the New York State legislative committee for the investigation of Bolshevik activities, visited Ithaca especially to attend the showing of "The Red Peril." Incident to his trip to Ithaca and what he saw Senator Lusk said: "Only two things will save America. One is fighting the spread of Bolshevism through the medium of the public press and the platform. The other is motion picture propaganda expressed along lines of 'The Red Peril' to counteract Bolshevist activities."

ROBERTSON-COLE BUYS GASNIER PRODUCTION

Robertson-Cole Company has purchased the L. J. Gasnier production, "The Beloved Cheater," featuring Low Cody, and has contracted for five more big Low Cody specials for the coming year. Negotiations for Mr. Gasnier and the Low Cody Company were conducted by Sydney Cohen.

Mr. Gasnier is putting all of the experience he gained during twenty-one years into the making of this new product. He has been an important figure in the development of the motion picture in France and the United States for many years and his genius contributed to the success of "Peril." The second picture which is now in the making is "The Butterfly Man," by George Barr McCutcheon, and the third is a screen adaptation of a great stage success.

"SMILING JIMMY" IN PITTSBURGH

James B. Kelly is spending a few weeks at the Pittsburgh Universal exchange, in the interests of the new Jewel film, "The Right to Happiness."
THE ISLE OF CONQUEST" (Select) Norma Talmadge is one of those youthful heroines which she looks so charmingly and acts with so much feeling and skill in the present picture from the "Right of Conquest," directed by Edward Jose, Natalie Talmadge, the young sister of the Talmadge sisters, makes her motion picture debut in the Hornblow story and comes off with flying colors. There is little novelty in the plot.

Later in the film, Norma, acting as Ethel, marries a rich man, and introduced to a wealthy profligate in the hope that he will marry the girl and relieve the Harmon family from genteel poverty, Ethel no doubt becomes an object of repulsion to her husband, John Arnold, who turns against all women when the girl he was to marry becomes the mistress of the millionaire, takes to drinking and is nothing but a stoker when Ethel first crosses his path.

The ship is hit by a torpedo, and Arnold helps Ethel to reach the shore of a desert island. They both distrust the opposite sex, and take no trouble to conceal the fact at first. Three months in each other's company makes this feel and they are just about to perform a wedding ceremony and become man and wife when the millionaire husband and Ethel, who are on the point of a complete return to civilization. Here the millionaire attempts to assert his rights as a husband, and Ethel must either conform to him or he will be left free to have their wedding performed in the customary manner.

This romantic story will prove excellent entertainment for the many admirers of Norma Talmadge. It has great variety of incident and the production is in keeping with all demands. The finish is an inspiration and will please everyone immensely.

"THE SACRED FLAME" (Schneer-Ross) Abraham S. Schneider is the author and director of the second picture. His work in both capacities is marked by sincerity purpose and, in many ways, real artistry. The concept of the story and the location of the scene are in part to be attributed to his intelligence application of the scenes would remove considerable unnecessary footage and invigorate the story. The heroine is a school teacher who becomes interested in a young man with no aim in life. She inspires him to study law and furnishes the money for his instruction and other expenses. They become engaged, and her suitor is the leader of a band of pirates. He then meets the daughter of a wealthy man and determines to marry her. His engagement with the school teacher is broken off, and he carries out his ambitious purpose. The woman who has been the real cause of his success is terriblly wounded. At this time she is happy in the love of a famous doctor, who makes her his wife. Later, on the lawyer comes to understand that he has trifled with the woman's affections only as he realizes all that he has lost. The finish, showing a graveyard, is decidedly morbid. Emily Stevens and her support are more than acceptable.

"HIS MAJESTY THE AMERICAN" (United Artists) Douglas Fairbanks has given "His Majesty the American" the most elaborate production of any of his pictures. Joseph Henabery, who wrote the scenario, has been bailed by the director, who has had the satisfaction of seeing his story provided with scene after scene that must have added thousands to the cost of production. Things take a flying start in New York, where he is the millionaire member of both the police and fire departments just for the excitement afforded him. William's life contains two mysteries: He does not know who his mother was or where the fortune is that he is the lord of every month. A reform wave sends him away from New York and he fetches up in Durango, Mexico. He soon finds that he is a man of the people, and a telegram from the small kingdom in the Alps sends him across the ocean after more adventures.

Arriving in the capital, William is overjoyed to know that he has been the heir of a palace upheaval that threatens to tumble the king off his throne, and that everything looks promising for William himself to take a prominent part in affairs. Garreau, the leader of the conspirators, discovers that William has the secret of the way to the heart of the King of Alaine, signed by the ruler's enemies, and tries to capture the American. That young man leads the arch plotter and his assistants a strenuous chase and finally finds them across the border of the best circus in Europe. Matters are brought to a spectacular finish when William leads a body of soldiers to the rescue of the prince and when the prince's daughter, Princess Marguerite, is his mother, and her ward, the Countess of Montenac, is also the girl he wants for his wife.

This highly colored romance rumbles about in the telling and contains a strain of serious feeling. The subtitles are a trifle stilted at times; but the star is there with his old jump and giggle, and is supported by Frank Campeau, Harriet Daw, Sam Sothern, Jay Driggins and Lillian Langdon and an army of extra people.

"WHEN THE DESERT SMILES" (Aynon) Western melodramas with the horses in the picture among the hardest working actors. "When the Desert Smiles" is an Aynon release starring Neal Hart. This state right picture will please the admirers of the stories that show the mountain ranges of the West, and follow the fortunes of the hero who is fighting for or preventing something from being run off. The plot is not at all complicated. The hero is a cowboy who finds that the girl he wants to win is the ward of a German ranch owner, and that she is not being well treated. The young hero has money. He buys a ranch near the German's place, learns that his new property is rich in gold and that a mine is being worked on it by the Rumi and his nephew and understands how to work those veins. The action is not swift, but it is generally interesting, and Neal Hart does a number of real thrills. The action is cleansed with considerable vigor and the photography could be improved. Some of the scenes have great rugged beauty.

"THE LONG ARM OF MANNISTER" (Pioneer) Henry R. Walhall is the star of this Pioneer attraction, produced by National Film Corporation and directed by Bertram Brecken. Taken from the novel by E. Phillips Oppenheim, the story is of a man's revenge upon a group of enemies that conspire to ruin him financially and do not stop at plotting to ruin his life against his beautiful wife. After George Mannister tracks his wife and her companion out on the desert and learns for the first time the extent of the conspiracy against his fortune. His mood soars freely and he starts back to find and punish the Wall Street operators and their female accomplice who were the cause of his misfortunes. With such a dramatic motive to force and movement into the plot, it has not been at all difficult to find vigorous incidents and striking situations in this modern romance. The finish shows Mannister's revenge completed and his wife restored to her old place in his heart. The story is acted by Henry R. Walhall and his associates in the proper melodramatic spirit, and the production is up to a commendable average.

"THE CLIMBERS" (Vitagraph) As a stage play "The Climbers" was a famous Clyde Fitch success. The screen version, starring Corinne Griffith, retains most of the strong situations of the spoken drama and supplies interesting material of an original nature. As with nearly all Fitch plays American social life is the subject treated by the author. The world of money, that self-made man of wealth are ambitious to get into the highest social set, Blanché, the younger daughter of a rich man, is anxious to live in that circle. The sudden death of the millionaire, following his loss of fortune, and the mistake Blanché makes in his marriage fill with a story of domestic tragedy and satirical comedy. The scenes which take place immediately after the funeral have lost none of their poignant satire. Tom
TERRIES has brought out all the points in the plot, and the entire production is skillfully handled, the interior and exterior settings being examples of wealth and generosity guided by good taste. Gorine Griffith is beautifully sinned as Blanche Sterling and personally as attractive as ever. Her support is excellent.

WEITZEL.

"BONNIE, BONNIE LASSIE" (Universal) - A five-part comedy of delightful quality, produced by Tod Browning from a story by Henry C. Rowland. Mary McLeodren plays the role of a Scotch girl who comes to America. Spettowskis Althara are the leads in admirable style an irresistible old invalid, who has much to do with the story. David Butler and Arthur Carewe play the rival lovers. The story abounds in humor and pathos, and has been given an attractively attrac-
tively attractive setting. It is a production on the whole that will entertain audiences of all descriptions.

MCLARRY.

"ME AND CAPTAIN KIDD" (World) - A five-reel story of love and romance, adapted by J. C. J. Miller from a story by Hamilton Thompson and directed by Oskar Apfel. Evelyn Crolee plays the role of a poor fisher girl. The story opens on an island, where Captain Kidd is presumed to have buried his treasure. The heroine goes to seek this treasure and are out all night in the woods. A speedy marriage follows, which is immedi-

ately threatened by annexation by the hero's father. The story are dull, but meet later in the city and in course of time find happiness to-
gether. The story is one of strong juvenile flavor in certain respects and has a pleasant touch of romance running through it.

MCLARRY.

"THE GLORIOUS WOMAN" (Selznick) - In spite of the fact that this production d

ragn⇋t slantly in spots, it is an entertaining feature, and pulls considerable suspense as it approaches its cli-

max. Olive Thomas is the featured member of the cast and Matt Moore plays the male lead. The story is by Brandt and Nabrit, and deals with the life of the heroine, which plays as the first duty of the wife of a duke the bearing of a son and heir. As the story runs, the Duke of Loam falls in love with the pretty daughter of a farmer, and marries her against the wishes of his family and friends, who thereafter busy themselves with trying to persuade him to obtain a divorce.

Their final effort consists in having a physician tell the young wife that she is unfit to bear a child. She then tries to make her husband dislike her by feigning drunkenness. After leaving him, and learning that he is unwilling to take her back, she seeks the aid of a detective agency which makes a specialty of frame-ups in matters of this kind. On the scene of the frame-up she collapses, is taken home by her husband, and a happier lease of life is given her in the course of which is born the longed for son and heir.

MCDONALD.

"IMPOSING ON GOOD NATURE" (Chester) - Scenes among the fisher people of Japan are presented in this picture, which reveals the fishing in-

dustry of Japan in an important and picturesque light. The picture deals with the women diving for oysters, the fishermen, after the warning of the sentinel, hurrying out in their boats to take advantage of the schools of fish congregated near, the planting of the young oysters, and the shell of the oyster for the purpose of causing pearl forma-
tions is one of the picture's revelations. This is the best of the pictures on the Japanese fishing in-

dustry that have been shown.

MCDONALD.

"THE LOST PRINCESS" (Fox) - A pleasing little romance, featuring Albert Fox and Elinor Holmes, directed by J. Anthony Beach and directed by Scott Dunlap. This is a delight but enjoyable and contains some very good humor, both in the story and in the acting. It portrays the efforts of a country boy to make good as a writer in the city. He is aided by a newspaper girl, who is the young couple's fairy godmother in the story. The events are of a highly romantic, imagina-
tive sort, and the production continues in a pleasing vein of humor throughout.

MCDONALD.

"HIVES" (Fox) - A five-reel crook story, written by Will C. Beals and directed by Frank Beal. Gladys Brockwell is cast in the leading role, that of a girl thief named Mark. The love interest is given in the form of a business, and the story deals with the efforts of the girl to rise above their sordid life and "go straight." The production is not very original or unusual in any way, but tells its story with clarity and a lack of major moments to rise to the usual full effects.

MCDONALD.

"PLAINS OF THE DESERT" (Goldwyn) - A spectacular production of beautiful ensembles and massive effect work. Directed by DeMille, and featured by Louise Faver supported by Lou Tellegen and a fine cast. The story deals with the romance of an adventurous English girl in Cairo at the time of an insurrection of native Egyptians against the Britons immediately after the European war. The production is made in-
therting through magnificent settings, superb photo-

graphic effects and character contrast. Miss Faver is an engaging heroine, graceful as ever, and her support could hardly be surpassed, responding to her acting with rare intelligence, but the notable feature of the picture is the great art of DeMille in the becom-manship of the setting.

MCDONALD.

"TWENTY-THREE AND A HALF HOURS LEAVE" (Paramount-Arctoset-inces) - A knockout from start to finish, this picture is one of the best comedies ever shown at the Studio, where it was applauded throughout and received an ovation at the end. It was written by Harry Roberts Rintcomb, and directed by Paul Dickey, with two bright young players, Douglas McLean and Doris May, but all the roles are well typed and the handling of the comedy is without flaw. The story is Light and modern, depicting the type of social and dramatic situations in which are found men and women in modern life.

MCDONALD.

"UP IN ALP'S PLACE" (Black Sennett Comedy) - This two-reeler is the liveliest kind of a farce with a bunch of acrobatic comedians and a dozen pretty girls in both men and actresses. The stars are in physical culture at "Alp's Place," though none of them looks as though she needed development in shapely limbs and smooth accent. She school above the deli-

catesse store below the deli-

catesse store below the deli-

catesse store below the deli-

MCDONALD.

"THE GHOST OF A CHANCE" (Vitagraph) - An O. Henry story relating to the traditional ghost in a newly rich family, where a young member seeks to carry out the tradition and enters the shadow of a fascinating widow at night, only to be recognised and warmly kissed as a consequence, this two-reel story isproof that there is still a story teller, and it is just as well typed and fairly interesting as ever. The story is a good one, and the setting is made up with some care.

MCDONALD.

"THE RANGER OF PICO'S PEAK" (Universal) - A two-reel story made in Colorado. This pictures the capture of a male society thief, who masquerades in woman's clothing. The story is quite entertaining, though not very dramatic. A polo match is an interesting feature. Fritzi Ridgway plays the heroine and

HARRISON.

HARRY HAYES the hero, with Harry Schum appearing as the chief.

MCDONALD.

"TEMPEST CODE BOOKS THE THRUST" (Universal), October 20--Another two-reel chapter in the Tempest Code ser-

iety, this one being number twenty. In this instance Tempest aligns herself with forces fighting the food profiteers and saves a large storage house from destruction. The number tells a modern story of crime and, with considerable suspense in the closing reel.

MCDONALD.
GROWING NEED FOR EXCHANGE EXECUTIVES

BY J. D. WILLIAMS
Manager First National Exhibitors Circuit

AS the manager of the exchange -- the trigger to the industrial gun -- and his future in the aftermath of the evolution that is slowly, but surely, altering methods of distribution?

Standing on the frontier as the arbiter of values in the important work of converting production talent into rental money, he is a vital part in the machinery of progress, and he must be reckoned with, seriously and intelligently, if national and corresponding organizations are to claim a maximum of efficiency along the new lines that are now being laid.

New and greater responsibilities have become the lot of exchange managers within the year. These responsibilities are about equally between moral and financial problems. The need for keen minded, alert businessmen as branch office executives is greater than ever before -- and will grow as the years pass.

The exchange manager of the future will find a complex problem to solve in meeting the demands of production which he must adjust with the conservation of exhibition.

Home office executives are prone, in some instances, to discount the moral responsibilities that an exchange manager may carry. He who steals pictures and bigger rents, he who over-looks entirely the importance of the personal welfare of his branch executives in relation to the results they obtain.

Great Sales Ability Required

There is no industry which can compare to the motion picture in the importance of sales ability commands. With the era of bigger and better pictures there must be a companion increase in the abilities of the men whose work it is to market the new type of productions to exhibitors.

The question of present day scales of remuneration for exchange managers and salesmen is important, but not of much as much importance as the scale of salaries and incomes received by the managers and their road men.

Bigger productions need greater ability in the man whose work it is to make larger incomes to the individuals. Exchange managers are entitled to good salaries, with bonus or special award arrangements, for several reasons that are pertinent to the business of every person in the industry.

The Wrong Kind of Sales Direction

Home office executives in some organizations are satisfied if a manager rents a picture in a certain town for $50 a day in rental, because of its peculiar advertising and exploitation properties, the home office executives have not been charged with the corresponding increases in receipts at the box office. Owners are a salary commensurate with his accomplishments.

In many respects his sales problems are like those of a real estate agent. Real estate values are, in the majority, chiefly a matter of personal opinion.

An agent decides that a lot is worth $2,000. A prospective buyer reasons that it is worth only $750. If the agent is a good salesman, he gets his price and the buyer is convinced that his own appraisal was too 'conservative.'

Exchange Managers' Opportunities

The time was, and quite recently, too, when the average exhibitioner was distributed his status for the day until he had read his morning's mail, and even then telegrams were known to arrive shortly after lunch. His position was purely temporary. He held no confidence in the permanence of it.

And because of this, knowing that a New York-born guy might upset at any moment his good intentions and ambitions for the territory, he took on the moral attitude of a "Floater," and acted accordingly.

In the last two seasons this costly and intolerable condition has been reduced to an absolute minimum of frequency. And with the coming of stability and assurance the opportunities for exchange managers have become greater and more tangible. There is no branch of the industry which offers more for the future than distribution, and it is to this department that the business must look for the big work of balancing accounts between the theatres and the studios so that neither the exhibitors nor the producers shall suffer in the evolution that is upsetting precedents and establishing an entirely new relationship.

The Successful Manager Is

The successful manager of the future is one who will produce his quota of rentals and still remain the good-will and confidence of his accounts. It is no small task. Higher production costs, elaborate promotion and bigger rents.

To do this satisfactorily to all parties concerned will require tact and diplomacy, the nth degree of sales ability, and a thorough knowledge of all phases of distribution and exploitation.

It is an obvious inference that the prices paid for this greater ability must be in proportion to the intensified efficiency that is required. It will become more apparent than ever that a capable manager whose salary is $300 a week will be a less costly executive than an ordinary manager who is paid but $50 a week.

WHITEBURST INTERESTS PAY A MILLION DOLLARS TO CONTROL LARGEST PICTURE HOUSES IN BALTIMORE

The Whitehurst interests that now control the New Theatre, Gardan Theatre and the projected Century Theatre, have purchased outright the Parkway Theatre, secured control of other theatres and bought out the promoters' interests in the playhouse to be constructed at Park avenue and Lexington street, Baltimore. The deal, which involves $1,000,000, is the largest of its kind ever put through in Baltimore, and gives one corporation control of all the largest playhouse in the city.

J. E. Whitehurst, president of the enterprise, is to assume control of the houses at once. The Whitehouse interests recently launched a move to erect a handsome playhouse on Lexington street near Orleans. While work has not been started on the Century Theatre, it is understood that the purchase of the Parkway and other theatres will not interfere with the construction of this amusement house.

It is not known just the instant this will affect Bernard Depkin, present manager of the Parkway; Harry W. Webb, president of the Parkway and operating the Peabody and Strand theatres; the New Wizard and McHenry theatres and the Salmiaco Theatre, and Louis DeHoff, manager of the New Theatre.

SALMIACO ANNOUNCES PRODUCTIONS

Announcement is made from the office of Myron Salmiaco that part of the Brunton Studios in Hollywood will be occupied by the Salmiaco company, which intends producing on the coast this autumn. It will probably be necessary to enlarge the Brunton Studios.

Harry Rapf will have charge of the Salmiaco plant.

The first productions will be "A Straight Wife" by Agnes Walter; "Blind Youth" by Lou Tellegen and "What God Sent," an original story by Sophie Irene Loeb.
CARL CARSON, OF FAMOUS PLAYERS, HAS FINISHED
FIRST COMPLETE EDUCATIONAL FILM CATALOGUE
FOR THE FIRST time in the history of motion pictures, so far as at present known, a complete set of educational films has been produced since 1910 is put before educators and others interested in non-theatrical exhibitions of motion pictures. The index is the culmination of a task broken by Frank Hallmark, managing editor of the pedagogical section of the non-theatrical distribution department of Famous Players-Lasky Corporation.

Approximately 17,000 educators divided into ten general classes as follows: Biological, sciences, including agriculture, horticulture, etc.; vocational guidance, films, cosmic sciences of astronomy, geology and geography; classical literature, historical themes, including biography and current events; social sciences extended to embrace religion, sociology and psychology; contemporary fiction and drama; Fine arts, domestic science being included; and seasonal pictures of Christmas, Thanksgiving, etc.

Tabulation of the available material has brought several surprises. Despite the popularity of current best sellers, the old classics have made deepest appeal. The list of works filed like "The Visor of Wakefield," "Ivanhoe" and "Great Expectations" is a long one. One of the most valuable features of the catalog is the cross index by which individual subjects are traced.

HALLMARK ANNOUNCES CHANGES IN PERSONNEL

WITH the acquisition of the Exhibitors' Mutual Distributing Corporation's exchanges, Frank G. Hall, president of Hallmark Pictures Corporation, has made some important changes in the personnel of the managerial forces of the twenty-six exchange centers with two additional offices. W. F. Rogers, general sales manager, has appointed S. T. Stevens, long identified with Exhibitors' Mutual as general supervisor, to be field manager of Hallmark's operations in the Middle West.

Theodore Holland, for a time associated with the W. W. Hodkinson Corporation, has been made branch manager of the Hallmark Pictures Corporation's office; R. L. Morrow, manager of the Dallas office, and Nat A. Royce, manager of the Atlantic office. Hallmark Pictures has put into active operation a profit sharing plan for its employees and officers, regardless of his or her position, is to share in the profits of the exchange he or she represents. The plan goes into effect as of September 1, giving all concerned the opportunity to benefit by their efforts for two months back.

FRENCH-SPEAKING RESIDENTS OF GATINEAU POINT, QUEBEC, NEXT SUNDAYS TO SEE MAYOR'S "MOVIES"

ONE of the most unique moving picture theatres in Canada is the small theatre Point Gite deuine, Quebec. It seats 200 people and it serves to amuse the people of a village in the Province of Quebec. Point Gite deuine, Quebec. The center is some miles from any railway and is reached by automobile or horse and buggy on the Ottawa River.

The owner and manager of the theatre is Rudolph Moneau, who is also the mayor of the tiny place. He is the big man of the town in interest to other local enterprises. Gite deuine is said to be the only center in the Province of Quebec where the inhabitants are not required to pay a special tax on admission tickets or when they desire to see a show. Gite deuine does not need the money, apparently, and anyway the mayor is the owner of the theatre.

The feature attractions are several degrees reduced from the status of the latest releases but to local patrons the pictures are just as exciting and interesting as those just sent out from the film factories. The regular admission fee is 10 cents.

Although the titles and subtitles of all the pictures presently in the Gite deuine Theatre are produced in English, practically all of the theatre's patrons speak nothing but French. They have a smattering of the English tongue and they can understand the English pictures with superior ease. Incidentally, aerials go strong at the Gite deuine.

The Gite deuine does its best business on Sundays when the residents return from current employment. There is no objection to Sunday performances because the Sunday show and Sunday diversions have become established principles in the town.

The theatre is a modern structure built like a skating rink. Its lobby displays consist of posters taped to permanent supports and screens of still photographs. The operating booth, with its one machine, has developed into something larger than a pass, and to keep out the light a large poster is generally hung, in reversed position, over the window opening.

DE MILLES STARTS REBUILDING HIS FIRE-RAVAGED RANGE

Undaunted by the fire-wrought devastation and in a measure spurred on by his success in remodeling Santa Cruz Island for motion picture purposes, Cecil B. de Milles has started work on the replanning and rebuilding of his Hollywood studios which was badly damaged by forest fires a few weeks ago.

The fire destroyed all the buildings and left the greater part of the ranch property in charred ruins. Only one corner of the destruction and a portion of the garden, including the vineyard, likewise escaped without complete annihilation.

CRAYER TO BUILD $300,000 THEATER

R. D. Crayear, owner of the First National Exhibitors' Circuit franchises for Atlanta and Richmond, announces that negotiations have been completed for the building of a $300,000 motion picture theatre in Norfolk, Va., to have a seating capacity of 2,400, and to be located at 240-43 Granby street, at the centre of Norfolk's business activities.

Consummation of this deal places Mr. Crayear in charge of theatres in Richmond, Greensboro, Danville, Winston-Salem, Durham and Charlotte. He is also interested in the amusement enterprises of the Pryor Brothers, who operate theatres in a number of Southern cities.

ROTHSTEIN JOINS EQUITY PICTURES

Harry L. Reichenbach, who has been elected an officer by the Equity Pictures Corporation, and who is in charge of all exploitation, advertising and publicity for that concern, and who is the personal representative for Harry Carson and Clara Kimball Young, has engaged Nat Rothstein, for five years advertising director for Universal, to be in charge of all advertising for Equity and Clara Kimball Young.

Rothstein's work with Universal has stood out, both from the point of artistic beauty of his exploitation conceiving and the pith and punch of his displays. Mr. Rothstein will have full charge of his own department, working with Reichenbach, and upon such occasions as the latter goes on the road in the interest of the company, Rothstein will assume Reichenbach's labors as well, a competent staff of assistants being afforded for the great amount of work necessary, so that the newly supplied twenty exchanges with new material weekly.

Mr. Rothstein took up his department with Equity on October 20, at the office in Aeolian Hall.

CHAPLIN'S "FIREMAN" FOR NOVEMBER

Frank C. Hall, president of Hallmark, releasing twelve of the new edition de luxe of the Chaplin comedies, announces "The Fireman" for release Nov. 16. Release of the comedy extended January, 1922 and Hallmark is releasing them by arrangement with the Clark-Cornelius Corporation, their owners.
THE MOVING PICTURE WORLD

W. E. ATKINSON ILL WITH COLD

William E. Atkinson, general manager of Metro Pictures Corporation, has been confined to his home for several days, suffering from a heavy cold which developed symptoms of pleurisy. Mr. Atkinson's illness at first was regarded as serious, but the present is much improved and he now looks forward to returning to his desk in the Metro offices in a week or ten days.

The Metro general manager was taken ill shortly after his return from a trip to Los Angeles, where he made an inspection of the new Metro studios in Hollywood, and stopped off on the way to several of the Metro branch offices between the East and the West coasts.

KIRKPATRICK, OF ROBERTSON-COLE, IS GRATIFIED

BY EXHIBITORS' RECEPTION OF EXCHANGE SYSTEM

THE RECEIPTION of the Robertson-Cole exchange system by picture showmen throughout the country has been a source of gratification to A. S. Kirkpatrick, vice president and general manager of that corporation. After Mr. Kirkpatrick had reorganized the twenty-six branch offices with executive, sales and clerical staffs, he was rewarded by an immediate jump in bookings throughout the country.

"We looked for an increase in bookings in a short time," says Mr. Kirkpatrick in a statement he issued for publication, "but I did not expect in the first week of the new system the immediate and large increase we had. We have been putting high class productions on the market and in the past few weeks have by particular饭店 to our attractions and this doubtless accounts for the present demand for our films."

"The one thing we are convinced of today," Mr. Kirkpatrick goes on to say, "is that under present conditions the most expensive pictures to market are the least expensive in the end. The demand of the picture showman, which is a reflection of the public demand, is for pictures of the highest standard of exhibition. The most important question is, how to present pictures in millions the competition is keen and the showman with the best pictures in his community is going to make the money."

"Must Make Good Pictures Consistently"

The producer who does not make good pictures is doomed, in the opinion of Mr. Kirkpatrick, who goes on to say: "The exhibitor is tired of having poor ones sandwiched in with good ones here and there. They are not nearly filling up dates these days—they are not filling up at all; we are policy letting the poor ones die before we reach the public to be condemned is the fruit of this stand by the picture showman and his public."

The producers who work under the Robertson-Cole banner are alive to this condition. The thought that dominates every one concerned in the Robertson-Cole productions is: 'nothing but the best.' Mr. Kirkpatrick concludes his statement thus: "The fact that our efforts are appreciated is demonstrated by the steady increase in our bookings. As stated with the opening of our exchanges we want our exhibitor clients to base on the basis of business partners—we want their advice and suggestions."

OHIO FIRST NATIONAL MEN MEET

The First National Exhibitors' Circuit of Ohio held a special meeting in Cleveland during the week ending October 25. President Mandelbaum, who had just returned from New York, told the members what the First National plans for the rest of the season and all agreed that the prospects look exceedingly bright.

The most important business followed the financial report when it was announced that the company had a recent dividend. The checks for this were mailed out the following day.

It was also announced that in future the Norma Fox pictures would be played in Cleveland in the Low's Stillman and Alhambra theatres. Heretofore Norma has appeared only in the Stillman.

NOVEMBER BRINGS MANY NEW WILLIAM FOX FILMS;

DATES OF TWO PEGGY HYLAND Pictures Change

With FIFTEEN RELEASES for the month of November, Fox Film Corporation maintains its production schedule as planned for the present season with but one change in dates as originally outlined. This change in the switchings is due to circumstances arising at the West coast studios.

The first November release is "A Girl in Bohemia," with Peggy Hyland in the stellar role. It was written by E. B. Daniel, author of numerous plays for the stage as well as the screen. Benson Cliff for Fox staff adapted it to pictures and, with Howard Mitchell, directed. The story deals with a young girl who, seeking fame as a novelist, takes for her first effort the subject of a great city, and due to circumstances arising at the west coast studios.

The first Matt and Jeff Animated Cartoon released in November is "Was She a Wife." Then comes a group of important stories released in this "The Plumber," by Julia Burnham and Edmund Lawrence, and Mr. Lawrence directed.

"Honeymoon Luck" is the picture featuring albert Ray and Elnor Fair. The story is of fast horses and pulseres with clever comedy moments. Frank Tenney Jackson is the author, J. A. Holmes directed and credit for the animation goes to Mr. Roach and Scott Dunlap.

The mid-November Matt and Jeff cartoon will be entitled "American Fisherman." Later in November will be released Russell's second starring vehicle under the banner of William Fox. Eastward Ho! is the title. Roy Somerville is adopted to the screen William Wolow's novel for Mr. Russell's use. Emmett J. Flynn directed.

"Back to Nature Girls" is the ensuing Sunshine release. The fourth Matt and Jeff for November is "The Sign Painter." Near the closing days of the month will come three most interesting releases.

"Wings of the Morning," in which William Farnum stars, is an adaptation of Louis Tracy's novel of the same name by that expert technician, Charles Kenyon. Robert Ardrey and Lou Colton directed.

"The Treasure" contribution to late November will be "Lost Money," from the original story by Benson Cliff and continued to the screen by William Fox. Edmund Lawrence directed it. The month closes with another Matt and Jeff cartoon, "In the Movie."

MOSS TO BUILD BIG THEATRE IN THE BRONX

Announcement is made from the H. S. Moss offices of the purchase of the entire block bounded by Tremont, Webster and Carter avenues and East 176th street in the Bronx, New York. Mr. Moss will begin at once the construction of a vaudeville and moving picture theatre on this site. It is said the cost will be $175,000, and that the new playhouse will open next season.

Mr. Moss' holdings in New York City already comprise five houses -- the Broadway, Hamilton, Regent Jefferson and Flatbush -- with several others in process of erection.

KATHERINE MACDONALD'S GOOD START

"The Thunderbolt," first of a series of twelve productions in which Katherine MacDonald will star as a First National attraction, is being received with pronounced approval according to box-office results reported from all sections. In Chicago, at the Balaban & Katz, the play's highest grossing day broke the attendance record for the week it was shown.
"SCREENICS" IS THE NAME OF NEW FASCINATING

CHESTER FILM COMBINING WIT AND WILD LIFE

ANNOUNCEMENT will be made in the trade press of the new release to be produced by G. L. Chester Produ-
ing Co., Inc., at Oregon, Oregon, under title "Screenics," as the new subject will be called, is to be a weekly offering in one reel. It will consist of a novel combination—a section devoted to animals, and another devoted to human beings, with sections on screen entertainments by celebrated humorists. In general the animal section will comprise two thirds of the release, and the "Five Minutes With Famous Wits" section, one third.

Others popular names engaged to con-
tribute original material to the Famous Wit department and a different "wit" will have a funny tale to tell each week.

Elia Parker Butler, author of "Pigs is Pigs," one of America's laugh classics, has supplied two re-
leases and is writing others. Oliver Herford, a comic
versifier, will give "Advice to the Girls," and a scene on "Men, Monkeys and Human Beings," while Don Marquis, the brilliant columnist of the New York
Evening Sun, has brought out "Is Prohibition a Dry Sub-
est?" and other gags.

Alice McFadden, author of popular books, plays and
photoplays, is preparing "Are Women People" and will toast the man in a few warm words "Feminists, Male and Female." Katherine Hilliker, who has amused audiences by her titles to Chester Outings, will con-
tribute material in her own inimitable vein.

Other wits are being secured and it is felt that this feature will mark the debut on the screen of some of the country's most popular humorists. There will be animal life pictures presented in a novel way, and the Chester organization feels that in "Screenics" they have an absorbing entertainer.

PATHE SALESMEN INAUGURATE PRIZE DRIVE

FOR NOVEMBER—"QUIZMY TRIBUTE" MONTH

NOVEMBER has been designated by Paul Brunet, vice president and general manager of Pathe, as "Quizmy Tribute Month" in appreciation of the valuable work accomplished by the Q. M. branch managers, since he was appointed to the sales chiefship just two years ago. To make November notable in the busi-
ness achievements of Pathe three prizes valued at $2,500 are to be awarded to branch managers who prove to be the most energetic in bringing an in-
creased amount of business into their exchanges.

First prize is a $1,000 platinum diamond ring "the same kind to be awarded to the branch man-
ger who secures, during November, the greatest amount of new business in proportion to the rating of his office and the greatest increase in collections over the first quarter collections for the office for the months of July, August and September."

Second prize, $500 platinum diamond ring "to be awarded to the wife of the manager whose showing is rated as the best improvement in each instance to each contestant thus tiring. All reports must be in by November 15.

In the event of a tie between two or more con-
testants the full award will be divided in each instance to each contestant thus tiring. All reports must be in by November 15.

The fact that several of the Pathe branch managers do not possess such a valuable adjunct, at this time, as a wife does not make them ineligible for competition. They are advised in the event they win to get themselves a wife to decorate the diamond ring; but, should they remain faithful to their husbands, they may keep the stone mounted for their own use.

It was two years ago that Fred Quizmy was called out of the West, where he was Pacific coast manager, to assume his important executive position in New York office. For two years he has been out in the field, with conspicuous success, and when the call came from headquarters he was thoroughly equipped in the knowledge of every angle of motion picture selling. Soon after taking command of the New York organization Mr. Quizmy began to improve business for Pathe and it is declared today to be at the height of satis-
faction.

This is set forth the "wherefore" of "Quizmy Tribute
Month" and the Pathe organization is united in the plans to make November memorable in the business history of the firm.

HUNT STROMBERG SUCCEEDS RANDOLPH BARLETT

AS HEAD OF SELECT EXPLOITATION AND PUBLICITY

COINCIDENT with the resignation of Randolph Bart-
lett as advertising manager of Republic Cor-
poration, General Manager Sam E. Morris announces the promotion of Hunt Stromberg, director of exploitation, to the post of director of exploitation and publicity with supervision over the advertising and exhibitors service departments.

Stromberg will have for his chief assistants Ben
Grims, one of the most capable writers in the motion picture fields; and Sydney Mintook, special exp-
loitation representative in the home office head-
quarters.

The appointment of Stromberg is the result of his intimate knowledge of the requirements of exhibitors
in all forms of co-operative service. Under his di-
rection the exploitation, advertising, publicity and service divisions will offer an even broader inten-
sion of service and special exploitation to which will be added the talent to create and execute ideas that will bear directly on the exhibitors' box-offices and the presentation of Select and Selsnick Pictures.

Feinman an Associate Editor

Stromberg is a former newspaperman and advertis-
ing agency owner and has also contributed special ar-
ticles to several of the leading fiction and trade
magazines.

Announcement is also made of the engagement of A.
L. Feinman, formerly identified with the Exhibitors' Trade Review, as an associate in the editorial de-
tree to be soon published by the Select and Selsnick or-
ganizations, and as special publicity writer. The
home office staff has been further augmented by the acquisition of Richard Weil, writer of press copy, and by two artists who will assist Art Manager An-
tone Geblitz.

EDUCATIONAL OWNS TITLE TO "KEY TO POWER"

As the outcome of recent proceedings before Judge Huchton in the United States Circuit Court, the Educational Films Corporation is possessed of full title to "The Key to Power," a film produced by the Gentry Film Com-
pany in the West Virginia coal fields. The film was
stated in its issue of September 6 that the suit the
Gentry company brought against Educational had been decided for the plaintiff, but this statement proves to be incorrect. The case was brought to trial, but during its progress it became evident that the plain-
tiff could not prove the breach of contract claimed.
By consent of Harry G. Kosch, attorney for Educa-
tional, a juror was drawn and the case restored to the calendar for retrial. The fact that the Gentry Film Company owned a five-sixteenth interest in the pro-
duction was never disputed, but Educational was de-
fined as the holder of such a limited lack of proper distribution was at issue. In course of trial the drawn Attorney Kosch settled with the lawyers for the
Gentry Film Company on an amount agreeable and ade-
quate to purchase of such interest from the five-sixteenth interest of the Gentry Film Corporation. Thus the matter rests with Educational Films Corpora-
tion owning full title to "The Key to Power," by
reason of the Educational having purchased the Gentry Film Company's interest therein.

TWO SELECTS SHOWN ON BROADWAY THE SAME WEEK

Two current releases of the Select Pictures Corpor-
tion were the feature attractions at two of the
Broadway, New York, picture theatres during the week ending . . . . They were the Norma Talmadge special "The Isle of Conquest," presented at the Rivoli and Eugene O'Brien's "Sealed Hearts," one of the daily features at Loew's New York Theatre.
Congratulations "LIFE."

You apparently see the dark aisle monstrosity as millions of other people do.

You are the first live paper to lift your voice, and call attention to their dangers.

It seems strange, "LIFE," that sensible people will stand in line for hours outside a theatre, and pay their money to get in, and then have to do all kinds of Chaplin stunts before they reach their seats.

There is one consolation, "LIFE,"--over two hundred and fifty real progressive and wide awake theatre managers have equipped their theatres with the "AISLELITE," and these very theatres are drawing the crowds from their less progressive competitors.

The "AISLELITE," "LIFE," is really a wonderful little device, and is rapidly becoming recognized as standard theatre equipment.

We hope some day, "LIFE," that all theatres will have "AISLELITES" burning in their aisles, and then, and not until then, will you and I and the rest of our movie friends be able to enter the theatre of our choice with perfect confidence and a feeling of safety, and not have to discommodate other patrons by fumbling and stumbling down the aisles.

WRITE FOR DESCRIPTIVE MATTER

The Brookins Company
Cleveland, Ohio.

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His latest and best serial

to exhibitors see

"SMASHING BARRIERS"
at your Vitagraph Exchange

It is full of tense dramatic situations, thrills and comedy
EDITH JOHNSON

Supporting

WILLIAM DUNCAN

In

"SMASHING BARRIERS"
Are You Proud of Your Lobby?

"Paper," on which thousands of dollars have been spent, accompanying the modern release not only deserves but demands an artistic setting. Conclusive tests have shown sloppy, untidy, poorly-arranged lobbies are not conducive to increased box-office receipts.

Is your lobby in keeping with the class of production you feature or do you still rely on crude, inadequate means of display?

Bilt-Rite Display Frames Meet Every Requirement

Artistic—Serviceable—Popular Priced, BILT-RITE display frames have acquired the title of "THE THEATERS MOST IMPORTANT ACCESSORY."

Made in many standard styles accommodating 11x14's, 22x28's, one sheets and three sheets or built according to architect's specifications, they are the only frames that fit the Exhibitors every needs.

Endorsed by the Country's Foremost Producers

The fact that some of the leading producers have adopted BILT-RITE display frames as part of their standard equipment is proof of BILT-RITE superiority. Our best advertisers are the satisfied showmen all over the country with whom we have dealt.

Sold through leading film exchanges and supply houses. Inquire of your local dealer for the BILT-RITE line, or write us direct for complete information.

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MANUFACTURERS OF BILT-RITE DISPLAY FRAMES-THE THEATERS MOST IMPORTANT ACCESSORY

OUR TRADEMARK YOUR GUARANTEE
NEWS OF LOS ANGELES AND VICINITY

BY A. H. GIEBLER

ROTHAPFFEL TO MANAGE THE CALIFORNIA

S. L. Rothapffel, the well-known New York exhibitor, former manager of the Strand, and inter of the Rivo-oli and Hiato theatres, arrived in Los Angeles on Tuesday, October 2, to direct the destinies of the California theatre for a period of eight weeks, beginning November 3.

"Mr. Goldwyn, president of the Goldwyn company," said Mr. Rothapffel, "has asked me to supervise the direction of the California theatre in Los Angeles for a period of eight weeks." Lesser Buys Vatican Choir Rights

Sol Lesser announces his entrance into the concert field via the Vatican Choir, rights of which he has purchased for concerts in San Francisco, Los Angeles, Seattle and Portland, Oreg. Mr. Lesser plans to present these concerts immediately after the choir has completed its eastern tour.

MARSHALL NEILLAN STARTS PRODUCTION

Marshall Neillan announces he has completed the organization for his own producing company and will soon start work on his initial production, "The River's End," a picturization of James Oliver Curwood's latest novel.

In the cast are: Lewis Stone, Marjorie Daw, Wesley Barry, and Jane Novak. Marion Fairfax, who has just signed with Mr. Neillan, is doing the script.

HISTORICAL FILM COMPANY TO BUILD STUDIOS

Raymond Wells, director general of the Historical Film Company of America, has perfected arrangements for the release of the productions of his company and has established publicity and exploitation plans that will be international in scope. The work of building a Los Angeles studio and erecting the great outdoor sets for the filming of the first of the fifty-two episodes of the Bible will begin at once. Mr. Wells will be ready to photograph the first scene during November. The first episode will be "The Creation" from the first five verses of Genesis of the English Bible.

Articles of incorporation have been filed and temporary offices will be at 924 Citizens' National Bank Building. The nominal capital is $100,000, but this is only a small part of the actual capital to be employed; it is announced. J. A. McGill of Vancouver, Wash., is president and treasurer, and Guy B. Reynolds of Portland, Ore., is secretary.

O'HARA MADE CASNER STUDIO MANAGER

Kenneth O'Hara, well remembered as publicity man for Thomas H. Ince, Parallel, American Studios and lately publicity director for the Catherine Curtis Corporation, has been appointed studio manager of the Louis J. Casner plant in Glendale, Cal. He will have charge of production details connected with the Lew Cody special features, the Dustin Farnum-United Theatres' Corporation releases and the Astre Film Corporation projects.

MAREE WALCAMP WEDS HILDRED TUCKER

Maree Walcamp, Universal star, and Hildred Tucker, well known Morosco stock player, have been married at the American embassy in Tokio. A few weeks ago Miss Walcamp and Tucker sailed for Japan with a company of Universal players to shoot scenes for film scenes for an important feature production.

CHARLOTTE BURTON AWARDED $6,200

Charlotte Burton, who sued the Eamesay Film Manufacturing Company for breach of contract, was awarded $6,200 by the jury hearing the case in the court of United States District Judge Oscar A. Tippet. The jury was out only ten minutes.

Miss Burton declared she had a verbal contract for a year with the company at the salary of $300 a week.

She said the company gave her a comedy part for which she was unfitted and when she informed her services were no longer required.

JOSE SEDGWICK WEDS ARGONNE HERO

Miss Josie Sedgwick, popular screen star until recently with the Biograph Pictures Corporation, was married on Sunday, October 12, to Bill J. Seegmuller, motion picture cowboy, who received the Distinguished Service Cross for bravery in the Argonne battle. Miss Sedgwick has recently been playing opposite Will Rogers in a Goldwyn picture. She has now signed for two pictures with Fox and will resume work after a brief honeymoon.

SID GRAUMAN RETURNS TO LOS ANGELES

Sid Grauman, managing director of Grauman's Theatre, in Los Angeles, is back in the "Penrod" making places, a journey of six weeks in New York, Chicago and other big eastern cities. He was accompanied by Neil McCarthy, resident attorney for the Paramount organization. Mr. Grauman stated that he had the chance to limit his activities to Los Angeles. He said that the plans for his new $2,000,000 theatre at Sixth and Hill streets are progressing very satisfactorily. It will have a seating capacity of 4,400.

BOOTH TARKINGTON TO FURNISH GOLDWYN WITH TWELVE TWO-REEL COMEDIES ON AMERICAN YOUTH

Booth Tarkington, the greatest interpreter of youth in America today, has been secured by Samuel Goldwyn to do a series of twelve two-reel comedies for Goldwyn Pictures Corporation.

The arrangement closed with Mr. Goldwyn that the creator of the irresistible "Penrod" and the irresistible "Baxter" of the "Seventeen" stories, is going to place his next great character of American literature on the screen, instead of in a magazine or on the stage. The stories will be known as the Edgar Comedies; they will be an original series along the lines of the "Penrod" making places, written especially for photoplay presentation, and the author will cooperate in their production at the Goldwyn studios.

This is the first time that Mr. Tarkington has agreed to devote his wonderful imagination to motion picture work. Moreover, it marks a genuine triumph for the screen in enlisting the support of an author who is bound to become a classic in American literature. His "Penrod" is one of the outstanding successes of the present theatrical season in New York.

The addition of Mr. Tarkington to the famous authors who are contributing to the Goldwyn organization, gives this company an unexcelled list. At present there are Rex Beach and the eminent authors Gertrude Atherton, Mary Roberts Rinehart, Rupert Hughes, Basil King, Governor Morris and Leroy Scott. Also at the Culver City studios, Octave Roy Cohen is working on stories soon to be placed in production, and the scenario bureau includes such noted playwrights as Thompson Buchanan and Charles Kouny.

"BIG FOUR" ANNOUNCES SECOND FAIRBANKS FILM

United Artists' Corporation will release its second Douglas Fairbanks production - and the third release of the company - on December 29. According to an announcement by His Lordship, "When the Clouds Roll By" is the title of the picture which is now well along in the making.

The supporting cast includes Frank Campeau, Ralph Lewis, Herbert Ogenga, Albert McQuarrie, Kathleen Clifford and Daisy Robinson. Victor Fleming is directing the film with the assistance of J. Theodore Reed.

Bookings are now being received at all United Artists' Corporation distributing depots, and early as the date in, indications already point to the same big reception for "When the Clouds Roll By" as was accorded to "His Majesty, the American."
"MALE AND FEMALE," Cecil B. DeMille's spectacular production, is from J. M. Barrie's famous play, "The Admirable Crichton," adapted by Jeanie Macpherson. Advance reports proclaim it to be the entertainment sensation of the year.
WHAT LIVE INDEPENDENTS ARE DOING

ARROW CORPORATION OPENS OFFICES IN PARIS AND SWITZERLAND

The Arrow Film Corporation has just closed definite arrangements whereby it will open a number of offices abroad. An office has been opened in Paris, France, at 6 Rue Chapelle; another branch will be opened in Milan, Italy, at 4 Via Dante. Both of these offices are in the center of the cities where film offices are located. As soon as arrangements can be perfected, branches will be put in Brussels and Geneva, Switzerland.

From these branch offices, the salesmen will cover the following territory: Italy, Spain, Portugal, Holland and Belgium in addition to France and Switzerland. All of the short reel subjects as well as the features handled by Arrow for this country will be shipped abroad and the world's rights sold on them.

An arrangement has just been closed by W. E. Shellenberger, president of the Arrow, with Montague Cohen whereby Mr. Cohen will take back to England with him all of the short subjects as well as the features now being handled by Arrow. Mr. Cohen, who is a prominent film man, having been manager of the Manchester branch of the Film Booking offices and who later was brought down to the London branch as chief representative, recently severed his connection there to organize his own company. The name of his new film firm, Film Rights, Ltd. The company will have offices in the West End of London either at Water street or Soho square which is in the heart of the film business.

MANY NOVEL FEATURES FOR KREMER PRODUCTION

The finishing touches are now being put on the Victor Kremer production which will be presented in conjunction with the release of Charlie Chaplin's Emassey picture "A Burlesque on Carmen." This film will be staged in conjunction with the Carmen Dancing Girls, Spanish Jazz Band, and a special comedy ballet. A popular Broadway comedian will play the Corador.

Max Schrock will stage the dance numbers, and William J. McKenna has composed a special song entitled "Conduct," as well as a musical setting for the production. The premiere will be held in Detroit after an extensive publicity campaign.

HEAVY BOOKINGS FOR "THE SUPERMAN" AND REISSUES

Tower film Corporation reports that many territories have been sold on "The Superman," a sensational six reel photoplay, also on a one reel Chaplin reissue "Some Nerve" formerly titled "Gentlemen Of Nerve," as well as on eighteen Keystone reissues, twelve Arbuckle reissues and six Keystone Kids comedy reissues. These subjects are being booked heavily and are said to be proving big box-office attractions. Special press sheets and exploitation matter have been prepared for the "Superman" as well as for the reissues.

ANOTHER FILM EXCHANGE FOR CHARLOTTE

Another independent film exchange has been opened in Charlotte, N. C., to serve exhibitors in Virginia and the Carolinas. The Empire Film Exchange is the name, and behind it is Otis Thayer, formerly manager of the Ottoway Theatre, William Conn, formerly of the Charlotte Universal exchange, and A. E. Cheatham, at one time a Universal manager.

Offices have been opened at 1012 South Graham street, and it is planned to open branches in Atlanta and Washington at an early date.

PIONEER ADDS ART-O-GRAPH FILMS TO ITS LIST

Contracts have already been signed under the terms of which the Pioneer Film Corporation adds to its list of co-operate producers, the Art-O-Graph Film Company, and two new productions are on their way from the studios in Denver.

Otis B. Thayer, president and director general of Art-O-Graph, has a long record on the stage both as star and manager. He also directed pictures and screen plays and other productions, in which prominent stars were featured. Under the Pioneer banner work will soon be started on a series of big productions embracing several popular novels.

CAPITAL BUYS WORLD RIGHTS TO "IRELAND" FILM

S. L. Bernhard, president of the Capital Film Company, announces the acquisition of world rights to the Irish picture, "For the Freedom of Ireland," produced by Creation Films, Inc.

The picture is said to reveal startling truths about Ireland never before made public. A special corps of publicity men will exploit this photoplay which is being baked by an extensive advertising campaign.

At the executive offices of the Capital Film Company, in Chicago, elaborate arrangements are being made for the premier showing of the picture.

NEWCOMERS WITH NEW IDEAS

The Eff & Eff Producing Company, presenting the Frank P. Donovan picture "Sullin' the Bulgakovii," is a newcomer in the production branch of the motion picture industry. Jacob Finger, president of the company, is a pioneer exhibitor, controlling several theatres in New York. It is announced that the difficulty of securing stories that do not deal with the "eternal triangle" is responsible for Frank P. Donovan's "Sullin' the Bulgakovii," and it is the purpose of the Eff & Eff Company to continue its search for other subjects, both dramatic and comedy, bearing the stamp of novelty.

"THE RED VIRGIN" COMPLETED

B. A. Rolfe and Chester DeVore have completed the filming of "The Red Virgin" at the Fischer studios in New Rochelle. This is a Charles A. Logan drama, produced by A. E. Fischer Pictures, Inc.

TO DISTRIBUTE "THE CONFESSION" INDEPENDENTLY

Due to conflicting reports regarding the distribution of "The Confession" it is announced that George Davis is now distributing this picture independently since he severed his connection with Sol Lesser's "Hearts of the World" Company.

PRESIDENT OF BULLS EYE LEAVES FOR COAST

Milton L. Cohen, president of Bulls Eye Film Corporation, left New York on Oct. 19 for a trip to the company's studios in Hollywood. He announced that four of the one reel Holly Comedies, a new Bulls Eye bread, in which Sid Smith will be starred, have been completed.

UNIQUE PANELS DESIGNED FOR SUPREME SERIAL

Sidney Reynolds, president of Supreme Pictures, Inc., announces that many original effects in interior settings have been incorporated in the serial starring J. Robert Pauline. Among these is a series of panels designed by a celebrated artist, which are of weird design, each having a symbolic meaning.
CURRENT FILM RELEASES

FOX FILM CORPORATION
November -- Should a Husband Forgive? (Special); Wings of the Morning (William Farnum); The Web of Chance (Peggy Eyland); Last Money (Madeline Triangle); Sacred Silence (William Russell); Ootober (Sunshine); Round in Spiderweb (Mutt and Jeff); Vagabond Luck (Ray and Feir); The Winning Stroke (George Nally); Bestward Hol (William Russell); Footlight Maid (Sunshine); Beck to Nature Gilda (Sunshine); Winning Cleaners (Mutt and Jeff); The Plumbers (Mutt and Jeff)

FAMOUS PLAYERS-LASKY CORPORATION
October 19, Why Smith Left Home (Bryant Washburn); Sadie Love (Billie Burke); October 25, Solome vs. Shenandoah (Sennett); His Official Business (Vivian Martin); The Miracle Man (George Loome Tucker Production); The Naysed (Sessone Arbucku); The Teeth of the Tiger (All-Star); In Missouars (Warrick); November 2, Who's Whose Which (Dorothy Gibson); Hitting the High Spots (Comedy Travels); Rolling Down to Rio (Holmes); November 9, His Last False Step (Sennett); Luck in Pawn (Marguerite Clark); The White Elephant Millington (Holmes); Crooked Street (Charles Hay); What Every Woman Learns (Holmes); Boud (Sailor); November 12, Secret Days (D. W. Griffith); Thirty-three and a half Hours Leave (Marleen and May); Uncle Sam, Selverge (Holmes); November 23, The Invisible Bond (2-A Special-1. Castle); It Pays To Advertise (Holmes); The Miracle of Love (Cosmopolitan); The Salt of Aming (Holmes); Sunshine and Shadows (Nature Pictures); November 30, Counterfeit (Maie Ferguson); Everywoman (2-A Special-1); in the Seagull Country (Holmes)

GOLDEN DISTRIBUTING CORPORATION
Almost a Husband (Will Rogers); Strictly Confidential (Hodge Kennedy); Bonds of Love (Phelan Fridrick); Vinx (Hebae Normand); Eyes of Truth (Lady Teen Mei-Special); October 19, Why Dovery? (De Seven); November 2, His Own Medicine (Parrues)

W. W. HODKINSON
The Blue Bonet (Billie Rhodes); A White Man's Chance (J. Warren Kerrigan); The Volcano (Thomas-Leech Seid-Artoe); The Bandbox (Dorrie Kenyon-Six Parts-Deltrich-Beck, Incorporated)

HALLMARK PICTURES CORPORATION
The Devil's Trademark (No. 1 of the Trail of the Octopus); A Woman's Experience (Baking Twenty-Thirty); Suspense (Reicher-Ten-Thirty)

METRO PICTURES CORPORATION
Lombarli Ltd. (Bert Lytell); Please Get Married (Viole Dens); Fair and Warer (Mary Allison); The Red Lantern (Seven Parts-9aisima); The Brat (Nalima-Seven Parts)

RACHE EXCHANGE INCORPORATED
Week of October 25, No. 13 of the Great Gamble; Start Something (Harold Lloyd); No. 1 of Bound and Gagged; The Dog (John Cumberland-Six Parts); No. 14 of the Great Gamble; No. 2 of Bound and Gagged; All At Sea (Harry Pollerd); Bumping Into Broadway (Harold Lloyd); Week of November 9, A Woman of Pleasure (Blanche Butterfly-Cournot); No. 15 of The Great Gamble; No. 3 of Bound and Gagged; No. 1 of The Black Secret; Cell For Mr. Cke Man (Harry Pollerd)

ROBERTSON-COLE COMPANY
October -- Kitty Kelly M. D. (Sessie Barrecello); Portrait Relating to the Wood (H. S. Werner); The Open Door (Artless-Special); His Double Exposure (Strand); Speed (Strand); Her Winning Way (Strand); Careful Kate (Strand); November -- The Illustrious Mr. Markham; The Broken Butterfly (Cournot); Telegi a White Spot in a Black Land (Martin Johnson); Too Many Bille (Strand); Is Your Sweetheart False (Strand); Through the Isles of the New Hebrides (Martin Johnson)

SELECT PICTURES CORPORATION
October -- Sealed Hearts (Eugene O'Brien); The Glorious Lady (Oliver Thomas); November -- Picodilly Jim (Owen Moore); The Undercurrent (Special); A Storm in the Night (Special); Upstairs and Down (Oliver Thomas-Selznick); Love or Fame (Elaine Hammerstein-Selznick); The Perfect Lover (Eugene O'Brien-Selznick)

UNIVERSAL FILM MANUFACTURING COMPANY
October 19, No. 2 of The Great Radium Mystery; October 26, Cemeterly of Trust; Soe Cut-Ups (George Ovey); October 22, Benny and Jolly Juliets (Myrtle Stedman); October 25, The Range of Pike's Peak (Herbert Hayes); October 27; No. 9 of The Midnight Man; No. 3 of The Great Radium Mystery; Who's Her Husband (Borges-Morse); Gassy Gnome (Big V); Fighting Mad (Molly Arbucke-Stage Woman's War Relief); October 29, A Popular Villain; November 1, The Tell Tale Erie (Hoot Gibson); November 3, The Wild Westerner (Roden-Morse); November 10, The Left Field (United Jerome Eddy-Six Parts); No. 11 of The Midnight Man; No. 5 of The Great Radium Mystery; The Eternal Triangle (Animal Comedy); The Tick Tock Man (Lynes-Morse) November 12, The Great Gamble (Lynes-Morse); November 15, The Face in the Watch (Hoot Gibson)

WILGROPH
The Winchester Woman (Alice Joyce); In Honor's We (Harry Moray); A Fighting Colleen (Bessie Love); The Black Gate (Erle Williams); The Climbers (Cordine Griffith); The Golden Shower (Gladys Leslie); The Secret of Jewels (Cordine Griffith); The Darker Hour (Harry T. Moore); Strange Suspect (Anita Stewart); The Tengance of Durant (Alice Joyce) Dew Drop Inn (Semon Comedy); The Midnight Ride (Gladys Leslie); The Fortune Hunter (Erle Williams); This and Those (Morse); The Harder Kissers (United); The Friendly Call (Julia Swayne Gordon); Yates and Yokels (Big V); Vamps and Tertity (Big V); Maes and Models (Big V); Squabs and Squabes (Big V); The Bridesmaid (United); The Pressure (United); The Great Elephants (United); The Trials of Texas Thompson (Wolffile); The Weserwoman's War (Wolffile); Smashing Barriers (Serial Featuring William Dunson)

WORLD PICTURES CORPORATION
October 20, The Black Circle (Creighton Hale); Arizona Catlow (Edythe Sterling); November 3, Eve and Davison--(Pioneer Film Corporation); Women in the South (Loew's);--Comedies (National Film Corporation of America), Are You Legally Married? (Six Reel Plays); The House Without Children (Film Market-Argus); Texas Guinn Westerns--Week Swain Comedies (Freeman Amusement Company); The Long Arm of Mannister (Henry Wetheil); Oratorio--(Pioneer Film Corporation); The Petal Fortune Serial (S.L.K. Serial Corporation); Stripped for a Million (Fred Wilbur)--Strife (George LeGuere)--Reissue of Chaplin Burleque on Cermon (Victor Kerman)

STATE RIGHT RELEASES
Crimson Shoel--Alma Where Do You Live? (Monopol Pictures Company); Hell Room Boys--Comedies (National Film Corporation of America), Are You Legally Married? (Six Reel Plays); The House Without Children (Film Market-Argus); Texas Guinn Westerns--Week Swain Comedies (Freeman Amusement Company); The Long Arm of Mannister (Henry Wetheil); Oratorio--(Pioneer Film Corporation); The Petal Fortune Serial (S.L.K. Serial Corporation); Stripped for a Million (Fred Wilbur)--Strife (George LeGuere)--Reissue of Chaplin Burleque on Cermon (Victor Kerman)
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The Official Movie Photographer of the Screen Sketching Service on the National Motor Truck Development Tour, covered 4,000 miles in all kinds of weather and over all kinds of roads, and made 10,000 feet of perfect film with his Universal. He had several cameras but the Universal was the only one that stood up under the hard work and rough usage.

This is only one of the reports we have had of the Universal’s performance under the most unusual conditions. In fact, the Universal in addition to its reputation as an instrument of precision, has also gained a reputation for "camera strength." This is because it is built right—built to give the finest results all the time and any time. It is a camera on which you can depend.

Camera men, explorers, travelers, educators—people who use moving picture cameras for any purpose are according the Universal "The Blue Ribbon" for Camera Performance.

We have a booklet telling all about the Universal Motion Picture Camera, how it is made, what it will do and what it costs. Before you buy a camera you should investigate the claims of the Universal to be your camera.

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Better Screen Results and Lower Operating Costs

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Every motion picture theatre owner who is now using the carbon arc for projection, would do well to consider the superior advantages of the WESTINGHOUSE MAZDA LAMP as a light source. It is being used with great success in a large number of theatres.

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The Columbia Cored Upper holds ingredients that permit a long and steady arc, and prevent cracking near the crater. The Columbia Silvertip Lower is unique for its high current capacity; small in diameter, it does not shadow the crater of the positive.

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Motion Picture Projector

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OUR ACTIVITIES for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

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The other evening, I drifted into a neighborhood house, secured a bully seat and had just settled myself for an enjoyable session when in floated a proud mother escorting a son and heir who was too young to understand but just old enough to ask more questions than an encyclopedia has answers.

Evidently he had been brought to the show so that the family cat and the other furniture might have a chance to recuperate in his absence.

"S-a-y, Momma, who's that" he wanted to know each time a character appeared on the screen. Between times he wanted, audibly, a glass of water, some candy, a hat like Jimmie Jones' and a few other trifles.

Half way through his monologue, an instant managed to locate a pin that had eluded its parent. If the youngster had shown any pleasure in its discovery it would have been all right but the contrary was the case and everyone in the audience was taken right into the kid's confidence.

Just as the seeker after truth and the pin finder had secured the entire and wrathful attention of the assemblage, this popped onto the screen—

Immediately the truth seekers mother promised him treatment that would have put him in bad with the S. P. C. C. if he uttered another chirp while the pin peeved angel's parent removed it to the rest room for an inventory of the hardware and notion department.

The house manager, whom I congratulated on the efficacy of the slide as a peace producer confided to me that it was one of a collection that he had procured from the Amusement Supply Company of the Malleys Building in Chicago, also that it always did the trick.
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All must sustain the bodies they support with perfect BALANCE - with SOLIDITY - with STABILITY.

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Dear Sirs:—

We have just received the box office reports of the business done on "The Miracle Man" at our Utopia Theatre, Painesville, Ohio, Tuesday and Wednesday, Oct. 21st and 22nd, consequently, we feel that an apology is due you for dickering and wasting so much time in trying to get together on the price, as no matter what rental we paid, the prestige obtained from this showing, together with the satisfactory gross receipts, would more than pay the maximum price you first quoted us.

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Very truly yours,
THE MANHEIM-TUCKER CIRCUIT OF THEATRES.

(Signed) Bert H. Todd.

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The power of these names, their immense commercial value, was the result of just two things:
Extensive, discriminating advertising!
Backed by a product of recognized excellence!
And that accurately describes Paramount-Artcraft Pictures:
A product of recognized excellence!
Extensively and discriminately advertised.
Every exhibitor is being offered the opportunity to acquire a substantial interest in the names Paramount-Artcraft.
Names which represent as much in the realm of motion pictures as do those mentioned above in their individual fields.
AND REMEMBER:
A reputation which associates any name in the mind of the public with quality in product requires years in the making, years of consistent performance.
The reputation for quality which is ineradicably associated with the names Paramount-Artcraft is already established.
Exhibitors can achieve their share of the prosperity which attaches to these nationally advertised and established names by simply
Making their Theatres "The Place that Shows Paramount-Artcraft Pictures."
Does any one dispute the statement that Paramount-Artcraft Pictures lead the field in consistent quality production and extensive advertising?
The history of the forward progress of the Famous Players-Lasky Corporation is the best answer to this question.
It is a record of brilliant success, a success which could only be attained by advertising and "delivering the goods."
What's in the Names—Paramount-Artcraft?
Exhibitor Success.
I

HOMAS

H.ince presents

DOROTHY DALTON

in

"L'Apache"

A Paramount-Arclcraft Picture

AS VIVID as a midnight fire, as alluring as a ripe peach, vital, glowing ardent, heart-piercing — such is Dorothy Dalton in "L'Apache."

The crash of two fiery forces of life brought together in a story of intense and absorbing interest.

By Adele Buffington
Scenario by R. Cecil Smith
Directed by Joseph DeGrane
A Thomas H. Ince Production
JESSE L. LASKY
presents

CECIL B.
De Mille's
production
MALE AND
FEMALE
• A Paramount-Artcraft
Picture

A WOMAN'S PLAY—A MAN'S PLAY

It pictures the passions of the primitive—the culture of civilization—the tempting beauty and rivalry of women—the strength and weakness of men—the terrible majesty of the jungle—the heart-throb of the city—the everlasting fragrance of sacrifice—all merged, moulded, patterned and perfected by the most glowing mind of motion pictures—Cecil B. De Mille.

Cold type cannot make you realize its wonders. You can only be convinced by seeing it.

From J. M. Barrie's famous play "The Admirable Crichton" adapted for the screen by Jeanie Macpherson
EVERLASTINGLY FIRST
The
BIG NEWS

The Golden Gate greets our Pacific Armada.

King Albert and Champ Clark

The one unfailing News Service which is as truly international in its popularity as it is in its organization, is the always-first INTERNATIONAL NEWS UNIVERSAL CURRENT EVENTS HEARST NEWS

RELEASED BY UNIVERSAL
ZANE GREY'S
most powerful picture

DESER5 G0LD
Directed by T. Hayes Hunter

With an All-Star Cast:

E. K. LINCOLN
MARGERY WILSON
KILEEN PERCY
W. LAWSON BUTT
WALTER LONG
RUSSELL SIMPSON
ARTHUR MORRISON
EDWARD COXEN
FRANK LANNING
FRANK BROWNLEE
WILLIAM BAINBRIDGE

Benjamin B. Hampton & Eltinge F. Warner

CONGRATULATIONS CONGRATULATIONS

C E STILWELL STILWELL THEATRES CO.
A powerful cast of 25 well known artists plus guests, ladies & gentlemen of the manor, butlers, maids & others.

Gorgeous settings and marvellous scenic effects unequalled in the history of big spectacular screen offerings.

An extraordinary production of the most unusual story of love, revenge, and the supernatural ever told in pictures.

A truly wonderful picture with a powerful cast of 25 well known artists plus guests, ladies & gentlemen of the manor, butlers, maids & others.

A Hallmark Picture
"Stamped with the Hall-Mark of Quality"

J. Searle Dawley
Presents

"The Phantom Honeymoon"

Hallmark Pictures Corporation
GASNIER PRODUCTION

"THE ACE OF HEARTS"

LEW CODY

"I can win any girl I can kiss"

in

The BELOVED CHEATER

ROBERTSON-COLE SPECIAL
ROBERTSON-COLE

Announces

ADVENTURE SCENICS

Pictures by
H. E. TOWNELL
and
JESSE G. SILL

Notes by
JOCK RANTZ

Available at all ROBERTSON-COLE EXCHANGES

A success attraction that promises to eclipse even the tremendous records of "CHECKERS" and you know what that means

BOOK NOW

SHOULD A HUSBAND FORGIVE?

Staged by R.A. Walsh Miriam Cooper in the leading role.

A WILLIAM FOX SPECIAL FOX ENTERTAINMENTS
Book the attraction that holds every element of Box office drawing power

BOOK IT NOW

FOX ENTERTAINMENTS
What about YOUR wife?

Does she fret for diamonds, limousines, fine clothes and a life above your means?

Does she hate domestic duties and long to be a writer, a lawyer, a doctor or an artist?

If ambition is luring her on where will it lead her?

IF you would know the answer see

THEDA BARA

Presented by William Fox in

Lure of Ambition

A Theda Bara Super-Production

That settles your problem.
Under the open sky, in the odorous air of the orchard,
Bending with golden fruit, was spread the feast of betrothal.

The Beautiful Maid of Fair Acadie lives for all time on the screen

You have read EVANGELINE, the immortal poem of Henry Wadsworth Longfellow.

In your imagination you have pictured Gentle Evangeline, whose beauty Longfellow described as being like Exquisite Music.

You can now see this vision of Celestial Brightness and watch — not read — the tenderest love story ever unfolded. It is told in the WILLIAM FOX PRESENTATION of Evangeline, produced with the most elaborate scenery and costumes ever known to motion pictures.

EVA is now being shown in the best theatres everywhere. It represents the beauty, realism and deep dramatic power of

FOX ENTERTAINMENTS

WILLIAM FOX, President
FOX FILM CORPORATION
This full page advertisement is being published by

Vogue,
Delineator,
Ladies Home Journal,
Pictorial Review,
Woman's Home Companion
Vanity Fair
and other nationally circulated magazines as a part of

THE GREATEST ADVERTISING CAMPAIGN in
the history of motion pictures.

BOOK Evangeline
and reap your share of its TREMENDOUS BENEFITS
FOX ENTERTAINMENTS.
WILLIAM FOX

Sunshine Comedies

Supervision
Hampton del Ruth

crowd theatres when feature dramas fail to draw —

They absolutely insure your theatre against small patronage and guarantee continual success

BOOK THEM

FOX ENTERTAINMENTS
WHICH IS THE INFERIOR SEX
THE ANSWER!

HOW

1 + 1 = 3

TURN!
I WANT YOU FOR MY PARTNER

TOGETHER WE MAKE

1+1=3

LOOK!
I want you to be my partner. I’ll pay you for the privilege of becoming yours.

I’ve purchased all the common stock of National Picture Theatres, Inc. Paid $100,000 for the issue. I’m going to give you half of it. It’s without any present value, but next year by your decision, it will be worth nothing or millions.

If we work with and for each other, we’ll split a fortune. If we split hairs, I lose a lot of time, a little money, and both of us lose a big bet on Opportunity.

I’m getting the common stock dirt cheap, but if that sticks in your craw, just recall that you get half of it for less than that—nothing. I run the business, but you run me with an exhibitor Board of Directors. Between what I’ve learned of picture-making and what you’ve learned of profit taking, I’ll land the pictures—you’ll land the crowds and we’ll both get the money.

This may be bare knuckle language, but I don’t know any kid glove words. “Camouflage” wasn’t explained in my school dictionary.

This game has got to pay me or I won’t play it, and there’s only one way to make it pay—that’s by having it pay you. If the exhibitor isn’t a success, I’m a failure.

If I thought I could get the best of you without getting the worst of it, being just human, I might try for the advantage, but until I find a dead goose selling for more than golden eggs, I’ll continue to believe that the protection of mutual interests is the one sound principle for a producer—exhibitor success.

You must contract for pictures and I must contract for markets. Under the present system, you constantly create good will for the producer and the good will you have created is at the mercy of an outbidding competitor.

I, on the other hand, have greater marketing costs year after year, because the present system of distribution means a new selling campaign at a constantly increasing overhead each season.

If we pool resources we can stabilize at both ends, giving the public better pictures for the same money, or the same pictures for less money.

National Picture Theatres, Inc., is like a mutualized insurance company—conducted for the benefit of the shareholders. All savings of administration become common property. Maximums of overhead are fixed and protected. No magic about the proposition—nothing brilliant or unique—merely cutting out of wasteful buying and selling operations.

I’m entitled to half the common stock revenue because you can’t get me to go in for less. My time and my experience are worth it. The things I know to do, and the things I know not to do are worth millions.

What you get is the money you save by combining for short cut methods.

It’s a case of 50-50 responsibility and authority and 150% results!’ “One plus one equals three.” I could promise more, but I couldn’t deliver, so I won’t.

I want you for my partner, but I won’t pay more for the privilege than it’s worth.

Very truly yours,

[Signature]

Lewis J. Selznick
SEVENTH AVENUE AT FORTY-NINTH STREET
NEW YORK
SELLING SEATS FOR YOU

That's what SELZNICK PICTURES national advertising campaign is doing. Twenty-four hours a day, every day, seven days a week, millions of people are being won to SELZNICK PICTURES—your seats are being sold for you.

When you book SELZNICK PICTURES you are eliminating empty seats—you are contracting for an audience—not merely for a picture.

SELZNICK PICTURES national advertising campaign is doing it. The list of media used includes:

- Saturday Evening Post
- Ladies Home Journal
- Pictorial Review
- Red Book
- Country Gentleman
- Photoplay Magazine
- Green Book
- Motion Picture Magazine
- Picture Play Magazine
- Blue Book
- American Legion Weekly
- Theatre Programs
- Electric Signs
- Painted Boards
- 24-Sheet Boards

THESE SALES MEN REACH EVERY PATRON IN YOUR CITY
SELZNICK PICTURES

OLIVE THOMAS in Mary Murillo and Edmund Goulding's "The Glorious Lady" Direction - George Irving

Made by SELZNICK Distributed by SELECT
EUGENE
O'BRIEN
in Eugene Walter
and Edmund Gouldings

The
Triumph

"SEALED OF
HEARTS"
A RALPH INCE
PRODUCTION
Made by Selznick
Distributed by Select.

Youth
The Girl of Your Dreams

Elaine Hammerstein

in

The Country Cousin

By Booth Tarkington and Julian Street

Direction: Alan Crosland

Made by Selznick Distributed by Select
Distributed

The Salesman of Smiles in a Story Full of Delightfully Humorous Action.

A Peppy Picture Sure to Pull!

Made by Selznick

Distributed by Select
Joseph M. Schenck
Presents
NORMA TALMADGE
IN
"THE ISLE OF CONQUEST"
Adapted by John Emerson and Anita Loos
From Arthur Hornblow's Novel "By Right of Conquest"
Directed by Edward Jose.
Select Pictures Corporation
Lewis J. Selznick President
Gayety Comedies

First Release October 20
Prints now in hands of these leading INDEPENDENT EXCHANGES

SAN FRANCISCO
Peerless Film Service,
100 Golden Gate Ave.
No. Cal., Nevada.

LOS ANGELES
Peerless Film Service,
862 S. Olive St.
So. Cal., Arizona.

SEATTLE
Greater Features Co.,
2020 Third Ave.
Washington, Oregon, Montana, Idaho.

CHICAGO
Celebrated Players Film Corp.,
207 S. Wabash,
Illinois, Indiana, Eastern Iowa.

MINNEAPOLIS
Supreme System, Inc.,
606 Film Exchange Bldg.
Minneapolis, Minnesota, N. and S. Dakota.

KANSAS CITY
Crescent Film Co.,
315 Clay Bldg.
Kansas, West Missouri.

MILWAUKEE
Mid-West Distributing Co.,
Southern Wisconsin.

BUFFALO
First National Exchange, Inc.,
109 Fifth Ave.
New York, Northern New Jersey.

DETROIT
Standard Film Service Corp.,
316 Sloan Bldg.
Northern Ohio.

NEW YORK
First National Exchange, Inc.,
509 Fifth Ave.
New York, Northern New Jersey.

ST. LOUIS
Standard Film Corp.,
3117 Olive St.
Missouri.

CINCINNATI
Standard Film Service Co.,
Film Exchange Bldg.
Southern Ohio and Kentucky.

ATLANTA
E. and H. Film Distributing Co.,
Moore Bldg.
N. and S. Carolina, Georgia, Alabama, Tennessee and Florida.

NEW ORLEANS
E. & H. Film Distributing Co.,
Louisiana, Mississippi.

Dropped into Scandal

George Ovey
with
Lillian Biron and the Gayety Girls

Under direction of CRAIG HUTCHINSON

34 States Sold. Arrangements for other territory pending

Write or Write—Gayety Comedies inc.
1501 Gower St. Los Angeles, Cal.
The entire country is today under the spell of that exquisite creation, David Wark Griffith’s "Broken Blossoms."

The theatres that have had the opportunity of presenting it to their patrons have leaped to new heights of popular esteem. They have established themselves as the centers of dramatic art in their communities. Your theatre, too, can build a new and enormous following with this greatest work of the screen's master artist.
DOUGLAS FAIRBANKS
is coming with his second release
"WHEN THE CLOUDS ROLL BY"

Released December 29th
Phyllis Haver
As "Salome"
Ben Turpin
As "John"

This advertisement printed in the Los Angeles daily newspapers shows what Sid Grauman, one of the foremost exhibitors in the United States, and the critics of the Los Angeles daily newspapers, think of "Salome vs. Shenandoah," Mack Sennett's two-reel Super-Comedy.

Speaking of

"Salome vs. Shenandoah"

The Critics Say:

Guy Price in "The Los Angeles Herald": "Salome vs. Shenandoah" is a comedy for screen in Los Angeles.

Edwin Schallert in "The Los Angeles Times": "Many explosive scenes in Shenandoah" many droll scenes in Salome.

H. E. Dougherty in "The Los Angeles Express": "One fellow at my left almost collapsed with merriment."

Florence Lawrence in "The Los Angeles Examiner": "A burlesque which brings gales of merriment."

Greatest Comedy Cast

Ben Turpin
Ford Sterling
Louise Fazenda
Phyllis Haver
Charlie Murray
Charles Conklin
Billy Bevan

Make the Sennett Comedy your feature
And you will do record business.
Grauman did!
Why can't you?

Grauman's Symphony Orchestra - Arthur Kay, Conductor
C. Sharpe Minor at the Mighty Voiced Organ
SOLDIERS OF FORTUNE
an
ALLAN DWAN PRODUCTION

REALART PICTURES CORPORATION

ARTHUR S. KANE
PRESIDENT

469 FIFTH AVE.
NEW YORK CITY
42 FY FDS 132 BLUE RELAY
CA WASHINGTON DC OCT 30-31 1919
ARTHUR S KANE
43 739-7TH AVE NEW YORK
YOUR OFFICE HERE REQUESTS THAT I FOLLOW YELLOW ROOM WITH ANNE GREEN GABLES
BEG TO SAY THAT COMING FROM YOUR OFFICE AFTER THE BRILLIANT CO-OPERATION IN ALL DIRECTIONS YOU HAVE GIVEN THERE IS ONLY ONE ANSWER YES AND WE WILL BE GLAD TO STAGE ANNE GREEN GABLES FOLLOWING YELLOW ROOM
YOUR METHODS OF DOING BUSINESS ARE NOT ONLY EQUITABLE AND FAIR BUT IT IS REALLY REFRESHING TO FIND A CONCERN WHO AFTER SELLING AN ARTICLE BACKS UP AN EXHIBITOR THE WAY YOU HAVE EXTENDED YOURSELF WITH ME. I AM BOTH HIGHLY SATISFIED AND GRATIFIED AND FEEL CERTAIN OUR BUSINESS RELATIONS WILL MUTUALLY BE VERY SATISFACTORY STOP SOLDIERS OF FORTUNE GARDEN STILL PACKING THEM IN STOP CONSTANCE BINNEY MAKING THOUSANDS OTHER FRIENDS AT RIALTO

TOM MOORE
Announcements

of big
Realart
acquisitions
coming

REALART PICTURES CORPORATION
Arthur S. Kane President
469 Fifth Avenue, New York City
The ROBERT-MORTON
a reproduction of the Symphony Orchestra

More Vividly Interprets
The Real Action of the Screen Story

Upon the foundation of the full natural organ tones—the Robert-Morton is elaborated with brilliant string and reed effects producing an instrument of the wonderful variety and power of a symphony orchestra. Organists appreciate the ingenious system of double touch—the remarkable quick and silent shutter action and the arrangement of musical effects—original features of this wonderful orchestral organ.

The keen theatre man who realizes that he must deal in known values—who can not afford to speculate with his musical feature has determined upon the Robert-Morton—both for its solo possibilities and economy in augmenting his orchestra. The enthusiasm of those who own or play the Robert-Morton is an endorsement of its superior tonal and mechanical quality.

The American Photo Player Company

NEW YORK
02 W 42nd Street

CHICAGO
01 E. Jackson Blvd.

SAN FRANCISCO
100 Golden Gate Ave.

Why not a better organ for a little more cost?
Write for our plan of partial payments.
Los Angeles, Calif.
June 27, 1919

The American Photo Player Company,
103 Golden Gate Ave.,
San Francisco, Calif.

Gentlemen:

In answer to your request, relative to our organ, beg to advise that the Robert-Morton Organ installed in our California Theatre has met in every way with our utmost expectations. We are absolutely satisfied with this instrument, and the public seem to be of the same opinion.

The only adverse criticism we have ever heard is due to the installation. Our theatre is so constructed that it is necessary to have heavy draperies hanging in a circular form in front of the instrument which is more or less of an obstacle in bringing forth the fineness of the organ. However, we can say nothing else, than that should we be in the market for another organ, we would be pleased to place an order for the duplicate of the one we are now using.

With best wishes, we remain

Yours very truly,

MILLER AMUSEMENT COMPANY

[Signature]

President
HEADED YOUR WAY!
The Good Luck Masterpiece

The Beloved American Classic
which has had a bigger stage run than any other drama.

Four road companies now out.

A TREMENDOUS ADVERTISING ASSET.

Directed by
Marshall Neilan
Presented by
Louis B. Mayer
Written by
Charles P. Dazey

Play This Up
Like a Showman
Bills a Circus!

A First National Attraction
"I can lick any boy in town"

The Mary Pickford Company presents

Mary Pickford

in a picture full of laughs, pathos and tremendous thrills

"HEART O' THE HILLS"

From the famous novel by John Fox, jr.

Her third picture from her own studios following the great successes, "Daddy Long Legs" and "The Hoodlum"

Adapted by Bernard McConville
Directed by S. A. Franklin
Photographed by Charles Rosher

A Mid-November Release

A First National Attraction
Marshall Neilan
has nearly completed his
first personally directed
picture for First National
"THE RIVER'S END"
By James Oliver Curwood

A First National Attraction
Coming Soon

NORMA

in

"A Daughter of Two Worlds"

From the famous Novel
by Leroy Scott
Adapted by James Young
and Edmund Goulding
Directed by James Young

HER INITIAL

FIRST NATIONAL

ATTRACTION
TALMADGE

Presented by
JOSEPH M. SCHENCK.
A never ending stream of eager humanity to see

Anita Stewart — "In Old Kentucky"

The good luck picture of 1920

Special for Road Show Exploitation
Created under the personal supervision

of Louis B. Mayer

Surpassingly magnificent production of the beloved American stage classic
By Chas. T. Daze
Directed by Marshall Neilan

The real successor to "The Birth of a Nation"
“Your attention is held from the very beginning of the first reel to the last foot of the picture” — Atlanta (Georgia) Constitution.

“Masterpiece of screen work” — Columbus (Ohio) State Journal.

“Expected to prove the picture sensation of the entire year” — New Haven (Connecticut) Times Leader.

“That ‘When Bearcat Went Dry’ will continue to break records at the Colonial the rest of the week, is a foregone conclusion” — Wheeling (W. Virginia) Intelligencer.

“All the players impress you as being real people instead of ‘mummers’—not a bit of over-acting on the part of any of them” — Chicago Tribune.

“A big story presented in a big way” — Spokesman-Review, Spokane (Wash).

“Entertainment of superlative order” — San Francisco Call and Post.

“Has intense appeal” — San Francisco Examiner.

“Cast of excellent types” — Rockford (Illinois) Republic.

“Powerful story—thrilling picture” — Los Angeles Record.

“Splendid production” — St. Louis Post Dispatch.

“Good as its name. Exciting, artistic and dramatic. All that it’s cracked up to be” — Dallas (Texas) Times.

“The one big outstanding feature picture of the year” — Wheeling (West Virginia) News.

“No production has created such comment as this big red-blooded play” — Portland Express and Advertiser.
Produced by Hal E. Roach
Pathé Distributors

Harold Lloyd in the Special Two Reel $100,000.00 Comedies

The comedy is just as essential to the success of your program as the feature. It offers contrast; it gives relaxation; it brightens everybody up; if it's the right kind. Why devote much time and money to getting the right kind of a feature, and then take anything in a short length film, provided it's merely labeled "comedy?"

Harold Lloyd Special Two Reel Comedies have a surpassing quality, based on four years' experience in the making of fine comedies by the best comedy producing organization in the business.

They are the best that money can buy.

One Two Reel Comedy Every Four Weeks, Beginning Nov. 2.
A HOBART HENLEY

An audience THE

Adapted MRS. Directed

Pathe Distributors
of fifteen was asked to see
GAY OLD DOG

It included the editor of a big magazine who had bought and published Edna Ferber's story; a professor of English in New York University; an authority on the drama from Columbia University; the motion picture editor of a big morning newspaper; another from an afternoon paper; a prominent scenario editor from California; a New York producing theatrical manager, and others of like calibre.

After seeing the picture nine said: "It is absolutely different from any picture I've ever seen." The other six praised it in six different ways. All said the same word, "charming."

Another jury of fourteen hard-boiled film men gave the picture the highest possible rating.

Again we tell you, it's a great picture certain to do a great business

from Edna Ferber's Story by
SIDNEY DREW
by HOBART HENLEY
JESSE. D. HAMPTON Presents

BLANCHE SWEET

In the adaptation of James Willard's celebrated London success

A WOMAN OF PLEASURE

The kind of a picture that your audiences will take to like strawberries in June; a beautiful and popular star and seat-gripping melodrama with situations that pile climax upon climax • • •

You know, breathless is the word!

Directed by Wallace Worsley

A 7 PART SPECIAL

Pathe Distributors
Has a woman the right to lie to save her husband? Has she the right to slay her own reputation that he may live? Is a woman bad merely because she says she is bad, or is she really good because she has not sinned? A picture that will be talked about.

Directed by Edwin Carewe
The hit of the show in the Big Time
The hit of the show in your Theatre—

TOPICS OF THE DAY

Selected from the press of the world by the editors of
THE LITERARY DIGEST

“No. 6 — Topics of the Day was especially good and created much laughter. This feature is making a hit with the Palace crowd.” From the review of the show at B.F. Keith’s Palace Theatre in New York, in the Billboard.

“The Topics of the Day actually drew more real laughter than anything else in the show, yet the going was true to Palace form.” From the review of the show in Keith’s Palace Theatre in New York, printed in the Variety.

PRODUCED BY TIMELY FILMS INC.

One release a week

Pathe
Distributors
J. FRANK HATCH ENTERPRISES PRESENTS

THE PRICE WOMAN PAYS

STATE RIGHT BUYERS

AN ATTRACTION WITH A STRONG BOX OFFICE VALUE

SIX REELS OF INTENSE DRAMA THAT TEACHES A MORAL
WITH
BEATRICE MICHELENA AND LOIS WILSON

L. L. HILLER DISTRIBUTOR
912 LONGACRE BLDG. NEW YORK CITY

C. C. Hite Attractions 532 Walnut Street, Cincinnati, Ohio. OHIO
Hatch Film Co. 1325 Vine St., Phila. Pa. EASTERN PA. AND SOUTHERN N. J.
Hatch Film Co. 412 Ferry St., Pittsburgh, Pa. WEST. PA. AND WEST VA.
J. Frank Hatch Enterprises, Inc. 729 7th Ave. New York City for
NEW YORK AND NORTHERN NEW JERSEY.
“LIGHTNING

THE NEW WONDER

ANN LITTLE
JACK HOXIE

PRODUCED BY
NATIONAL FILM
CORP. OF AMERICA INC.

STORY BY
JOE BRANDT

DIRECTION
PAUL HURST

NOW BOOKING AT
THE LEADING EXCHANGES
Bryce Serial

Distributed by
ARROW FILM CORP.
W.E. SHALLENBERGER President
220 West 42 St.- New York
"LIGHTNING"

THE GREATEST

FEATURING

ANN LITTLE AND JACK HOXIE

DIRECTED BY

PAUL HURST

STORY BY

JOE BRANDT

PRODUCED BY

NATIONAL FILM CORP OF AMERICA INC.

DISTRIBUTED BY

ARROW FILM CORP.

W.E. SHALLEMBERGER, PRESIDENT

220 West 42nd St. New York.
BRYCE
SERIAL EVER MADE
THIS GREAT WONDER SERIAL
NOW BOOKING AT THE FOLLOWING
EXCHANGES

FOR GREATER NEW YORK 
AND NO. NEW JERSEY
INTERSTATE FILMS, INC., 
729-7TH. AVE.,
NEW YORK CITY.

FOR UPPER NEW YORK 
dooley exchange, inc.
338 PEARL ST., 445 So. Warren St.
BUFFALO, N.Y. SYRACUSE, N.Y.

FOR NEW ENGLAND STATES.
LIGHTNING PHOTOPLAYS SERVICE 
H. HIRSCH, MGR.
20 MELROSE STREET,
BOSTON, MASS.

FOR EASTERN PENN. 
AND NO. NEW JERSEY
METRO FILM EXCHANGE
1321 VINE STREET,
PHILADELPHIA, PA.

FOR WESTERN PENN. 
AND WEST VIRGINIA
DIAMOND FILM EXCHANGE
JACK GRIER, MGR. 412 FERRY ST.
PITTSBURGH, PA.

FOR DELAWARE, MARYLAND, 
DIST. OF COLUMBIA, AND VIRGINIA
LIBERTY FILM EXCHANGE
SAM FLAX, MGR. MATHERS BLDG.
WASHINGTON, D.C.

FOR GEORGIA, FLORIDA, ALABAMA, 
NO. CAROLINA, LOUISIANA, AND MISSISSIPPI
SOUTHEASTERN PICTURES CORP.
A. C. BROMBERG
61 WALTON ST., 334 CARONDELET ST.
ATLANTA, GA. NEW ORLEANS, LA.

FOR WISCONSIN
WISCONSIN FILM 
corporation
401 TOY BUILDING
MILWAUKEE, WIS.

FOR CANADA
EXHIBITORS DISTRIBUTING CORP. LTD. HEAD OFFICE, TORONTO, CAN.

HAVE YOU BOOKED IT YET?
Southeastern Exhibitors Attention!

"LIGHTNING BRYCE" is coming to you!

Southeastern Pictures Corporation
at Walton Street
Atlanta, Ga.

TO THE SOUTHEASTERN EXHIBITORS:

When I secured "Lightning Bryce," the newest film from the General, I concluded that I assured myself of the greatest exhibition ever made. In our present war situation we realize that it is necessary to give the people everything we can get, and this picture is a perfect example as to how the people have taken to it. I have been continuously on the train advertising this picture since it was released, and I am certain that this is the only film that has really captured the interest of the people, and is an immediate hit of the highest order.

The stars, Bob Beal and Aimee Illa are both high class performers. Bob is a very popular star in the East, and Aimee Illa is known as one of the finest actresses in the business. The picture is thoroughly modern in its treatment and is sure to be a hit with all classes of people. I have been very pleased with the results of the advertising campaign, and I am certain that this picture will be a great success.

I want all Southeastern exhibitors to accept my invitation to "Lightning Bryce" and to give it the attention it deserves. I know it will be a big hit, and I am sure that our exhibitors will do everything in their power to make it a success.

Yours for Success,

A.C. Bromberg
General Manager

NOW BOOKING ALL OVER THE SOUTH
WRITE — WIRE — PHONE
SOUTHEASTERN PICTURES CORP.

A.C. Bromberg Gen. Manager
61 Walton St; 334 Carondelet St,
New England Exhibitors Attention!
Read what this Expert Thinks of
"LIGHTNING BRYCE"

This Serial is Breaking all Booking Records all over New England and it is going to break all house Records

TO SEE IT SCREENED, IS TO BOOK IT!
LIGHTNING PHOTOPLAYS SERVICE OF N.E.
H. HIRSCH, MANAGER
20 MELROSE ST. BOSTON, MASS.
“LIGHTNING BRYCE”
The greatest serial ever made

NOW BOOKING
for
GREATER AND NORTHERN NEW YORK

INTERSTATE FILMS Inc.
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Western Penn and West Virginia Exhibitors are booking Solid!

"LIGHTNING BRYCE"

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PITTSBURG, PA.
At The Top Of All Short Features

HELEN GIBSON
FILMDOM'S FOREMOST DAREDEVIL IN A SERIES OF THRILLING SUPER SHORT FEATURES

NEAL HART
THE MIRACLE MAN OF THE MOVIES IN SUPER SHORT FEATURES THAT ARE FEATURES

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THE BANDIT KING OF THE SCREEN IN ACTUAL INCIDENTS FROM HIS EVENTFUL LIFE

TO BE READY VERY SOON!

PIPPIN COMEDIES
FULL OF PRETTY GIRLS & MIRTH & LOTTÀ PEP

READY SOON
Filmdom's Aristocrat Novelty Feature
SCREEN FOLLIES
Never In History a Short Feature Like This One — Watch and Wait For It!

CAPITAL FILM CO.
EXECUTIVE OFFICES CONSUMERS BLDG. CHICAGO
WILLIAM A. BRADY'S
A Notable List—Dramas, Comedies, Melodramas—
ALL TITLES COPYRIGHTED

WAY DOWN EAST
The play that has lived 20 consecutive years in American theatres.

THE MAN WHO CAME BACK
A success the world over.

FOREVER AFTER
Played over 400 times in New York City and now on tour breaking all known records for receipts

WITH ALICE BRADY

LIFE
The biggest melodrama ever staged. Played a year at Manhattan Opera House, New York City.

THE SHEPHERD KING
The great spectacular dramatic success. Second only to Ben Hur in popularity.

THE GREAT NORTHWEST
THE WOMAN OF IT
AN OLD NEW YORKER
A COURT SCANDAL
THE APPRENTICE
A FLASH OF LIGHTNING
THE ACID TEST
THE BOTTOM OF THE SEA
THE CHARM OF ISABEL
THE ELDER SON
THE NAKED TRUTH
PAVEMENTS OF PARIS
THE RED POCKETBOOK
THE WALL STREET BANDIT
IN GOD'S COUNTRY
IN A BIG CITY
THE MANICURE GIRL
THOU SHALT NOT
BILL'S WOMAN
AN HOUR OF LIFE
A DAUGHTER OF THE TENEMENTS
A BUNCH OF VIOLETS
ALL FOR A GIRL
SPORT McALLISTER
ORANGE BLOSSOMS
THE CALTHORPE CASE
THE CAT AND THE CHERUB
FRENZIED FINANCE
THE THINGS WE CREATE
THE WOMAN HE STOLE
THE FLYING STAR
SHE, the William A. Brady dramatization
which outlived all others
THE REDSKIN
WHAT WILL JOHN SAY
SUIT OF SABEL
AN INTERNATIONAL COMPLICATION
WON BY A NECK
AUNT HANNAH
BROTHER JIM'S BABY
BURR OAKS
THE FEMALE DETECTIVE
MISS BREVITY OF HONG KONG
OLD GLORY
THE RECALL

A Forthcoming Announcement
For All Those Interested
GREAT STAGE SUCCESSES
Soon To Be Produced On The Screen

ALL TITLES COPYRIGHTED

THE GIRL AND THE DRUMMER
THE INTRUDER
JIM'S MARRIAGE
THE SWINDLERS
BACK OF THE YARDS
JUST TO GET MARRIED
BEAUTY IS SKIN DEEP
MAKING GOOD
COUNTESS CHIFFON

A LADY OF LONG 'AGO
AN IRISH ARAB
EVIL TONGUES
SNOWFLAKE
AROUND NEW YORK IN 80 MINUTES
HUMANITY
THE RUNAWAYS
TOMORROW'S CHILD

In Association with Shubert Theatrical Company

BUNTY Pulls THE STRINGS
Ran 3 years in London—2 years in New York.
DON'T WEaken
By George Broadhurst (and in association with him).
THE THINGS THAT COUNT
By Laurence Eyre.
SYLVIA RUNS AWAY
By Robert Housum.
SHE WOULD AND SHE DID
A THOUSAND YEARS AGO

CHEER, BOYS, CHEER
The Famous Drury Lane Success.
TOO MANY COOKS
Frank Craven's great Success.
THE FLAMING SOUL
By Owen Davis and Charles Guernon.
A T 9:45
By Owen Davis. Now running in New York.
APARTMENT 12 K
THE RENTED EARL

In Association with Joseph Hart

FOXY GRANDPA
More successful as a cartoon than Mutt and Jeff.
GIRLS WILL BE GIRLS
AN AMERICAN BEAUTY

In Association with James J. Corbett

GENTLEMAN JACK
THE NAVAL CADET

In Association with George Broadhurst

JUST LIKE JOHN
THE WRONG MR. WRIGHT
THE LAST CHAPTER
THE EASTERNER

In Association with Wilmer and Vincent

A STRANGER IN A STRANGE LAND

In Association with Thomas Broadhurst

OUR PLEASANT SINS
PASSION'S SLAVE

Will Hold Unusual Interest
In Motion Pictures
"Smashing Barriers" is William Duncan's current Vitagraph production. It was written by Albert E. Smith and Cyrus Townsend Brady, and directed by Duncan himself. The record number of bookings, the opinion of exhibitors and the box-office receipts that have followed in the wake of "Smashing Barriers" all prove Vitagraph's claim that "Smashing Barriers" is the best Duncan production to date.
"The Invisible Hand," soon to be released by Vitagraph with Antonio Moreno as the star, holds many surprise thrills. The authors, Albert E. Smith and Cyrus Townsend Brady, have created a role for Moreno which fits him perfectly. He appears as an ultra-fashionable detective, trailing the chiefs of a Crime Trust, and eventually bringing them to justice.
A SILENT alternating arc was believed absolutely impossible. . . . Today, the projectionist everywhere is making perfect projection on alternating current—silent, constant, and brilliant—with the marvelous Columbia White A. C. Special Carbons

It is never necessary to spend a penny for extra equipment to obtain excellent low-cost a. c. projection in any theater

Write for folder

NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio
Deadlock Still Prevails

The latest published reports from the headquarters of the publishers, the employers and the printers indicate no material change in the situation as outlined in the Moving Picture World last week. In the preceding ten days the members of Typographical Union No. 6 have reaffirmed their determination not to arbitrate the matter of a reduction of hours from forty-eight to forty-four. Also the union has withdrawn for amendment the scale it recently submitted. The publishers and employing printers stand solidly behind their insistence that no scale will be considered by them unless it shall be subject to arbitration. The Moving Picture World stands with these two latter factors, stands today just where it stood at the beginning of October.

Nevertheless the Moving Picture World is not standing still. We believe our subscribers will agree with us in the assertion that this issue shows a marked improvement over that of last week. And if the issue of November 22 does not "lay over" this one then it will be because the men who make it do not know how.

The present is the second number the Moving Picture World has published without the aid of composers. Its publishers are prepared to fight it out on this line—paraphrasing a famous American—"even if it takes all winter. We hope that length of time will not be required. We hope the working printers and pressmen of New York will be made to come back to work on a new scale that may be taken up by the employers and the controversy ended.

Sunday Opening Wins Again

The partisan of Sunday opening won a decided victory at the polls in Schenectady. Former Congressman George R. Lunn, candidate for mayor of the up-state New York city, fought his campaign on the issue of Sunday baseball and Sunday moving pictures. He was opposed by all the organized and unorganized forces that continually consist of the Puritanical bar. Where Mr. Lunn last year was beaten in his candidacy for Congress this year he had a majority of 1,800. It is interesting to note that 35 per cent of the votes were cast by women and that a great majority of these were believed to have been recorded for the successful candidate.

This latter fact may tend to allay the concern of those who feared that the views of women on matters and things political would be radically different from those of male voters.

It is unlikely that Schenectady women are concerned about Sunday baseball—what interested them must have been the question of viewing pictures on Sunday afternoons and evenings. So it is a fair inference the majority of womankind is in favor of Sunday pictures.

There are some issues that may not be clear to voters male and female. The question of Sunday pictures is not in this category. And in practically every instance where the electorate is given an opportunity to record its preferences Sunday opening wins.

Americans Active in Canada

American motion picture executives are displaying marked activity in Canada. Famous Players-Leucky and Select have established distributing centers from coast to coast. The Fox Company is extending its direct control straight across the country, with headquarters in Toronto. The latter company has adopted the policy of intrusting its affairs above the border entirely to native Canadians. Other American concerns are awake to the possibilities of rapidly opening in the enterprising country to the north of us. Speaking of enterprise, Vancouver men do not propose to be outdone by their southern brethren. They have in full operation a structure housing ten branch exchanges of Canadian distributing companies.
Northwest Exhibitors Organize Into League

THE Exhibitors' Protective League of the Northwest was organized at a convention just held at the Dyckman Hotel in Minneapolis and attended by about 100 exhibitors from six states in the territory. Among the states represented were Minnesota, Wisconsin, Northern Michigan, Iowa, North and South Dakota. Following the convention it was planned to launch a membership campaign in all of these states.

Charles E. Gates, of Aberdeen, S. D., was elected president of the new territorial organization of motion picture theatre owners. Other officers were elected as follows: Vice president, A. L. Hobarge, Mankato, Minn.; secretary, Frank Hemic, St. Cloud, Minn.; treasurer, M. J. Lonken, Fargo Falls, Minn.; sergeant-at-arms, J. Gould, Glencoe, Minn.


While the convention was open to all exhibitors of the territory, members of the old Exhibitors' Corporation of the Northwest left the convention hall. They bolted, it was said, when a ruling was made that all exhibitors must first pay $5 membership fee before they could remain in the convention.

The convention was held as a result of an appeal to the exhibitors of the Northwest, from the Theatrical Protective League, a Minneapolis organization, headed by William A. Steffes. This appeal pointed to the necessity for greater harmony and co-operation between the exhibitors of the territory, urged the merging of exhibitor organizations that in the past have been fighting instead of helping each other into one organization of the territory.

President Steffes and other officers of the Theatrical Protective League even offered to resign their offices in the Theatrical Protective League, but did not do so at the open convention. Instead it was decided that the T. P. L. should be maintained with its officers as a purely local organization, having to do only with Minneapolis exhibitor affairs, while the interests of the exhibitors of the territory generally would be looked after by the Exhibitors Protective League of the Northwest. Members of the Theatrical Protective League, however, were also taken in as members of the Exhibitors Protective League.

Bolters Plan Rival Organization

Officers and members of the Exhibitors Corporation of the Northwest were not satisfied with this arrangement and have bolted from the sessions. The president, William Beith, made the statement that plans would be made immediately to call a convention of the Exhibitors Corporation of the Northwest to take place within a few weeks, when an attempt would be made to form a more representative organization of exhibitors of Minnesota. The rival convention he said would be held in Minneapolis.

As an indication of his good faith, and in support of the declaration that the Theatrical Protective League had no designs or desires to dominate the affairs of the new territorial organization, Mr. Steffes made an address before the convention in which he declined to accept any office in the Exhibitors Protective League of the Northwest, and urged that the election be made as representative of the states in the territory as possible. His suggestion was carried out.

The convention went on record as opposed to legal censorship in any form. It failed to engage the services of a paid secretary who is not in any way connected with the motion picture industry—an able business man who will devote all his time to working in the interests of the exhibitors of the territory, always prepared to fight their legislative and legal battles. The plan proposed by Fred J. Herrington of Pittsburgh, by which, it was said, the exhibitors would get a percentage of the income received by producers from screen advertising, was indorsed.

Mr. Herrington, secretary of the State Exhibitors League of Pennsylvania, addressed the convention, and told how the exhibitors of his state had won their share of the revenue derived from this class of advertising, by declaring to the producers that they would cut out all scenes containing such advertising, unless the producers were willing to hand over to the exhibitors a just share of the advertising proceeds.

Making Producers "Kick In"

Mr. Herrington asserted that the proceeds from this advertising would be more than sufficient to finance all expenses of the exhibitor organization just formed. He declared that he already had contracts with producers on advertising of this kind, and that he was prepared to see that the exhibitors of the Minneapolis territory got their share of this revenue. Upon this matter, which was referred to the executive board for further consideration.

The convention lasted three days, being held October 27-29. It was business from start to finish. The exhibitors who came down were in a serious frame of mind, and had no time for frivolities. The temporary chairman of the convention was Charles Gates, while E. F. Hinz of Minneapolis acted as temporary secretary. There were several important legislative matters to consider, and these were left in the hands of the executive board for solution and action.

M. F. WOOD—BRIGHT AND RIGHT ALL THE TIME...

MAY ALLISON MISSES CURVES WITH FAST SCUFF AND THE RESULT IS MOTHER'S FAMOUS COCKTAIL PRODUCTION, "FAIR AND WARMER!"

MULLIGAN.
The fourth annual convention of the Motion Picture Exhibitors' League of the Maritime Provinces met at the Board Trade rooms, St. John, N. B., October 29. The first session, held at 2:30 p.m., was an exclusively executive session, attended by the following members: R. J. Macadam, J. N. Franklin, Major Herschorn, L. R. Acker, Halifax, William Richards, Newcastle; J. Babineau, Chatham; Allen Christie, Campbellton; R. F. Penney, Fredericton, W. G. Spencer, Walter H. Coldin, St. John; W. C. McCoy, the retiring president; Dr. J. J. Daley, Sussex; F. C. Legere, Bathurst; J. D. O'Connor, New Scotia Board of Censors; George Amlard, New Brunswick Board of Censors, and H. E. Epodon of Moving Picture World.

Mr. McCoy was in the chair. Secretary W. H. Golding read letters of regret from the following: J. C. Brady of Toronto, president of the Canadian Exhibitors' Exchange; Louis Rosenfeld, representative of the Allen interests, Toronto; and C. J. B. Metzler, of Halifax, all expressing their best wishes and explaining their inability to attend. After the reading of the minutes of last year's convention at Halifax and reading of the annual report and a letter from F. N. Winter, of Moncton, resignation from the league, the meeting was opened for general discussion.

Annual Election of Officers

J. N. Franklin brought up the question of affiliating with the American Exhibitors' National Association. It was explained that American National League affairs were so unsettled that there really was no league to affiliate with. The matter was struck from the records.

At this point the order of new business was taken up and the election of officers for the ensuing year was proceeded with. J. N. Franklin, Dr. J. J. Daley and F. G. Spencer were appointed a nominating committee.

The following slate was unanimously elected: R. G. MacAdam, Halifax, President; F. G. Spencer, St. John, vice-president; J. N. Franklin, St. John, secretary; W. C. McCoy, St. John, treasurer; Dr. J. J. Daley, Sussex, vice-president for New Brunswick; J. L. Acker, vice-president for Nova Scotia, and J. J. Caudot, of Summerside, vice-president for Prince Edwards Island.

Important Topics Discussed

The league's newly elected president said he felt the league had justified its existence. Through its efforts no exhibitor in the Maritime Provinces was obliged to sign the non-cancellable contract or pay advance deposits.

J. N. Franklin brought up the 15-cent reel tax imposed upon the exhibitor and the league decided to petition the government for an equalization of the same. F. G. Spencer will present an appeal at Ottawa for the elimination of this tax from exhibitors in all towns of 6,000 or less.

W. C. McCoy spoke of the demands made by musical unions. Already a union has been started in Halifax to affiliate with the A. F. L. He suggested that the league take the matter under serious consideration as it threatened to spread throughout the provinces. A resolution was adopted to support the Child Welfare Committee and to object the government by showing propaganda slides and pictures on their screens.

A resolution was adopted to omit from their screens all political propaganda of a partisan nature, only where it might be found necessary to defeat a prejudiced antagonism to motion pictures. A motion by W. C. McCoy was carried: to communicate with other leagues in Canada on affiliating with the Maritime League.

Oppose Chautauquas and Carnivals

A motion made by L. R. Acker to request the government to pay the tax collection moneys due the exhibitors was adopted. Dr. J. J. Daley introduced the subject of Chautauquas being held in the provinces.

He considered them as a menace to street carnivals in interfering with the business of established theatres. The Chautauqua promoters ask a guarantee of $1,500 from the town in which they are held and a guarantee of a percentage of the receipts.

W. H. Golding said: "They are sanctified and glorified vaudeville by a lot of moth-eaten barnstormers." Carnivals were denounced by President MacAdam as a detriment and menace to any town in which they are held and lessen the business of motion picture theatres.

Motion was made and carried to give the chair power to appoint a committee from the different provinces to present the carnival proposition in its different phases, to the proper government officials. The following committee was appointed: F. G. Spencer, W. C. McCoy, W. H. Golding, W. C. Penney, L. R. Acker, J. N. Franklin, J. P. O'Connell and W. Herschorn.

In the evening a banquet was held. All representatives of the industry were called on to express themselves by President MacAdam, who presided as toastmaster, about sixty availed themselves of the league's hospitality.

Second Day's Session Recorded

The second session of the convention was called to order at 9:30 a.m. on October 30. It was a joint meeting of exhibitors and exchange men. The main topic of discussion was the delay in the return, from the home offices, of contracts made with the exchange men by the exhibitors.

The exhibitors thought the delay in securing offi-

(CONTINUED ON PAGE 356)
ROBERT STANLEY HUNTLEY LEWIS, Special assistant to the Marine Corps, in promoting publicity for "The Lost Battalion," Captain Lewis has arranged a lecture tour. He is lecturing at night in various cities to emphasize the story of the lost battalion. The talks are accompanied by slides and a film of the lost battalion's adventures in France.

HOWARD YOUNG TO EDIT PARAMOUNT MAGAZINE

To handle the enlarged production program of the educational department of the Famous Players-Lasky Corporation, several additions have been made recently to the production staff. Howard Young, who had been with the company for more than six years as a writer and editor, is now in charge of various motion picture producing companies, joining the staff as editor of the Paramount Magazine. The former has been assistant director of Famous Players-Lasky productions for more than five years.

ARTIST'S PHYSICIAN

George C. Heitzt of the Consolidated Reelty Company, Louisville, which recently purchased a big site at the corner of Third and Chestnut Streets, from which the old Sherry residence was removed a few months ago, reports that he has given an option to a New York theatrical syndicate, which may erect a big theatre which will play vaudeville and moving pictures. James W. Wilson, real estate dealer of Louisville, who was active in the organization of the Strand of Lexington, the Alamo Theatre, Louisville, and other theatres, is interested in the new deal.

AMENDED ARTICLES

Amended articles have recently been filed by the Majestic Amusement Company, operators of the largest theatre in Louisville, in which the capital stock of the company was increased from $200,000 to $300,000 while the debt limit is now $300,000.

THEATRE IN PIGEON FORGE

Ground has been broken for the erection of Weiland's new $200,000 theatre on Mt. Olives, about three miles from the business section. The contract has been let, and while business will go on uninterrupted at the Coliseum, the site of the new house, the part of the theatre on the side of the mountain will be used in the present house will be rebuilt before the old building is razed.

THEATER IN PITTSBURG SUBURB

The new theatre will have a capacity of 1,400 and will have a balcony. One thousand seats will be on the ground floor and the rest will be in the second story. The theatre will be constructed entirely of brick, concrete and steel and will be fire-proof and modern in all details. The sidewalks also own the Strand in the same neighborhood, a house of 800.

VIOLA DANA, IN "PLEASE GET MARRIED"

The party showed special interest in the beautiful Japanese garden. It is now being used by Viola Dana's company in taking scenes for "The Willow Tree," the Cohen & Harris stage play by J. H. Benrimo and Harrison Thode. The gardens will be preserved as a recreation and rest center for the employees at the studio.

WHO'S IN WHERE

Henry Otto is directing Miss Dana in "The Willow Tree," from the scenario by June Mathis, and John Arnold is the cameraman. Miss Mathis also directed "The Right of Way" from Sir Gilbert Parker's novel, and Jack Dillon is directing Bert Lytell, with Robert B. Kurile as the cameraman.

THE WALK-CRASH, "scene"ed by Miss Mathis and A. P. Younger from the Morose stage success by the Esttons, is directed by Herbert Stelte, Arthur Martinelli is the photographer. John Lane is directing "Build a Woman Cell," a drama written and scenario- nized by Finis Fox. His cameraman is Sol Polito. "The Best of Luck," adapted by A. S. Le Vino from the famous Drury Lane melodrama by Cecil Raleigh, Henry Heitzt and Arthur Collins, is directed by Ray C. Smallwood, with Harold Wenstrom operating the camera.

RICHARD A. ROWLAND PLEASED WITH IMPROVEMENTS

AND PROGRESS AT METRO'S HOLLYWOOD STUDIOS

RICHARD A. ROWLAND, president of Metro Pictures Corporation, now on a visit of inspection to the Metro studio in Hollywood, has found that the physical aspect of the immense plant has been much enlarged and improved since his last visit to the Coast about five months ago. Within that time Mr. Rowland has accumulated a thousand miles and completed an itinerary from Los Angeles to New York to London to Rome and return.

With the Metro president and his staff, who is on his present trip in J. Frank Brooklies, who returned with him from Paris, Mr. Rowland from England, Mr. Brooklies expressed his surprise at the vastness of the Metro institution. Mr. Rowland expressed himself as impressed with the way in which the studios have been transformed under the direction of Maxwell Karger. He inspected the new stages, and the still on the lot; the costing and outfitting of the Japanese gardens, and the new five- storey studio lot that had been completed in his absence.

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"THE BLUE PEARL" WEDDING COMPLETION

World Pictures announces that the first Lawrence defeated production, "The Blue Pearl," in which a strong cast including Edith Hollar, Florence Billings, Luson Dane, Fair Binney, John Halliday, Carl Schenck and Corless Giles, gives strength to this Broadway success, has completed the hotel where it is only a matter of a few days when it will be completed. It will be released by the World as a special during the month of December.
ADDITIONAL FLOOR AREA DRAWN INTO PLANS OF THE SELZNICK STUDIOS IN LONG ISLAND CITY

The new Selznick studio at Long Island City, across the Queensborough Bridge from New York, is to be made still larger and more complete, and in accordance to a statement just issued from the office of Myron Selznick, president of Selznick Pictures, is to be the world’s largest motion picture studio.

After weeks of intensive study on the part of Myron Selznick and a corps of aides, the company announced that the blue prints have been entirely gone over and that an immense lot of additional floor space has been drawn into the plans.

When a statement of the studio first was made it was to be 288 by 200 feet; the latest announcement points out that it will be 352 by 200 feet, the increase brought about as a result of the increase in floor space is the more evident when it is realized that the new structure will have eight floors including the roof, which is to be freely used.

Harry Leigh Adsit, who is acting as “liaison officer” between the Selznick construction company, has investigated plans for the structure and the latest plans will be much wider in the rear than in the front.

One of the outstanding features of the Long Island studio will be the club facilities. They will be more complete than those found in any comparable studio. There will be tennis and handball courts, a swimming pool, steam rooms and dressing rooms, a library, smoking room, billiard room, two locker rooms, a barber shop, a women’s lounge and Turkish baths.

Another noteworthy feature is the manner in which the stars’ comfort will be cared for. There will be nine suites given over to women and six suites to men stars. Each of these will include a room for the star’s secretary, a reception room, a dressing room and a bath and shower. For the nine male leads and five women leads there will be provided every possible dressing room comfort.

The eight levels of the building will be designated as follows: basement, basement mezzanine, main stage floor, special mezzanine, main floor mezzanine, upper stage floor, upper mezzanine and roof. The stages are to be in the center of the building. The structure will be much more elaborate than in the past. The dimensions of the main stage will be 150 by 240 feet and those of the upper stage will be 118 by 216 feet. Each stage floor will have a complete dressing room.

The scenic department problem was solved this way: twenty small rooms to provide silence and seclusion for the writers, one large long room with ample sunlight and air for the stenographers and a number of private offices for the editors and department heads.

The cutting room is similarly modeled and provides against fire peril. The recreational facilities will be utilized for camera men and when needed. All told, there will be space for twenty full company.

HARRY J. COHEN WILL SURVEY AUSTRALIA YIELD

Harry J. Cohen, manager of Metro’s foreign depart-
ment, is making arrangements to leave New York for a business trip to Australia. Mr. Cohen has been home only two weeks from a tour of England, France and the Scandinavian countries, the course of which he investigated conditions affecting the motion picture industry.

Mr. Cohen’s proposed trip to the antipodes, which will take him through Sydney, Melbourne, and other cities in Australia, is for the purpose of getting an accurate first-hand knowledge of motion picture conditions there. Metro has not had its own exchange system that will satisfy any satisfactory method of direct selling to exhibitors.

One of the results of Mr. Cohen’s trip to Australia may be a further expansion of the Metro exchange system, which now covers the United States from end to end and is taken care of in Great Britain by J. S. Imperial Pictures, Ltd.

When the new foreign manager’s trip will be in the nature of a survey of the territory. What other steps will take in Australia as to the expansion of Metro’s distribution policy there, will depend upon the results of a conference he expects to have with Richard A. Howland, president of Metro and Screen Classics, upon the latter’s return from the Pacific Coast.

Mr. Howland’s return to the East is expected to be a week or so in advance of the date on which Mr. Cohen will start his journey to Australia. Mr. Cohen will receive Mr. Howland’s views as to what business operations he is to conduct in Australia.

“SIX FEET FOUR” HARRIS RECORDS

The Asper Theatre, Minneapolis, one of the Ruben & Finkelstein houses, broke all previous box-office records with a week’s run of “Six Feet Four,” the first of the new American Film Company’s super-features in which William Russell appears. Manager William T. Koch exploited the attraction like a circus and more than satisfied with the results obtained.

His newspaper advertisements were of good size and well illustrated. He offered to admit free of charge all comers over six feet four inches in height—a perfectly safe offer to make and yet one that attracted attention.

However, Manager "Billy" Koch can, with credit to his personal guarantee, which was on offer to Studio, and who was instantly moved to witness the advertisements. It was written in large hand, neatly mounted in attractive frames and signed by Koch. It read as follows: "After personally reviewing William Russell’s latest photoplay, "Six Feet Four," I personally guarantee that it to be the best western production released in the past three years. I will gladly refund the admission price to anyone who is not entirely satisfied that the above statement is correct."

ANNOUNCE RATES ON FILM SHIPMENTS

The Emergency Fleet Corporation of the United States Shipping Board has announced a rate of $1.20 a cubic foot, or per cent ad valorem, for the movement of motion picture films from North Atlantic ports to St. Nazaire, Dunkirk, Brest, Havre, Rotterdam and Antwerp, with a rate of $1.20 a cubic foot on deck cargo and scrap, while the rates to Marseilles, Genoa and Naples on films is $1.60 per cubic foot or one-half of 1 per cent ad valorem, and on scrap the rate quoted is $3 a cubic foot.

FIVE HEADS FILM BOARD OF TRADE

F. F. Vine, manager for Vitagraph at Kansas City, has been elected president of the Kansas City Film Board of Trade, succeeding J. B. Storey, who has gone to the Pacific Coast. Mr. Vine has the usual distinctions. One is that he has managed one exchange over the other one and the Kansas City exchange head. He was with the Kansas City Vitagraph office, also, before he was made manager. He is a quiet sort of fellow, with not much to say, but a good deal in what he does say.

SELZNICK ENGAGES JOE KING

Myron Selznick has engaged Joe King, one of the most popular leading men at the Famous attrac-
t Avis Janis in "The Emp," her second Selznick picture. "The Emp" is being directed by Robert Eli-
lia, former leading man for Olive Thomas.

THE MOVING PICTURE WORLD 327

November 16, 1919
WOLFF RE-ENTERS EXHIBITING BUSINESS

Once an exhibitor always an exhibitor, says A. H. Wolff, of Rochester, N.Y., in explaining his re-entry into the ranks. The exhibitor was in the show game Mr. Wolff retired a few months ago, but now he has staged a come-back because he can't stay out of the game and be happy. When Mr. Wolff retired he had been manager of the for over five years, twice a vice-president of the Exhibitors' League of New York State and six times president of the Rochester Exhibitors' League. Before entering the moving picture field he was engaged in various other lines of the amusement field, from musical director of minstrel companies to manager. He has recently taken over the Manhattan, a neighborhood house.

STRONG CAST SUPPORTS ALICE JOYCE

Vitagraph provided Alice Joyce with a strong cast for the special production which she has just completed under the direction of George T. Willmiger. Percy Mantont, the English actor who has been leading man for Miss Joyce in several of her pictures, again plays the leading male role. Charles A. Stevenson is better known on the spoken stage than the cameras, having devoted nearly all his time to that form of entertainment.

G. V. Seyffertitz was for many years associated with the management of important stage productions and is a capable director as well as actor. Templer Sale had an extended stage career before becoming associated with the Vitagraph players.

PENNSYLVANIA CENSORS HAVE THE SAVING FILM

Harry L. Kipp, chairman of the Pennsylvania State Board of Censors, announces that a new plan, saving money for the state and time for the producers, is about to be enforced. Each film approved by the board will hereafter have one approval seal instead of two, and it is expected the board will be able to issue approval seals and certificates of approval for pictures immediately after the general meeting at the Angler's Club in Pittsburgh office. On and after December 1, a numbered seal will be used.

The board is also in the process of issuing a monthly bulletin containing a list of changes on the board for the preceding month, together with a list of subjects disapproved.

FAIRBANKS' TRIANGLE PICTURE PLAYS THE LOOP

"Manhattan Madness," one of Douglas Fairbanks' Triangle pictures in which he made his bow to the motion picture public, has been booked for an eight day showing at the Castle Theatre in the Loop district of Chicago.

The manager, taking advantage of the timeliness of the situation, went into all of the Chicago daily papers with an advertising campaign on this picture.

McLAUGHLIN BRINGING A NEW PRODUCTION

Robert A. McLaughlin, author of "The House Without Children," is in route to New York and is bringing with him the second Argus-McLaughlin production, "Those Endearing Young Charms." Sam Brody, who directed both pictures, is accompanying Mr. McLaughlin, who is said to be engaged in developing a number of big themes which will be used for a series of special productions for the open market.

FROM SHOWGIRL TO SCREEN PLAYER

From a "Pollgirl" showgirl to a leading role with a motion picture star is an advance not many girls could make for as few intermediate steps as the Virginia Caldwell, who plays Etheline, the wife of the barkeeper. "Beauty" Steele, enacted by Bert Lytell in "Screen Classics, Inc.," production of Sir Gilbert Parker's widely-read novel "The Right of Way."

SELMICK BUYS DUGANNE STORY

Myron Selznick announces he has purchased the motion picture rights to "The Girl With the Faun's Ear," by Phillip Duganne, which appeared serially in the Leading Home Journal. The story will probably be used as a vehicle for Olive Thomas.
Motion Picture Theaters for motion pictures: is this practice wise?

Mr. De Mille believes that pictures should be shown in their original form, as designed by their creators. He states that many pictures are spoiled by being shown in motion picture theaters. "The motion picture is a form of entertainment, and the theater is a place for entertainment," he says. "It is not the place to show pictures that are meant to be seen on the screen." He believes that motion picture theaters should be kept separate from legitimate theaters.

Mr. De Mille also believes that Motion Picture houses should be separate from legitimate houses. He states that Motion Picture houses should be designed specifically for the purpose of showing pictures. "The Motion Picture house is a place for entertainment, and should be designed accordingly," he says.

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DOROTHY DALTON IS "L'AMAFE," A PARAMOUNT AIRCRAFT

ROD C. QUISBY, director of exchanges of Pathé Exchange, Inc., is off on his second transcontinental trip within four months. The tour will include visits to the chief exchange offices in the United States and Canada, and will be away from his office in New York.

Mr. Quisby's itinerary calls for stops at Newark, Albany, Buffalo, Cleveland, Detroit, Chicago, Milwaukee, Des Moines, Omaha, Denver, Salt Lake City, Spokane, Seattle, Portland, San Francisco and Los Angeles.

The growth of the Pathé business within the last six months has been so rapid that the thirty-second Pathé exchange was recently opened in Little Rock, Ark. Within a few weeks a sub-exchange will be installed in either Butte or Helena, Mont.

In four months, during a period when business conditions in the industry are not at their best, Pathé's feature bookings and collections increased more than 400 per cent. Even these figures are being surpassed now that the amusement season approaches its height.

SENECA FALLS' REPERTOIRE HAS HISTORY

When the Regent Theatre building at Seneca Falls, N. Y., changes hands on the first of the new year it will mark the passing of a place of historic interest in the campaign for women's rights. It was in this building that women first formally declared their intent to agitate for what they deemed their rights and privileges. Here the whole campaign was begun, and the building is the birthplace of woman suffrage.

The property was purchased by A. B. Hilbert two years ago and was remodelled into a handsome picture theatre. Before that time it was known as the Johnson Opera House and was originally the Wesleyan Church. It was in this church that the first caucus of women was held, way back in 1848, and that the Declaration of Women's Rights was drawn up and signed.

SAVANNAH MAY HAVE SUNDAY PICTURE SHOW

Savannah, Ga., is excited over the proposal for Sunday picture shows since the announcement that the mayor was rather favorably inclined to permit suitable films shown at the municipal auditorium during the winter. The matter was broached before, but met with strong opposition from the clergy, of course, and the discussions were warm. The commercial organizations have taken up the matter and are about evenly split on the subject.

KINOGRAMS ARE FEATURED AT NEW CAPITOL THEATRE

Featured on the opening bill, and contracted for subsequent presentations, Kinograms furnished the news weekly feature at the New Capitol Theatre in New York. As a result producers of Kinograms are capitalizing their engagement at this newest and greatest of picture theatres.

PATHÉ EXPLOITING BLACHE SHEET FILM

Pathé has evolved a special campaign of exploitation, advertising, and publicity to tie up with "A Woman of Pleasure," the greatest Blackstone production which heads the list of releases for November 9. The campaign book in question is a commendable and well-written publicity story and a series of one, two and three column advertisements of an original character. Many of the ideas incorporated in the campaign book were brought over from practical trials when the original play ran at the Adelphi Theatre, London.

Simultaneously with this Blanche feature the Pathé advertisements of "A Woman of Pleasure" will appear in the Saturday Evening Post and other publications of national circulation.

SELECT EXPANDS ITS FOREIGN MARKET

Further expansion of Select's activities into foreign fields is made known this week by the appointment of Jean Rosen as general manager for Select Pictures Corporation in Prince, Switzerland, Holland, Belgium, Spain and Italy. Mr. Rosen will open branches in Paris, Strasbourg, Lyon, Bordeaux, Dijon, and Lille. These six cities are considered the best situated film centres in France and A. M. Rosenthal will later proceed to open offices in Brussels, The Hague, Bern, Geneva, and in Italian and Spanish centres for film interests. This move will give Select and Selznick pictures added exposure in that those presentations will be seen in practically every country in Europe.

BEGIN WORK ON THE EARLY SOCIETY SAINTS

Under supervision of James P. Early the Oakley Super-quality Productions, Inc., has started picturizing the early various of society saints under direction of Clyde McCoy. The cast is headed by Florence Grey and Walter E. Perkins. The support includes Yvonne Cadrall, Frank Hiteon, William C. Belle, Jack Wethby, Charles Smiley and Patsy O'Brien.

DIRECTOR WEBB PROMISES CAMERA STUNTS

Kenneth Webb, director of Alice Brady's productions for Realart, with his cameraman, is experimenting with a scheme for double exposure as well as triple work. He promises some new stunts on the screen in forthcoming presentations.

PIONEER EXHIBITOR DIES

William Ludcke, member of the firm of Ludcke Brothers, for many years owners and managers of the Ludcke Theatre at St. Peter, Minn., died recently at the St. Paul hospital in Minneapolis. Death was due to a complication of diabetes.

TOURNEUR FINISHES "TREASURE ISLAND"

After more than eight weeks of intensive work and concentration, Maurice Tourneur has completed his latest Paramount-Artcraft, "Treasure Island." The scenario was prepared by Stephen Fox, and Floyd Mueller supervised the art effects. Laurels fall to Rene Guissart for the photography and lighting effects.

FOREIGN RIGHTS TO CHESTER FILMS SOLD

Rights to Chester Outings and Screenics, the new release of C. L. Chester Productions, Inc., have been acquired for the entire world, outside of the United States and Canada, by the Far East Film Corporation.

LYNCH HADS SELZNICK SCENARIO DEPARTMENT

John Lynch, Myron Selznick announces, has just been appointed scenario editor for Selznick Pictures. Mr. Lynch has been with the company for several months, coming east from the coast where he was one of the mainstays of the Thomas Ince studios.

BOOKS TRIANGLE FILM FOR WEEK

"The Follies Girl," the Triangle special production starring Olive Thomas, was shown at the gifts Theatre, Cincinnati, during the week beginning October 20. The production was billed by artistic advertisements in all of the Cincinnati newspapers.
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PLAN NEW MCKENZIE THEATER

H. R. Barney and P. L. Worria, formerly of the Globe Theatre, have purchased the Savoy Theatre and Natural History building at 513-15 First Street, McKenniport, Pa., paying $77,000, of which $7,000 was for the theatre business.

The property is a fifth avenue frontage of 45 feet, and the land extends back to Hingold street, a distance of 165 feet. It contains a three-story brick building.

The new owners announce that for the present there will be no change, except that the best feature pictures will be booked. In the spring, they say, one of the finest picture theatres in Allegheny County will be built. It will cost, when completely equipped, about $200,000. Work will be commenced May 1, and it is expected the theatre will be ready for opening about August 1.

CANADA LOOKS GOOD TO VINCENT MCGABE

The Toronto manager for Fox Film Corporation, Vincent J. Mccabe, has been in New York for a few days to arrange for extra prints of the Fox entertainments. He took the film publicity department into his confidence and said:

"Canadians like Fox pictures. Fox news has been endorsed by Sir George Forster, acting prime minister, by the postmaster general, and other men.

"Fox's film business has tripled in Canada within the last year. We now have six branches, having lately opened offices in Ft. William and McCallum.

"There are 800 picture theatres in the Dominion and practically all of them show Fox subjects. William Farnum and Tom Mix are prime favorites with Canadians and Matt and Jeff make them laugh.

WORLD ANNOUNCES "THE STEEL KING"

World Pictures announces that the release schedule for November 24 of "Red's Girl" has been changed, and instead thereof "The Steel King," an Aspf production with Montagu Love and June Elvidge as the stars, will take its place. This production is far more pretentious than the original picture scheduled for this date. It is a picturization of a play that has had a big vogue both here and abroad. The scenes, as the title of the picture indicates, will all the wonderful allurement that a large steel plant possesses. The subject is timely because of the several interesting phases it touches upon in connection with industrial conditions in this country, and with the clever intermingling of a love romance, it offers to exhibitors publicity material capable of great exploitation.

YORKER EXHIBITOR HOLDS "CHECKERS"

When an exhibitor simply won't let go of a film, what can the producer do? This has happened more than once since the release of the big "Checkers" production, accorded a standing ovation by all exhibitors, all wire are holding the film and company executives are obliged to step lively in order to take care of the requirements of other theatres. As an example of this embarrassment, here is one of these wires, signed by the Hamilton Theatre up in Yonkers: "Holding Checkers over for two more days after three-day run breaking records. It's a winner."

POLICE LIMIT TICKET SALES TO "VIRTUOUS MODEL"

Dioress Cassinelli, in the "Virtuous Model," the Fathe presentation, proved an especially strong card for Manager Fred Dollinger, of the Claremont Theatre, New York, upper Broadway, and now playing at the Lincoln Theatre, 30th street and Madison avenue. There was but one date open at the Claremont for the Fathe attraction and following a day of big crowds the police were compelled to stop the sale of tickets in the evening when the limits of fire regulations were attained.

WILL THE CAPITOL HURT THE STRAND AND RIVOLI?

Here in New York the advent of the Capitol Theatre has been discussed as an event likely to have effect upon attendance at the Strand and Rivoli houses located in the near vicinity of the immense capacity new comer. Here is some testimony on the subject:

On Sunday, October 26, two days after the Capitol opened, 9,000 persons paid to see Norma Talmadge in "The Idle Rich," breaking all previous attendance records at that house.

GLADYS LESLIE WELCOMES RAIN IN "THE GOLDEN SHOW"

 dây exhibit is advertising accessory

FOR FIRST NATIONAL'S "BACK TO GOD'S COUNTRY"

A NEW kind of motion picture exploitation will be available to Southern exhibitors as a result of an exchange manager's idea which takes from a carnival company now touring the South its main attraction. It is an exhibit from Prince Albert, Canada, that is quite a novelty.

The exhibit consists of two sets of dog sleds, seven sleds to the set, an eight-dog team for each sled, a seven months old bear, a timber wolf, a half breed Indian trapper and animal tamer, his squaw, a papoose, a collection of furs and skins, horns, antlers, camping equipment, Eskimo clothing and implements and a big display of bead work.

The possibilities that this outfit has as an advertising accessory for "Back to God's Country," the Curwood-Barnes special feature released by First National Exchange in Atlanta. C. R. Beasham, manager by J. A. Sanges, special representative of the First National Exchange in Atlanta. C. R. Beasham, manager of the Atlanta office, worked out a plan of exploitation with him.

Managers of the first-run theatres in each of the five states served by the Atlanta exchange have requested booking contracts to include the animal exhibit. The inanimate materials in the exhibit will be used for lobby display, to be divided between the theatres and chosen by each city. It is planned to rent the largest available store teams stabilized in it as a display certain to attract great attention. The dog teams and sleds will be used for a daily street parade in each town, for a week in advance of the openings.

WILL ROGERS IS DEVELOPING NEW SCREEN TYPE

When Will Rogers signed a Goldwyn contract several months ago the sophisticated expected to see nothing more than a western cowboy hero and bucking-horse rider developed by the screen. In some measure this belief was confirmed in "Laughing Bill Hyde," but in his second Goldwyn—"Almost a Husband"—forgets that he ever knew how to twist a rope or "patter" before the footlights and has developed a screen personality that is declared to be "different." There is promise in "Jubilo," his third Goldwyn, of still another side of the Rogers personality being developed and displayed. In "Jubilo" he will play the role of a simple lovable man, a type of small town product that is as typically American as the general store.

ANOTHER GLADYS LESLIE PRODUCTION UNDER WAY

Judas Leslie is making rapid progress on "The Mid-

Midnight Bride," which will follow "The Golden Shower." The Vitagraph picture, which is being filmed under the direction of William J. Humphrey, is based on a magazine story by Charles Stokes Wayne, published under the title of "The Marriage of Little Jeannie Sterling." It is entirely different from anything Miss Leslie has attempted heretofore.
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UNIVERSAL'S COMING ADVERTISING CAMPAIGN DESIGNED
A

S A FITTING climax to what has been termed by both producers and exhibitors as the most pro-
gressive year in the history of the motion picture
art, Universal, according to Carl Laemmle, its
president, will begin on November 15 an advertis-
ing and exploitation campaign. The campaign is to be
conducted under the title of "Universal Holiday Season.'"

For the first time since its inception Universal is
go ing to take advantage of the meaning of its name
and condense the idea of "shopping early."

Mr. Laemmle has elected to separate the holiday
seasons universal ones. At the present time
Universal's sales department has set the sales drive
in the nature of a competition. Re-
wards for good work are to be
made at the end of the cam-
pany which will also be the
end of the holiday drive.
Universal's staff of ex-
change publicity managers and
their assistants are to take
charge of the drive. Every
state, county, and city offi-
cial of the United States will
be asked to give his support
and pledge to this drive. Two
hundred and forty thousand
original posters bearing the
wording "Universal Holiday
Season" have been completed.
As an aid to them they have
been supplied with the lithographs they will be
distributed to the Univer-
sal exchanges, where the pub-
llicity men and their as-

assistants will place them in every available space.

Window displays, animated, have been designed and
several publicity managers have planned to assist
managers in the idea of "shopping early."

One of the publicity events planned is the Univer-
sal Holiday season tag-day. No money will be collect-
ed, but those desiring to contribute the suggested
amount will be asked to give their money to the Salvation Army
or some other worthy charity. Sandwichmen and special
advertising vehicles will be employed. In fact no
possible novel plan will be overlooked.

FIELD MANAGER MERRICK OF ROBERTSON-COLE RETURNS

Joe Merrick, field manager for Robertson-Cole, has
returned after a trip which extended from the
 Northwest and Los Angeles and the cities of the
southern tier of states. Mr. Merrick's activities
included chats with exhibitors and the trade gener-
ally.

There are abundant signs of prosperity in every
section of the country," declares Mr. Merrick, "and
our twenty-six exchange managers are equally enthui-
astic at the outlook for business."

"The progress made by Robertson-Cole and the con-
ant efforts of the organization to request construc-
tive criticism and to formulate a policy to please ex-
hibitors was reiterated in different areas of the
country."

"The fact that the Robertson-Cole schedule for 1920
includes sixty-four pictures of which fifty-two are
stated to be Superior fiction and special feature
decided impression among all the exhibitors with whom I
contracted."

"I had intended to make a thorough survey and can-
aves of any faults or limitations in our pictures and
went into this question thoroughly with exhibitors, but
upon analysis I could find no hints of any lack of ar-
tistry or commercial value."

TWO NEW EARLE WILLIAMS PICTURES

Earle Williams completed two features at Vitognap's western studio at Hollywood before he started East. They are "The Block Gate," which will have an
immediate release, and a new play on a new subject
called "Then a Man Loves," staged with unusual locale.

The two plays are entirely dissimilar in theme and
offer the star widely divergent characters. In "The
Block Gate" he appears as a lawyer who confesses to
a murder for a bribe.

Then a Man Loves," has both an English and an Ori-
tental atmosphere. Mr. Williams assumes the character
of a young Englishman, son of an earl.

HARRY DAY JOINS REALART

Harry Day, for four years with the Famous Players-
Leisy Corporation, associated in the pioneer work of
that firm as manager of the Exhibitors' Service De-
partment, has joined Realart Pictures Corporation.
Mr. Day will be associated with Bert Adler in the
handling of exploitation or special productions Pre-
vious to entering the motion picture industry Mr. Day
was connected with a New York advertising agency.

TO CELEBRATE ARMISTICE ANNIVERSARY

Armistice Night will be fittingly celebrated in New
York by the E. Bankin Drew Post of the American
Legion, the master of ceremonies will be Frank McCoy-
stage manager of the Empire Theatre. Raymond Hitch-
cock will be one of the attractions.

NEW THEATRE FOR CHICOPPE, MASS.

Allden, a village of Chicopee, Mass., will have a
new $15,000 moving picture theatre to seat 600. It
will be built by Oote Brothers, of Holyoke.

PATHES OPENS PORTLAND EXCHANGE

B. J. Sperry has been appointed manager of the Port-
land exchange of Pathes Exchange, Inc., recently opened
and making the thirty-second link in the system
of Pathes offices which cover the country. The Portland
branch will distribute Famous Players-Lasky, General
and a small portion of the southern part of the state
of Wash ngton.

WYTHE PICTURES INCORPORATES

The F. S. Wythe Pictures Corporation has been
incorporated at San Francisco with a capital stock of
$300,000 by F. S. Wythe, J. H. Trift, A. J. Urban,
J. McHenry, Jr., Frank Pietraci, L. H. Halton and C. G.
Lowe. Mr. Wythe, the owner of the Wythe Motion
Picture Building and is engaged in the making of moving
pictures of an educational nature.

PARMAHOUT-PHILIBROOK EXPEDITION REPORTS

From far-away Alaska comes the word that the party of
explorers and cameramen composing the Paramount-
Phlibrook Travelventure expedition have fought their
way against overwhelming odds and are now able to re-
port several thousand feet of spectacular animal and
nature film which will arrive in the United States soon
for distribution by the Famous Players-Lasky Corpora-
tion.

HENDERSON SIGNED TO DIRECT FOX FEATURES

Dell Henderson has been signed as a director of
William Fox features. His first production will have
George Walsh as the star. Work will be begun at once.
Henderson got his start in screen work at the old Bio-
graph studio. He has had a successful stage career,
most of his appearances having been made in stock com-
panies.

FAIRMOUNT, N. C., MAY HAVE TWO THEATRES

Fairmount, N. C., a town of 2,000 population which
formerly had no theatre, is soon to be called upon to support two such enterprises. Mr. Price, conducting the Fastic, which opened recently, is enjoying good business, and it is rumored that a
second house will be opened in the near future by J.
P. Burgoes and associates.

WUSON BECOMES SCENARIO EDITOR FOR HART

Benett Wuson has assumed the duties of scenarioeditor for William S. Hart. Mr. Wuson is an old the-
10rical manager and is well known as author and
scenario writer. Before joining the Hart forces
he was connected with several motion picture companies
in New York.

MAPLETON, IOWA, EXHIBITOR KILLED

John Robinson, proprietor of the Princess Theatre
at Mapleton, Iowa, had been ill when he turned on the current in the booth in his theatre.
A thirty-two page exhibitor’s service book is now being prepared by the publicity department of A. S. Pinkerton Pictures, Inc., on “The Amazing Lovers” the B. A. Rolfe production produced by the Fischer corporation as the first picture of a series based on stories by Robert W. Chambers. “The Amazing Lovers” is an adaptation of Charles A. Logue of Mr. Chambers’ “The Shining Band.”

The campaign, as outlined in the book, is flexible to the theatre’s requirements, keeping his local conditions best, shall alone determine the extent of the application of the campaign. By reason of this fact every manager of a theatre, from the smallest house to the largest, has a ready-made campaign that he may use if he so wishes.

STORY OF MARTIN JOHNSON’S NEXT “CANNIBAL” FILM

Announcing that 218 newspapers throughout the country will run Martin Johnson’s story, “On the Borderland of Civilization,” in serial form during the twenty weeks that the attraction is being released the claim is set forth by Robertson-Cole that this is one of the most essential pieces of exploitation a campaign ever received. Every state in the Union is represented in the newspapers that will use the big Robertson-Cole serial in an immense circulation. The film is to be released on single-reel features at the rate of one every two weeks. The story will appear in newspapers, under the same title as the pictures, at about the same time as the various release dates come along.

Apart from its value to the exploitation on the films the Johnson story is a tale of adventure that is likely to have general appeal. It was finished just before Mr. and Mrs. Johnson departed on their second journey of exploration and picture-taking in the Cannibal domains of the South Seas.

The ten reels are declared to be unlike previous Cannibal pictures in that each one shows a specific branch of Cannibal life, many of them so startling that they promise to be more impressive than the first offerings by the junctions.

Exploitation aids for “On the Borderland of Civilization” will be many and varied. A special line of paper has been prepared. There is a twenty-four page book ready with many exploitation angles covered in detail. Cuts for use in newspapers are ready in large variety. Early in November the Johnson features will start showing through all Robertson-Cole sources.

PREPARE SERVICE BOOK FOR “AMAZING LOVERS.”

A three-masted vessel, the Fremont, with the entire company aboard went aground among the breakers at about 6 p. m. as the company was returning to shore after a day spent in taking pictures. Those were rescued the next morning by life lines and slings.

NEW PLAYHOUSE FOR CUMBERLAND

Erection of a new theatre to be called the Rialto was recently started in Cumberland, Md., by the George A. Fuller Company contractors. The building will seat about 500 people. The Rialto is to be ready in the fall, tile and stucco; 79 by 146 feet, seating 1,700 and having a stage 34 by 43 feet convertible to theatrical performances.

SELECT EMPLOYEES RECEIVE FREE INSURANCE

Employees of Select are receiving the free life insurance policies which President Lewis J. Selnick last August announced had been underwritten through the Travelers Insurance Company of Hartford.

Although the policies were only now being received by the various members of the organization, the insurance became effective on August 1. The general, in effect, each member of the Select is in a position to afford protection to himself and his dependents in case of need.

WORLD ANNOUNCES ANOTHER FRIEND

World Pictures announces a new release of a Prizma Natural Color Picture. It is entitled “A Day With John Burroughs,” the world’s foremost naturalist. The picture is a revelation of an unknown land of beauty. In the picture Mr. Burroughs discovers how the crustiod weed grows forth a beauty of color and harmony of design. Ants, grasshoppers, wood fogs and other dwellers of the fields are seen in their natural surroundings and in natural colors.

REALART’S DETROIT BRANCH IN NEW OFFICES

Manager Nell Kingable of the Detroit branch of Realart Pictures is “at home.” All his friends may visit him in the new Realart offices, room 302, Joseph Mack Building. When Realart started only desk space was available in the office and Mr. Kingable was occupying temporary quarters. Dave Lively, in charge with Metro and Fox, is city salesman. C. S. Nordlie, formerly with Paramount, will travel in Michigan.

CAPITAL FILM PLAYERS SHIPWRECKED

Forty-two employees of the Capital Film Company, members of the cast making the Neal Hart Productions, spent a night of terror aboard a shipwrecked vessel off Newport Beach, Cal., October 14, according to a telegram received by President S. L. Barnhardt from General Manager C. E. Socola.

A three-masted vessel, the Fremont, with the entire company aboard went aground among the breakers at about 6:30 p.m. as the company was returning to shore after a day spent in taking pictures. Those were rescued the next morning by life lines and slings.

“LIBERAL SUNDAY” ELECTS LUNN

The outstanding feature of the election of November 4 in Schenectady, N. Y., was the majority contest in which former Congressman George H. Lunn won from Charles J. Simon, the present incumbent, by a majority of about 1,800. Lunn was beaten in re-election to Congress last year.

Lunn, an ordained minister, who was mayor before going to Congress, had his campaign on Sunday baseball and Sunday motion picture pledges, while his opponent’s main platform was a closed Sunday. He had the support of the ministerial, Sunday Observance and other church organizations. Lunn’s victory proves that Schenectady desires a liberal Sabbath.

It is estimated that women cast 35 per cent. of the votes and that a big majority upheld Lunn’s platform.

NEW PLAYHOUSE FOR CUMBERLAND

Erection of a new theatre to be called the Rialto was recently started in Cumberland, Md., by the George A. Fuller Company contractors. The building will seat about 500 people. The Rialto is to be ready in the fall, tile and stucco; 79 by 146 feet, seating 1,700 and having a stage 34 by 43 feet convertible to theatrical performances.
Ascher with National Theatres, Inc.

Nathan Ascher, general manager of Ascher Brothers Amusement Enterprises of Chicago, has been elected one of the vice presidents and directors of National Picture Theatres, Inc. It is announced by Lewis J. Selznick.

The election of Mr. Ascher as an executive officer of the new co-operative company organized and incorporated by Lewis J. Selznick is the forerunner to other appointments which, according to the founders of National Picture Theatres, Inc., will include scores of the nation’s leading and most representative motion picture magnates.

As a vice president and director of National Picture Theatres, Inc., Mr. Ascher will be active in the management of the organization's business affairs and in the shaping of its policies and sales plans.

FAMOUS PLAYERS CLOSES BIG FOREIGN CONTRACT

Emil E. Shaar, assistant treasurer and in charge of the foreign department of the Famous Players-Lasky Corporation, announces the completion of a contract with the Danish-American Film Company, Ltd., of Copenhagen, Denmark, for the distribution of Paramount-Artcraft pictures throughout Central Europe. The contract becomes effective March 1, 1929, and calls for a minimum return to the Famous Players-Lasky Corporation of $2,000,000. The contract runs for one year and contains provisions for its renewal.

The Danish-American Film Company, Ltd., will distribute Paramount-Artcraft pictures in Austria, Poland, Czecho-Slovakia, Serbia, Croatia, Rumania.

PICTURES WILL ILLUSTRATE SERMONS

Goldwyn’s Detroit Exchange has signed contracts for fifty-two Ford Weeklys with Dr. A. E. Selmer, pastor of the Oakland Avenue Presbyterian Church in that city. The minister believes his messages can be better interpreted with the aid of motion pictures and will put his convictions into effect. Billing matter will be used on the church bulletin board to announce the subjects. The first Ford to be used in the schedule will be "God’s Handwork."

TOLEDO MUSIC STRIKE SETTLED

The strike and lockout of musicians in Toledo motion picture theatres was ended Friday, October 24. The union demanded that five first run houses which had only organists put in orchestras, and when refused the organists were called out. Then the other exhibitors in town locked out their musicians. The matter was settled when five theatre managers agreed to use orchestras on any big productions that warranted them, but not regularly, to which the union agreed.

CASSINELLI HEADS PATHES FOR NOVEMBER 16

Dolores Cassinelli makes her next appearance for Pathes in "The Right to Lie," a special in seven reels which will head the Pathes releases for November 16. Edwin Carewe directed the picture for the Albert Capellini Productions, Inc., the story is by Jane Lurfitz. The supporting cast includes Frank Milt, Joseph King, Warren Cook, Grace Reuel, George Dennebrough, Claire Grenville, and Violet Reed.

To help exhibitors put over this picture in a big way, "Pathes issues a strong line of advertising accessories, including colored window cards, a large colored picture of the star and several sizes of advertising cuts and mats.

The production is considered to be one of the most artistic productions issued by the Capellini studios.

NATIONAL ANNOUNCES NEW FILM

The National Film Corporation announces, through Joe Brandt, general representative, that its next important release is to be "Hearts and Masks," from the novel of that title by Harold McGrath. Work upon this production has been practically completed in the Hollywood studios of the National, with Director William Seiter supervising.

The National has taken Elinor Field from the ranks of light comedy and made her a star in this McGrath story. It will mark Miss Field's debut in feature productions and will doubtless brighten her future in screen work.

CHESTER OUTING WINS IN COMPETITION

For the long run of "The Hoodlum" at the Tremont Temple in Boston the officials of the First National Exchange fought through the market for the best preliminary one-reeler, and after viewing many, selected "Getting a New Angle," one of the Chester Outing series. Consequently, the Boston Photoplay Corporation, which handles the Chester productions, is well pleased. Fred Murphy, general manager of the exchange, and S. H. Moscow, sales manager, were at the opening performance.

LOUISE WINTER JOINS SELZNICK SCENARIO STAFF

Louise Winter, author of "The Spite Bride," Olive Thomas' second Selznick picture, has been added to the Selznick scenario staff. Miss Winter is responsible for many splendid photoplays and it is expected that she will turn out some original scripts for Mr. Selznick.

WANDA HAYLEY, "BEAUTY" CHAUFFEUR IN "EVERYWONAN"; SKINNAY SETS THE STAGE IN "SECRET SOCIETY"--PARAMEBROS
MERCY TO BUILD 2,200-SEAT THEATRE

Fred Mercy, who controls all the theatres in Yakima, Wash., has announced his intention of building another picture theatre. The new house will be on land owned by Mr. Mercy situated just across the street from the Majestic. There is a possibility the owner of the property on which that theatre stands will not renew the lease, because they want to build an addition to their department store, which occupies the property adjoining, so Mr. Mercy intends to make sure of having a theatre in that part of the town.

Mr. Mercy's $250,000 theatre now under construction will not be finished before January or February. This will cost $2,200 and will be used for road shows and special feature pictures. The theatre soon be built will be for motion pictures exclusively.

HUNDREDS AT TRADE VIEW OF "EYES OF YOUTH"

One of the most extraordinary trade showings given in New York was that of the invitation performance of "Eyes of Youth," with Clara Kimball Young, which was held at the Hotel Astor on Thursday, October 30, by Equitable Pictures Corporation. The grand ballroom was equipped with seats for 900 for the occasion. These took up the entire lower floor and 400 additional box seats in the balcony. Despite inclement weather and theatre opposition the place was packed and several hundred standees accommodated.

Carlo Edouard of the Strand arranged the musical score and the twenty-five-piece orchestra played the accompaniment. Mr. Buhler, manager of the Strand, staged the entire production under the supervision of Harry Meinbach. The performance opened with a rendition of Irving Berlin's new waltz number, "Eyes of Youth," which was played by Miss Sharpe.

FIELDER IS MADE SELECT'S FIELD REPRESENTATIVE

Owing to the rapidly increasing amount of business in the various Select exchanges, General Manager Sam H. Moriss announces the engagement of E. C. Fielder to be field representative. Mr. Fielder will work in association with Director of Sales Charles B. Rogers and General Representative V. P. Whittaker in the interest of sales promotion. The position of field representative is a new office in the Select organization.

WHITTAKER ON CROSS-COUNTRY TRIP FOR SELECT

V. P. Whittaker, general representative for Select Pictures Corporation sales department, left recently on an extensive cross-country tour of the company's branch offices. It is his purpose to outline new features of Select's sales policy. Mr. Whittaker will personally meet the managers and salesmen connected with the Select staff.

JILLIAM FOX'S TITLE AS "SHOULD A HUSBAND FORGIVE?" AND THESE VIEWS SHOW THAT THE MIDDLE IS HARD TO SOLVE

GASNIER SIGNS MAE MARSH

The latest of the Robertson-Cole series of announcements of stars and productions is a statement that Mae Marsh has signed a two-year contract with L. J. Gasnier and Sidney L. Cohen for a series of big special pictures to be released by Robertson-Cole.

In announcing the acquisition of the star, Robertson-Cole states that it is offering another contribution to the movement for better pictures. For the contracts were signed with the express stipulation that not time but quality was the principal factor in production. At the most, six pictures will be made in a year.

"This is another of the big things we promised exhibitors a few months ago," said an official of Robertson-Cole, "and you can state that it is not the end of our efforts to give the exhibitor the best favorites of the motion picture public today because she is a great actress with intelligence enough to insist upon having each and every production big enough for her talents."

PHILADELPHIA METRO SHOWS "LIGHTNING BRYCE"

On Sunday evening, November 2, the Metro Film Exchange of Philadelphia, held a trade showing of the first three episodes of "Lightning Bryce" at the Savoy Theatre, located in the heart of the business section of Philadelphia. The house, which seats about 500, was filled with Eastern Pennsylvania and Southern New Jersey exhibitors, and there were many standees.

The picture went over big with the audience, and there were many favorable opinions voiced by the picture showmen present, among whom were Frank Buhler, general manager of the Stanley Booking Company, who expressed himself as being pleased with the serial.

The audience witnessing the serial featuring Ann Little and Jack Hoxie and distributed by the Arrow Film Corporation included representatives of the Arrow company and of the trade press, who made the trip from New York to attend the showing.

MOSS LEASES 3,500-SEAT HOUSE

B. S. Moss has leased the picture theatre now under construction at Norman and Jefferson avenues, in the Greenpoint section of Brooklyn. The Moss arrangement gives possession of the theatre for twelve years at a reported aggregate rental of $650,000.

The theatre is being built on eight lots and has a frontage of 150 feet on Lorimer street and a depth of 100 feet on both sides. The main entrance will be on Manhattan Avenue. The seating capacity will reach 3,500. A symphony orchestra will be a special feature at the new house. The opening is set for early Spa-
MARITIME CONVENTION
(Continued from page 325)
cial inducements from the home office was unwarrant-
ed. Charles Berman of Hallmark and A. Berman of United Artists concurred in this opinion and said that
ten days was insufficient time for the return. C. Jeff-
ery, of Famous Players-Lasky, thought that three weeks
was not an unreasonable time to elapse between making
the contract and its return to the exhibitor.
It was finally decided to specify on the contract,
when signed by the exhibitor, just when the contract
must be returned from the home office. If at that
time it was not returned, the exhibitor could cancel
it and make other arrangements.
A resolution, presented by J. M. Franklin, to that
extent, was adopted, leaving the specified time to the
judgment of the individual exhibitor. It was unani-
ously decided that a grievance committee be appointed
in each province to arbitrate or remedy any complaints
arising in the different territories.
After electing Sam Spedon an honorary life mem-
ber of the Maritime Provinces Exhibitors' League, the con-
vention adjourned sine die, to meet next year at Hali-
fax, N. S.
Exchange Men Hold Meeting
At 4:30 p.m., October 30, the film exchange men met
in the Board of Censors' rooms to discuss the question of
censorship with J. O'Connor and to organize them-
theselves into the F. T. L. W. Club of the Maritime Prov-
inces. They decided to appoint a grievance committee to
meet with the exhibitors on all questions of read-
justment and arbitration.
The following officers were elected for the year:
President, G. A. Margetts; vice president, H. Hondorf;
secretary, Z. E. Teel. Meetings are to be held bi-
weekly, the first and third Mondays of the month. The
organization will be known as the Maritime Managers'
Association.
Those in attendance at the general convention were:
Dr. J. J. Dealey, P. D. Legere, J. O. O'Connor, George
Amiel, P. J. Maadum, W. C. Spencer, L. R. Acker, W. T. O. Penney, J. M. Franklin, W. R. Hen-
comb, Evelyn C. Herr, Bessie E. Selig, A. J. Smith,
Mr. and Mrs. R. Allen Christie, William Bardick, Ralph
Aeh, Sam Egan, E. A. Whelply, Mr. and Mrs. E. R.
Golding, S. H. Buchenus, Mrs. A. R. Bishop, Mrs. J. A.
Deapa, W. H. Golding, Sam Spedon, William J. Cotter,
John A. Golding, Jr., P. A. Epearin, James A. Golding,
Robert Romney, J. Leonard Fair, Alexander W. Thorne,
S. G. Gibson, J. Lieberman, M. Herschorno, A. G. Arm-
strong, A. L. Geudet, N. J. Macdonald, R. C. Farmer, L.
R. Acker, C. S. Jeffrey, H. B. Hondorf, W. L. Derew-
stein, A. R. Dookrell, A. B. Former, James Trevis,
Z. E. Teel, L. Ernest Cuumet, A. C. Berman, G. A. Mar-
gotts, W. H. Berman, J. H. Harding, A. Potter,
Lee Alexander Golding, Arthur P. Almond, G. Dealey,
Eloise B. Bowderrill, Peter J. Leger, Mrs. Emma David-
son and Charles Berman.
CAPITOL PHAISSE FAIRBANKS FILL
Following the capacity business enjoyed by the Cap-
itol Theatre, New York's newest photoplay house, and
"PAID IN ADVANCE" CASH AT THE LOS ANGELES SUPERBA
the largest theatre in the world, during the showing of
Douglas Fairbanks' first United Artists' Corpora-
tion release, "His Majesty the American," the vice-
president and manager of the theatre wrote Mr. James A. Fairbanks:
"I cannot imagine anything more appropriate to the
dedication of our theatre than this extraordinarily
fine picture. The company is fortunate enough to have as future feature attractions pictures
even approximating it in merit. We appreciate your
kind indulgence in holding over this picture in this
territory so long. Owing to the many delays in the
completion of our building, this was unavoidable, but
we feel that at least you have been partly repaid in
the wonderful impression your picture has made."
HALLMARK'S CHAPLIN ISSUES GOING STRONG
Frank J. Hall, president of the Hallmark Pictures
Corporation, who recently closed a deal with the
Clark-Cornell Corporation whereby Hallmark Pictures
Corporation will distribute the released edition of
the Chaplin Comedies De Luxe, stated that among the
big theatres running these comedies are the Rivoli and
Sta51, New York.
"The Floorwalker" and "The Fireman" are the first
two of this series of Chaplin's to be released. The
remaining issues will bear the title "The Wanderer," "One A.M.," "The Count," "The Pawn Shop," "Behind the
Adventurer" and "Easy Street."
RICHARDS HEADS NEW FATHER DIVISION
The forwarding department, a new division of the increasing activities of Father's home office, has been
created by Paul Brunet, vice-president and general
counsel of Father's. The new man is becoming con-
ected with Fatber for the past four years, has been
appointed as manager of the new department. Mr.
Richards joins the Fatber forces in October, 1915, in
the branch auditing department.
The forwarding department will be the sole agency
for ordering positive and negative prints from the
facilities of both the Universal and Current House,
and will see that the number of prints to be ordered on each subject;
take care of all shipments from the factory
to the branches and attend to all foreign shipments, etc.

INTERNATIONAL NEWS SHOWS ZEPPELIN CHIP
International Film Service has secured for its news
reels exclusive pictures of the first passenger-carry-
ing Zeppelin flight from Berlin to Stockholm, Sweden.
The pictures, positive and negative, were forwarded
in the Universal Evento No. 44, the news reel issued by the Interna-
tional through the Universal exchanges. Captain Airl
Warden, international staff photographer, was on the
monster Zeppeuin.
Pictures in this number, from Washington, D. C.,
show Secretary of War Baker awarding the B. S. M. to
King Albert of Belgium, at his Majesty's Court of Belgium.
Two soldiers--Albert, and Finsburg--exchange greetings.
King Albert and Queen Elizabeth visit the Red
Cross building to offer thanks to aid given Belgium.

MRS. DREW SUES V. B. K. FILM CORPORATION
Mrs. Sydney Drew has filed with the County Clerk in
New York the summons and complaint in an action for
$100,000 against the V. B. K. Film Corporation. The
complaint says that on July 15, 1918, she and her hus-
band, now deceased, contracted with Amedee J. Van Bu-
ren and Harry Kelton, who later formed the defendant
company, to produce plays in which they and her husband
were to appear. They were to receive $1,500 each for
each play, and after the first two films were produced
they were to receive 30 per cent of the net profits of
the corporation, the complaint alleges. Mrs. Drew el-
leges that five films were marketed at a profit of
more than $100,000.

VIOLET HEINING REGIONS WORK ON "THE COST"
While still playing in "Three Faces East," which is
at present on tour, Violet Hening has commenced
work on her second production and first starring vehicle
for the Famous Players Company. The title is the
story. is one of college life and politics.
Los Angeles Speaks as Follows—BY A. H. GIEBLER

GOLDY IN LEASES CALIFORNIA THEATRE

THE final arrangements for the sale of the California Theatre to the Goldwyn Film Corporation were completed October 26. The Goldwyn organization has leased the house for the next twenty-five years and will take possession November 3. The house will be closed for five days, to reopen after elaborate redecorations, changes in orchestrations and other alterations have been made. S. L. Rothafel, of New York, is here to superintend the productions, and he will follow the same policy which made famous the programs of the Strand, Rivoli and Rialto theatres in New York.

The orchestra of the California will be increased to forty pieces, with Carl Milnor, conductor, remaining. Fred Miller, Harry Leonard and Roy Miller, who built and have managed the house up to date, will also remain with it in their present capacities. The opening bill under the new regime will be Geraldine Farrar in "The Plague of the Desert."

SYD CHAPLINטי FLIGHT TO LOCATION

Sydney Chaplin, screen star and owner of a fleet of flying craft, made a trip to a location 140 miles from the Jasper studio, where Syd is producing his Paramount pictures, by means of airplanes, one day last week. The trip and the shooting of the scenes, which ordinarily would have taken several days, was accomplished in eight hours by Syd and his engineers at the studio. Star, director, cameraman, staff and supporting players all made the trip by the air route, and an accident or mishap occurred to interfere with the plans of the company.

RIALTO CLOSED FOR TWO WEEKS

The Rialto Theatre on Broadway, near Eighth street, for years known as Quinn's Rialto, which has recently passed into the control of Sid Grauman, closed October 26 for two weeks, during which time the house will undergo a thorough renovating and redecorating.

The improvements in the house will be in the form of a new lighting system, new stage curtains for the scenes and a new Wurlitzer organ similar to the one in use at Grauman's Theatre on Third and Broadway. The usherettes at the Rialto will wear the same sort of costumes as those of the girls at the other Grauman houses. A man seven feet, ten inches in height, who will be provided with a resplendent uniform, has been engaged to open the doors of automobiles of the patrons of the house.

The grand reopening of the Rialto is scheduled for November 10, and according to Mr. Grauman the policy of the house will be to run a picture one week, or one year, according to public reception and the intrinsic value of the production.

The first three bookings for Grauman's Rialto are Cecil B. DeMille's "Male and Female," D. W. Griffith's "Scarlet Days" and Lazy's "Everyman." These will be followed by George Lomce Tucker's next feature.

GASHIER SIGNS NEW PLAYERS

Three feminine stars have recently been signed by L. J. Gassenier to support Lew Cody in his latest production, "The Butterfly Man," on which 16th May Park has started direction at the Astra studios.

KATHERINE MACDONALD STUDIOS ACTIVE

There are signs of unusual activity at the Katherine MacDonald studios, where Sam Rorke presides as general manager. Mr. Rorke announces that he is about to launch work in two of the biggest and most all-star features. He will make four of these pictures a year.

Mr. Rorke states that the first production will be a picturization of Robert W. Service's romance of the north, "The True Blue Moonlight," with new contracts for the purchase of other popular novels. At present Mr. Rorke is busy casting for the Service story, on which work will soon begin.

Mr. Rorke has recently signed Otis Harland, Hal St. Clair, formerly with Mack Bennett and Fox Sunshine studios, has been engaged to direct Harland.

ROBERT VIGNOLA JOINS COSMOPOLITAN

Robert G. Vignola, who until recently has been director for the Famous Players - Lasky Corporation, has been engaged by the Cosmopolitan Motion Picture Company of New York and left on Monday, October 27, for the eastern metropolis. He has for eleven years been identified with the motion picture business, first as an actor, and then as a director. In these eleven years he has been associated with two companies, the Elemen with which he worked for seven years, and the Famous Players-Lasky organization, with whom he was the last four years.

BILL FRANZY SERIOUSLY INJURED

Bill Francy of the Bull's Eye studio is in a critical condition with internal injuries sustained by falling accidentally from a balcony used in a set during the filming of a Carl Henry production.

LEWIS COMPANY TO ENLARGE PRODUCING ACTIVITIES

After a flying visit to New York, Cyrus J. Williams, general manager of the Mitchell Lewis Producing Company, has returned with fresh plans and plans for the extensive expansion of his company's producing activities. He announces that in addition to the company's new location at the old Indian village of Moena, filming the first of the new Bredbury productions, "Hollyhocks," an original play written by Robert North Bredbury, he is planning to send out two other producing units to film screen adaptations of popular books, the titles of which are withheld for the present.

LOUIS B. MAYER AND FAMILY ARRIVES

Louis B. Mayer, with his family, arrived on October 23 to take active part in the supervision of the productions to be made by his stars this winter. Mr. Mayer is pushing the completion of the new studio that is being built on Mission Road, so as to have the plant in running order by the time Director Joseph Benberg returns from San Francisco with the Mildred Harris Chaplin company.

Mrs. Chaplin began work on "The Inferior Sex," her first Mayer production, the day before Mr. Mayer's arrival. The company is currently for San Francisco, where the opening scenes will be made for the play.

Anita Stewart, another Mayer star, is expected to come within a few weeks to begin production on "The Fighting Shepherdess."

GASHIER DEPARTS FOR NEW YORK

Louis J. Gassenier, producer of the Lew Cody features and proprietor of the Gassenier studios in Glendale, Cal., departed October 26 for New York on business connected with the release and exploitation of his productions.

Mr. Gassenier's first Lew Cody production, "The Beloved Chest," has been sold and contracts for its releases signed, and "The Butterfly Man," from the story by George Barr MacFarlane, is now in course of production under the direction of 16th May Park. Louis, Lovely, Elise Leslie and Christina Pereda are the three leading women in the play.

DIRECTORS' BALL ON NOVEMBER 26

The Fourth annual ball of the Motion Picture Directors' Association will be held Thanksgiving evening, November 26, at the Alexandria Hotel.

READ ENGAGES MYRTLE STEEDMAN

Myrtle Stedman has been engaged by J. Parker Read, Jr., to appear opposite Louise Glenn in her latest photodrama, "Sex," now under production at the studio. Fred Hiblo is directing the picture, C. G. Gardner Sullivan wrote the story.
"DESSERT GOLD" USED BY FIRST-RUN EXHIBITORS

AS A FILM ON WHICH TO BASE PRICE INCREASE

EXHIBITOR REPORTS to the Hodkinson organization from all sections of the United States continue to emphasize public interest in Hammon and Werner's first Lone Grey picture, "Desert Gold," by stating that the film has been one of the biggest factors in raising patronage to a high level in their cities. The Majestic Theatre, Pueblo, Colo., shattered all house records with "Desert Gold" in its first week of increased prices, and duplicated the Lone Grey production's achievement at the Rex, Greeley, Colo., where it set a new amusement attendance mark. In Salt Lake, where the new Elko is to open with advanced prices, "Desert Gold" was the first picture booked and incidently "The Westerners" was the second.

In Newport News "Desert Gold" raised the patronage to its highest level at the Imperial Theatre. In Denver the American Theatre did the biggest business of the fall season with "Desert Gold." H. L. Markowitz, proprietor of the Market Street Strand, San Francisco, has booked "Desert Gold" and has held open a week to play it for a fortnight. The same feature has been booked at the Stillwell Strand, Spokane.

MUSICIANS TRouble ST. JOHN MANAGERS

The orchestra at the Opera House, St. John, N. B., decided to walk out on November 4. The dispute deals with the fact that the pianist in the orchestra declines to join Local 728 A. F. of M. By playing with a non-union member, the orchestra would be committing an act in direct opposition to their aims in the association, so have been instructed to give up their positions until the matter is adjusted.

What makes the situation difficult in St. John is the fact that the Imperial Theatre, being under the management of the Keith-Albee interests, is able to pay large salaries, and the managers of smaller theatres claim they cannot afford the same rates.

In Halifax, it is understood, the theatre managers gave notice that any musician in their employ joining the association would be dismissed, and the association was not formed in that city.

"GREAT RADlUM MYSTERY" BOOKING FACT

If the country-wide reports on the bookings of "The Great Radium Mystery" continue to be as favorable as those of the New York territory, the prediction is made that it will score a record in serial showing. There is every indication, too, that the country-wide bookings are to be immense and Universal exchange managers are concentrating on this popular serial.

George Uffner, manager of the short-subject department of the New York exchange says, "Exhibitors tell me they like the action in the newer serial and that their audiences will be pleased."

An unusual occurrence was the booking of "The Great Radium Mystery" in the Hamilton, Oriole and Happy Hour in the Erie Basin of Brooklyn for simultaneous showings.

Among the circuits which have booked the serial are the Esthetz and Lazarus group, the Sheffield Exhibitors' Circuit and the Consolidated Amusement Company circuit. Among the larger theatres in the metropolitan district which have booked the serial are the Cooper, Plaza and Evergreen in Brooklyn. Others are the Fearless, Bay Ridge and Savoy, Newark, N. J.

Grandpa Cannot Remember

The other day he came to see that many years after the Great Strike Age a little boy climbed upon an old man's knee and said: "Grandpa, I must write a composition on Work, and you must help me. Did you ever work hard—really and truly hard?"

And a faraway look came into the old man's eyes as he answered, "My son, once upon a time I worked for the Moving Picture World when there was a printers' strike, and the paper was pound out on typewriters."

And as he spoke the old man drew from a bookcase a ponderous green volume, and thumbing it fondly stopped presently at a page holding a picture. And there were many arms in shirtsleeves and many typewriters in the picture.

And when the boy saw the picture he was inspired so that he wrote a worthy composition. And the name of it was "Work."

But when he had finished, the boy came back and placing his composition in the old man's hand asked: "Grandpa, and did the bad strikers go back to their work?"

And the same faraway look came back into the old man's eyes as he answered: "Grandpa cannot remember."
2 BIG SURE-FIRE CAPACITY PICTURES

WITH TREMENDOUS ADVERTISING OPPORTUNITIES FOR LONG RUNS!

BERT LYTELL in LOMBARDI, LTD.
by Frederic and Fanny Hatton. A Morosco Record-Breaker.
Glorious Girls — Gorgeous Gowns
Gales of Giggles!
The play every woman will want to see.
Adapted by June Mathis, and
Directed by Jack Conway

VIOLA DANA in PLEASE GET MARRIED
The hilarious Broadway stage success
of Oliver Morosco by James Cullen &
Lewis Allen Browne.
Adapted and directed in 6 sparkling acts
by Finis Fox and John E. Ince, respectively

Maxwell Rarger,
Director General.

METRO PICTURES CORPORATION
JURY IMPERIAL PICTURES, LTD. Exclusive Distributors throughout Great Britain. Sir WILLIAM JURY, Chairman.
Behold the crafty maid,
You can tell that she is such
Just that and nothing more
For you can't tell her much.

This is Laura Bartlett
So languid and so bored
She frisked around at night
While her dear Billy snored.

They're sure to like the cocktail,
It "peps" the story up
One taste makes two good people
Think a walrus is a pup!

MAY ALLISON
in
FAIR & WARM
Avery Hopwood's most celebrated Broadway Success.

Adapted from the famous Selwyn stage production
by June Mathis and A.P. Younger, & directed
by Henry Otto in six hilarious acts.

Maxwell Karger—
Director General

METRO
PICTURES CORPORATION

JURY IMPERIAL PICTURES, LTD., Exclusive Distributors through
This is Jackie Wheeler
So very, very gay
And Oh! the things that happened
While Jackie was away.

from flicker to flicker
A scream and a snicker
A laugh or a giggle or grin.
From cocktail to curtain
A riot—that's certain
Book early—and pack the crowds in!

And here's slow-poky Billy
A harmless, model spouse
Till the Elevator Cocktail
Made Billy-Boy a souse!

Well here's our little Blanny
So trustful and so true
How could she ever do it?
We can't perceive—can you?

They all make Fair & Warmer,
A scream from gong to gong.
If it hurts your crowds to laugh,
Have a doctor in the throng.

out the British Empire. SIR WILLIAM JURY, Chairman.
If you found your wife under a hear-rug in another man’s apartment, and she poked her head out, and said “Wuff Wuff!” — what would you do?

That’s just one of the many amusing situations which caused such unusual complications in Avery Hopwood’s sunniest Broadway farce.

FAIR AND WARMER

Starring

MAY ALLISON
ALL in Filmland. I am not going to initiate an ode to the Malncholy Days. There was a time when I perpetrated poetry on the slightest provocation and with an utter disregard for consequences. But I am all out of practice now, and besides Dick Willis is in New York. Far be it from me to try to butt into Dick's game when he is not here to defend his title of Poet Laureate of the Pictures. I merely want to announce that Autumn has been released. Our seasons are all so much alike out here that if some one didn't ring the bell, our players wouldn't know when to change from their summer to their fall scripts. Here is some time to prepare for the shock that will come when the rent on bungalows and apartments rises to welcome the autumn tourists.

Training Will Fail

But speaking of the melancholy days—Scoop Conlon, who keeps the world informed about Bill Hart, says that the big cowboy peddler in his neighborhood named Charlie Wong who is so sad and sour looking as to come to the conclusion that he is called Malon Cholly. This whooe is all the more remarkable when you come to consider that Scoop has just become a parent for the first time. Little Regina Matilla Conlon arrived on the third of September. It isn't every fond father is able to talk about anything about a first-born that soon after the great event, lot alone set up and make funny cracks.

And speaking of new arrivals to the colony—Bryant Washburn and his wife welcomed young Dwight Ludlow Washburn to their household last week. Both Mrs. Washburn and Mrs. Conlon are well and of course as proud and happy as the respective fathers.

Nature Gets Temperamental

We are having our annual forest fires and the most serious we've had in many years. The fires are on the mountain sides and in the canyons twenty miles away but the conflagration is so fierce that the temperature has been raised, the skies darkened and the air filled with the not unpleasant odor of burning laurel, pine and chaparral, and ashes are sitting down upon us as though the gods were operating a gigantic prop snow machine somewhere back in the hills.

The fires were too hot and there was too much smoke for them to be used for location stuff, otherwise there would have been many thrilling dramas staged with the flaming woods as a background.

Those of our producers who count that day as lost when no celebrated name is added to their scenario staff overlooked a big bet when they neglected to revive Bulver Lytton's "Last Days of Pompeii" and put it on while the ashes were falling.

No Patches on Roy's Pants

Otherwise, things are up and coming with the colony. Smoke is pouring from the chimneys, sparks are flying in the anvils and happy, contented chaff are busy at forge and bench and lairs in every foundry in Filmland.

Work is plentiful. I have not seen an actor with patches on his pant leg except in character make-up, for a long time. Work is so plentiful that some players are working double shifts.

I stopped off at Brunton one day and found Roy Stewart's charcoal fire going and a considerable number of pictures at once. Roy says there is a lot of fighting in each picture, and one day last week he scrapped all day in one picture and half the night in the other.

A Blind Matrimonial Venture

I went over to Stage 5 with this hard working player and watched him tear off some high class acting under the direction of Edward Sloman, who is putting on one of Emerson Rough's stories of the West.

We got to Stage 5 just in time to miss a film wedding between Marguerite De La Motte and Noah Beery. It should be stated that the bride was blind when the ceremony took place.

The film has not been named as yet but it looks like "big time" stuff. Emerson Rough knows the real people of the real west; he is the writer who took the pants out of the bootleg of western characters and did other things to make them look "as is," in fiction and on the screen.

His Death Allows a Happy Ending

Noah Beery has a great part. He is Sime Sage, the ugliest and ornery faced of them. He advertises for a wife, and the ad is answered by Miss De La Motte, as Mary Warren, who loses her sight before she sees her prospective husband. Roy Stewart is a young doctor who falls in love with the young girl and performs an operation that restores her sight.

Poor old Sime, a dandy in the rough, knows that his cake will be divided when his wife sees him, but the kinks of the story find things by allowing him to kick off in time to make a happy ending.

Miss De La Motte says this was the first time she was ever married, either on or off the screen, and every time she looked at the beautiful wedding ring she was wearing she was filled with mingled emotions, and it was necessary to take another look at Noah to realize that it was not at all real.

Praise for Hayakawa's Sets

After leaving Director Sloman's set I stopped over on the stage where Director William Worthington was getting ready to make scenes for Sessue Hayakawa's "The Beggar Prince."

The Japanese actor has a two-part role in the film, that of a poor fisherman and an arrogant royalist. Beatrice B. Plant has the supporting role and Joseph Swickard, Thelma Porcy and Robert Bowden are in the cast.

I like to look at Hayakawa's sets, they are so real. Maybe it is the oriental atmosphere about them. At any rate, Worthington, or Hayakawa himself, or somebody, manages to invest them with something that takes them out of the commonplace.

Basing the Rubberneck

I got an awful shock at this place, however. Mr. Worthington asked to look at my copy of the M. P. W. and I handed it to him with the page turned down at the most important feature of the magazine. But he passed it right up and said: "I always read that column chap the first thing in this book."

Can you beat that?

As I rambled away from the Japanese set, I met a very interesting person and picked up some valuable information. The interesting person was John P. Medbury, feature writer of the San Francisco Call, whose observations on apartment houses, street cars, wives, husbands, sweethearts, divorces and other problems have been appearing on the screen up and down the coast under the title of Medbury's Mutterings."

Another Variety of Hits

I tried to get Mr. Medbury to mutter some for me but he said he was taking a holiday and was not in the mood for muttering. I think he was picking up dope about some series of pictures on the screen.

The valuable information was an unexpected event that is destined to stir the colony from stem to stern.

I can now positively announce that the ball game between the pick of the studio clubs and the team made
up of directors and producers will be pulled off at Brunton Athletic Park just as soon as Maxwell Karger, Metro's chief of production, can assure a suit of armor to protect his person from the pizen pills that will be hurled at him from the home plate.

The details are not ready for publication as yet. R. B. (Capt.) Kidd, who is doing the casting for the producers, is using great care, discrimination, midnight oil and secrecy.

This much is definitely settled, however.

Mr. Karger, who will catch, is latter perfect in his part and is expected to give a most dramatic performance. Robert Brunton has been offered shortstop and third base, but it was not finally decided which role he will play.

Henry Koker has been cast for left field. Howara

Canadian Universal Film Company, with offices in six important cities. The official scenes and educational scenes are being presented in the best theatres of practically every city in the country. Raymond Peck, editor of the branch, was formerly publicity man for the Canadian Universal.

WATTON PAYS TRIBUTE TO SELECT

Frank Watton, managing director of the Colonial Theatre, Stockton, Cal., is one of many exhibitors who attest to the efficiency of the various exploitation campaigns conducted by Select Pictures Corporation. Following the release of Olive Thomas' first Selsnick Picture, "Upstairs and Down", Mr. Watton wrote the New York exploitation headquarters: "My house was jammed to capacity during the entire run and we established new house records in face of stiff competition. The campaign suggested by your San Francisco exploitation man was carried on in Stockton during the week of the San Joaquin County Fair. An 'Upstairs and Down' footstom competition was staged and jammed the dance hall to capacity. Silver cups were presented to the winners of the dance contest. "Olive Thomas sundae was served at all the soda fountains and the department stores held 'Upstairs and Down' sales of merchandise."

RUBEN & FINKELSTEIN INCREASE THEATRE HOLDINGS

Ruben & Finkelstein, leading exhibitors of the Twin Cities, have purchased the Rex and Lyric theatres at Duluth from Thomas Puzine and William H. Ramer, for some time has been manager of the New Lyric Theatre in Minneapolis, has been placed in charge of the two Duluth theatres for the R. & P. Organization. A. E. Abelson, who has been managing the New Liberty at St. Paul, succeeds Mr. Varno as manager of the New Lyric. For some time has been a well known exhibitor and has been manager of various theatres in the Twin Cities, and has been a leading factor in the development of this line of business. He has been in the trade for over twenty-five years and has been associated with Mr. Varno in several of the Twin Cities theatres.

Ruben & Finkelstein now control thirty-one theatres in the Twin Cities and Duluth.

THERE AIN'T NO SUCH ANIMAL- By Sam Specon
Kleine Names Business Associate

A few months of unremitting work on his plan of producing and distributing along co-operative and profit-sharing lines, Syndicate Superfeatures, Inc., has been sufficiently sure to prove of interest to readers of The Moving Picture World. In his talk to our Chicago representative he said:

"I announced several months ago covering both production and distribution along co-operative and profit-sharing lines, progress has been made, more particularly in the production end. The war that followed the war will not in my opinion be quieted until the workers everywhere will be in both the management and the profits of the company, William High as vice president, Merle E. Smith as treasurer and general manager, B. T. Hardcastle as secretary, and Roy Rycroft. While the affairs of the company will be primarily in the hands of this board, each of the members will have an important part in the management of the working departments.

High to be Chief Director

"I invited Mr. Nigh to become the chief director of production and vice president of the company, because he has already done admirable work and has a great future. As the director of "My Four Years in Germany," he turned out one of the most notable films of last year. His later work, entitled "Dare," which has not yet been released, is doing and shows originality of conception and breadth of treatment that is vital in the development of a dramatic film.

"Given such free play for his powers as he will receive from the Syndicate Superfeatures Company, with the assistance and sympathetic encouragement of his associates, I feel confident his work will rival that of the few directors who are now standing in the forefront. I look to Mr. High to achieve unquestioned success and this confidence is based upon the disclosure of genius, which he has impressed upon me during our intimate talks.

An Estimate of Merle E. Smith

"Merle E. Smith, now general manager of all my business interests, has been associated with me during the past six years and has been intimately connected with the exploitation and marketing of our films since the day they came. He will act as treasurer of the company and general manager. I know of no man in the industry who has a keener sense of the public taste, of effective publicity, and always dependable and honest with himself as with exhibitors and the public. He is forceful and aggressive, with a rare ability to conciliate and persuade.

"B. T. Hardcastle, who has been with us about four years is a human dynamo of energy. He will be studio manager and secretary of the company. Roy Rycroft has been previously associated with Mr. Nigh and will assist in relieving him of onerousome detail.

"The studio and practical men will be the directors of Syndicate Superfeatures. In hourly contact with the work of the company, with each other, and acting as a board of directors, vitally interested in the artistic and financial success of its productions, the gauge of the concern is not at high efficiency.

"It has worked out the profit-sharing plan notwithstanding the fact that we are financing this enterprise entirely myself. Every man connected with the work of production will receive financial consideration.

Exchange Plan to be Thrown In

"I have leased the Edison Studio in the Bronx, New York, and a thoroughly up-to-date equipment in lighting and other requirements of a first-class studio are being installed. I have previously expressed my conviction that production should go on without haste, but without waste. This sound like a truism, but is none the less being neglected in many studios.

"So far as it is within our power, our productions will be of the superfine quality; each picture will receive sufficient time to give it maximum artistic and commercial value; nothing will be allowed to be spoilt by haste. Cheap and conventional stories will be avoided, and an attempt will be made to con-

fine ourselves to worthwhile subjects. The story will be important, and casts will be selected for me — it with or without recognized stardom.

"As a separate operation I have acquired the world rights to the Helen Keller film, 'Deliverance,' which will receive immediate exploitation. The attraction and charm of this production were demonstrated during its trial at the Lyric Theatre in New York City. Merle E. Smith will handle the exploitation, and Arthur Terma will be associated with me in handling this attraction along theatrical lines.

Still Working on Exchange Plan

"I have not brought the matter of a group of affiliated distributing exchanges to a conclusion. Hundreds of letters reached me from exchange men and others, and I was favored with many personal visits from those who are to join such a combination.

"The few to whom I have explained the plan in de-

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GEORGE KLEINE

tail agree as to its great value as a solution of one of the serious problems of the industry, but I have not been ready to take the final step, because I want to cover the entire country when exchanges are invited into the affiliation, and at several points I have not been satisfied that applicants have the necessary standing or dependability.

"Are you ever busy? Fairly so — and with the kind of work I like. All business is based fundamentally on profits, and I want my share. But that is only part of it — to me, the lesser part. I like constructive effort, the accomplishment of a worthy task; few of us, and rarely, can accomplish a big thing. But the effort is worth while and, to paraphrase Tennyson:

"The better to have tried and lost
Than never to have tried at all."
O October 15, 1919

THE MOVING PICTURE WORLD

DOLLY SPURR’S BATTLE FOR SUNDAY SHOWS

IN MARION, IND., ENGAGES A NEW ORDINANCE

ON SUNDAY, Nov. 2, it became a violation of a city ordinance to operate a motion picture theatre or give a theatrical exhibition of any kind in the city of Marion, Ind., on Sunday. This is a result of the action of the Marion city council passing the mayor’s special ordinance directed against Sunday shows in that city.

The ordinance was introduced by Mayor Hulley for the evident purpose of preventing Dolly Spurr, operating the Royal-Grand, Indiana and Lyric theatres, from winning her fight for Sunday shows. In our last issue we covered in detail the recent “battle” staged during Miss Spurr’s fight for Sunday shows at her houses in the Indiana city.

Miss Spurr has been gaining more supporters for her cause as the weeks progressed, and when it appeared that she might win in court the mayor got busy. Instead of waiting and permitting the ordinance to come up in the regular manner, a special meeting of council was called and the measure was put through.

Before the vote was taken Councilman Ring asked for the right to have persons then in the audience express their views on the question. The mayor denied the request and ordered a roll call. The vote on the measure stood 4 to 3. Mayor Hulley immediately signed the ordinance making it ready for publication.

Dolly Spurr operated the Lyric and Indiana free of charge on Sunday, Oct. 26. “The Fighting Roosevelts” and “Seventeen” were the two pictures shown. In each lobby was a glass box which gave to those who were so inclined an opportunity to contribute to the Roosevelt Memorial Fund. A total of $500 was thus accumulated.

The Grant County Association refused to accept the donation in fear that it would be accused of taking a part in the Sunday show controversy. The Roosevelt Memorial committee at Anderson was glad to accept the contribution. Miss Spurr declares, despite the situation created by the new ordinance, that the Sunday issue is not finally settled.

NEW SYSTEM OF DIRECT RELEASE TO EXHIBITOR

NOW IN FULL SWING, DECLARES ROBERTSON-COLE

S. KIRKPATRICK, vice-president and general manager of the Robertson-Cole Distributing Corporation, has announced the managing personnel of the Robertson-Cole branch offices throughout the United States and declares that the new system of direct release inaugurated by Robertson-Cole is now in full swing.

Assisting Mr. Kirkpatrick as field manager is Joe L. Merrick, who has been identified with the industry for several years. He has just completed a tour of the United States as traveling representative for Robertson-Cole. The three exchange supervisors are O. J. Hanson, Newton E. Levi and Fred G. Sliter, all men of long experience in exhibiting as well as distributing.

"Business Partners"

"Right from the beginning the entire organization will work for what we consider the real relation between exhibitor and distributor," says Mr. Kirkpatrick in an interview. "We want our exhibitor clients to establish on the basis of business partners in the firm of Robertson-Cole, and no effort will be spared to make them feel that all may prosper.

"Every branch manager and every man under him is imbued with the idea that we are not simply putting pictures to the exhibitor but for the exhibitor. No man is going out to bring about the sale of a single picture at a high price or at a low price. What we want is not a great many scattered sales but a customer clientele of men who believe in our products, and who can always make money with our products."

"No industry can survive if any particular division of the industry plays the hog. The distributor cannot gouge the exhibitor and expect not to suffer from the reaction which affects the entire industry. On the same theory the exhibitor cannot compel the distributor and producer to operate without profit and not expect to suffer from a poor quality of product."

THERE’S NO BAR ON EXHIBITORS LISTENING IN ON WILLIAM RUSSELL’S “SACRED SILENCE” FOR FOX
American Films Circulating in Canada

The past few weeks have seen great activity in moving picture exchange circles in Canada. Two important organizations, the Famous Players-Lasky Film Service, Ltd., and the Select Pictures Corporation Ltd., have become established from coast to coast for the direct distribution of Paramount-Artcraft and Select Releases respectively. Executive officials of several film distributing companies have been on the move and new branch offices have been appointed in various cities. In Vancouver, B.C., there has been an interesting development, all of the numerous local exchange offices having moved into one large office building.

The new Famous Players-Lasky and Select companies now have branches in each of the six cities of the Dominion. The head of the Canadian Select is Phil Kauffman, formerly general manager of the Monarch Film Company, a subsidiary of the Allen interests. General Manager Kauffman has opened Select headquarters at 1315 Adelaide street west, Toronto. Harry Kincaid, formerly associated with Kauffman in Toronto, is the new Calgary branch manager of Select.

Fox Officials Also Active

George W. Weeks, general manager of the Famous Players-Lasky company in Canada, has been busy arranging many details. He has been assisted by William Bach, formerly with Canadian Universal and also with New York concerns. R. E. McIntyre of New York, has been acting as special representative of the new Canadian company and has supervised the opening of branches in the west. The opening of the branch of Vancouver is in the hands of Mr. Vancouver in W. E. Hahnke. At Calgary the new manager is Morris A. Hilligan. The Famous Players-Lasky company, in addition to receiving pictures on November 1st, is now active with an organization of a Canadian-wide enterprise to handle Fox business in Canada.

Officials of the Fox Film Corporation have been busy with the formation of a Canadian office. Mr. W. J. Hutcheson, assistant manager of the New York Fox office, has been visiting Canadian cities for the purpose. He has been accompanied by S. Benbow, Jr. The whole Canadian Fox organization is being placed under the direction of Vincent J. McCabe, the general manager for Fox. Mr. McCabe formerly had jurisdiction only in eastern Canada which, until recently, was the territory directly controlled by the Fox Fil Corporation. The personnel of the Fox branches in Canada is strictly Canadian, all managers being natives of the Dominion.

Bagné Visits Ottawa

Clair Bagné of Toronto, general manager of the Canadian Universal, visited Ottawa on October 25 to arrange details for the distribution of official Canadian scenario and educational films produced by the exhibitions and publicity branch of the Department of Trade and Commerce, by the Canadian Universal.

B. M. Rawson of Toronto, general manager of Regal Films Ltd., also recently made a trip through the Pacific Coast. Charles Stevenson, western general manager of Regal Films Ltd., also has completed a round-trip tour of the western offices of the company and returned to Winnipeg.

Ten branch exchanges of Canadian film companies are now located in the Central Building, 633 Granville street, Vancouver, B. C., which has been selected as the film headquarters for the city in view of a bylaw compelling the local exchanges to adopt various safeguards. Each exchange has a large vault of its own and the revising room of each office is now shut off from other rooms by steel doors. Vancouver is the first city in Canada to have one large headquarters for all local film exchanges. Those located in the building, which is a handsome eight-story structure, include the Canadian Film Service, Ltd., the Columbia Theatre Company, Ltd., Fox Film Corporation, Canadian Universal Film Company, Ltd., Speciality Film Import, Ltd., Regal Films Ltd., Famous Players-Lasky Film Service, Ltd., First National Exhibitors' Circuit, Ltd., Exhibitors' Distributing Corporation, Ltd., the United Theatres, Ltd., and the Select Pictures Corporation.

The Central Building, Vancouver, has a private projection room which is operated by the Film Exchange Managers' Protective Association of British Columbia, for the use of all exchanges in the building. It is equipped with one Simplex and one Power's projection machines. This theatre has been inspected and approved by Walter Hepburn, the British Columbia censor, and Provincial Inspector Oswald.

Small Town Exhibitor Makes a "Clean Up"

George Musser, the proprietor of the Sheperdstown Opera House, Sheperdstown, Va., is consistently demonstrating that enterprise in exploiting productions is not the exclusive prerogative of managers of theatres in large cities. Sheperdstown now has a population of only 1,200.

A striking instance is pointed out by George E. Fuller, manager of Metro's exchange in Washington, D. C., who forwarded to the New York offices of Metro a copy of the Sheperdstown Independent dated October 15. This newspaper carried a four column cut on "The Brut," fifteen inches deep, that stood out like a house afire.

The run of "The Brut" was three days, with one matinee. Fifty cents was made the top price for the night showings, an advance over the regular scale of seventeen cents, war tax included, but the Opera House played to phenomenal business.

In planning the advertisement Mr. Musser used some fine comments on the production in the advertising copy to supplement the attractive four-column cut supplied by Metro.

"Anne of Green Gables" Till Be an Early Release

Realart Pictures Corporation announces for immediate release "Anne of Green Gables," founded on the four "Anne" books by L. M. Montgomery, with Mary Miles Minter. The scenario is by Frances Martin and the direction by William Desmond Taylor. Although the picture has been completed, and is now in the laboratory being printed, no definite date for its release has been settled. It will follow closely the special announcement of the first release of the company.

A Little Sunshine Here From Doug Fairbanks' Second United Artists, "When the Clouds Roll By"
WILLIAM A. BRADY'S RETURN TO MOTION PICTURE

INDUSTRY AS A PRODUCER IS SOON ANTICIPATED

It is believed that definite announcement will soon be made concerning William A. Brady's return as an active motion picture producer. Since his resignation as director-general of the World Film Corporation about eighteen months ago, Mr. Brady has participated in the production of only three pictures—"The Whip," "Stolen Orders" and "Little Women." It is said that he will presently return to motion pictures devoting most of his time to the industry, heading his own company, acquiring his own studio and also forming an association with a leading distributing company.

At the time of his resignation from World Film Mr. Brady made the statement that he believed the program system to be a dead issue and it therefore may be assumed that when he returns to motion picture production he will not make more than a limited number of pictures each year. While he directed the destinies of World Film the trade mark "Brady Made" earned wide reputation throughout the industry.

Among the plays Mr. Brady announces as now available for screen are several that are considered among the greatest successes of a decade in American theatres. "Down East," "The Man Who Came Back," "Life," "The Shepherd King," "Bunty Pulls the String," "Foxy Grandpa," the first comedy cartoon success; "Too Many Cooks," "Forever After," in which Alice Brady is now appearing on tour. "At 9:45," now playing in New York and "The Things That Count" are among the successful plays with which Mr. Brady's name is associated as stage producer.

PATHS HAD PICTURES VIEWS

While claims are being made that the first authentic pictures of the city of Flume under Italian occupation are shortly to be shown in this country, Pathe calls attention to the fact that they have already appeared in the Pathe News special, issued on October 16. On the evening of that day the first pictorial record of the occupation of the much disputed city by Italian insurrectionists, under D'Annunzio, was exhibited on the screens of the Strand, Hi-I-Lo, El Morro, New York, Broadway and Stanley theatres, all of New York City.

The speed with which the Pathe News officials work was once again manifested in connection with the Flume series, which was shown in the leading Broadway film theatres the same night they arrived in this country.

DARE-DEVIL TALENT IN "BRYCE" SERIAL

A strong supporting cast of dare-devil talent can be seen in "Lightning Bryce," the fifteen-episode serial released by Arrow Film Corporation in which Ann Little and Jack Hoxie are starred; talent that stops at nothing to provide thrills of the most realistic type.

The cast includes Steve Clemente, known as the most expert knife thrower in existence; Ben Corbett, Walter Patterson, George Champion, "Slim" Lucas and George Hunter.

Director Paul Hurst is now shooting the first scenes of the fifteenth episode on locations in and around Hearst Valley, California. The entire company is with him and a stay of a week or ten days will be made.

ERATRICE JOY ENGAGED FOR "THE RIGHT OF WAY"

After a search for an ideal type that he had conducted for a month, Harwall Kergen, director-general of screen Classics, Inc., has engaged Loretice Joy to play the leading feminine role in "The Right of Way." A picturization of the novel by Sir Gilbert Parker, starring Bert Lytell in the part of "Beauty" Steele, will be Metro's next Lytell release following "Lombreli, Ltd." Miss Joy is cast as Rosalie Preurent, a French Canadian schoolmistress whose spiritual influence is a powerful factor in the regeneration of "Beauty" Steele after a blow on the ear has caused the Montreal barrister to lose all recollection of his past life.

Miss Joy's services were loaned to Screen Classics, Inc., by George Loane Tucker. That producing director has Miss Joy under contract for three years and permitted her to take the leading feminine role in the Lytell production as it happened that he had no immediate call for her.

"POOR RELATIONS" DISCUSSED BY PRODUCER

L. C. Haynes, president of Brentwood Film Corporation, seems certain that the latest production made under the direction of King Vidor will carry wide appeal and will find favor with most audiences. Mr. Haynes is the man who first supported Director Vidor in putting his ideas upon the screen and he is said to be satisfied that the success of Vidor's pictures has justified his decision. In a statement applied to Vidor's latest picture Mr. Haynes says:

"There are but few people of mature age who will fail to appreciate conditions and situations shown in Poor Relations. Those who go from a small town to a large city assume a measure of superiority and pity friends and relations who still live in 'the little burg.' It seems to be a part of the American view of life to consider those who live in big cities distinctly superior people."

FAMOUS PLAYER HURST PROMOTES HURREST

Announcement has been made of the promotion of W. C. Hurst of the educational department of Famous Players-Lasky Corporation to the position of supervisor of production of all non-fiction subjects, a newly created position. Mr. Hurst will work directly under Whitman Bennett, director of production of Famous Players-Lasky, and will be in charge of the production of educational films, travelogues, the Paramount Magazine, the "So-This-Is-America" series, the Paramount-Post Nature pictures and similar subjects.

BOXING ON THE WEST COAST TOOK A MIGHTY BOOST WHEN FAY ZICHER BEGAN HER CHRISTIE, "WILD AND WESTERN"
Taking a Good Look into the Future

By H. H. GORDON

Owen First National Franchise for New England

SOMETHING has just happened in New England that has a deep significance for the exhibitors and their patrons and promises clearly one of the important changes that will come within the next year or two at the latest. For many exhibitors, if they long to keep pace with an industry undergoing a complete revision in their policy regulating the maximum number of days that special attractions can play in their respective theatres.

It promises a condition that is certain to be just as true in the South, the West or the Northwest as it is now in New England. And the changes in policy for booking that this New England event prophesies also will compel companion modifications in the methods of showmanship now common to every section of the country.

The thing that has happened in this -- while first accounts in other territories were playing Mary Pickford in "Daddy Long Legs" to one, two and three weeks as the maximum that their localities could accommodate at a program that averaged but slightly more than the usual admission charges, the same production, identical in every particular, was presented in less than twenty consecutive weeks at an admission price of $1.50.

Why can Boston, with general conditions that parallel those of other large cities in the comparative matters of population and resources, the number of motion picture theatres with moderate admission prices, and about the same ratio of theatregoers as other municipalities, not proportion to population, patronize one attraction for twenty consecutive weeks at an average cost of $1 a seat, while the same production exhausts its demand elsewhere in a much shorter time, and at smaller prices?

Reflecting a Mental Attitude

Without doubt there are practical reasons why this difference exists. They existed previously in Boston, and they existed almost entirely in the minds of the exhibitors.

I used to think that two weeks for any attraction was about the limit. Now I frankly admit that I have not the least idea what is the maximum number of days or weeks that a special feature will run. The only way in which I can find out is to put it on and wait.

There is this to be said in explanation of the five months' run of "Daddy Long Legs" in Boston -- it was given a suitable compliment of advertising and general exploitation. We conducted a miniature studio contest with the lobby of the Tremont Theatre converted into a studio room "set." There a cameraman photographed every girl at the Boston premiere, which resembled Mary Pickford. The films of these "tests" were shown in connection with the feature.

But even this novelty exploitation idea cannot be credited with more than a minor part in the record run of the production. Its greatest accomplishment was attracting public attention to the Tremont Theatre and "Daddy Long Legs." The newspaper which cooperated with us in the stunt gave it a great deal of helpful publicity. Consider, though, that the Boston public, or the public of any other city, will not pay $1.50 for admission to a small and special feature which fills the large capacity of the Tremont every day for twenty weeks, just to see a few hundred feet of tests of a few girl friends and acquaintances.

To advance heralding as usual

We set about our preparations for the production in much the same manner that has marked our advance work for other pictures. There was a generous appropriation for newspaper advertising; we did not stint on window cards, also twenty-five feet of foot card to fill the usual, and other usual and conventional forms of advertising.

We did not stop our advertising or reduce it to a couple of inches, after the opening. We kept right on using display space, and the crowds continued to pack the house.

During the five months, Boston had every form of weather condition imaginable. It was stifling hot; it rained; it was cloudy and disagreeable under foot, but even the most adverse atmospheric conditions, to say nothing of the war strike and other difficulties, had little effect upon the weekly gross.

Consider the production from the Tremont Theatre to Tremont Temple, and figured that another two or three weeks would conclude the engagement. But it didn't. There was no ex-writer eager to rush the run or on the run we down the newspaper advertising to an announcement card, and for twenty-one days the production played to capacity on the momentum our previous highclass word of mouth publicity had given it.

This is what happened in Boston, while other exhibitors were limiting their runs to not more than an average of fifty per cent longer than is given to their usual programs of entertainment. Why is this?

Popping a Business Question

Is it a question of viewpoint, a lack of confidence, an inability to grasp the real opportunities that exist in every locality, or is it merely precedence of the fact that the New England hasn't the time? Whatever the reason, it is certain that the future will prove its fallacy. Two years ago one week run was the largest ever in this country for any one attraction.

The future will be a part of the industry.

Meanwhile, the thousands of thousands of dollars that would come to the exhibitors, distributors and producers of meritorious features are remaining in the pockets of a public willing to spend them if the exhibitors would good pictures for enough days to give them the opportunity to profit. Perhaps they'll do it on a Saturday if they cannot arrange to attend on a Tuesday.

CHARLOTTE, N.C., SHOCKED AND THEN PLAGED

WHEN SENEFF BATHING GIRLS CHANGE SUITS

MAC SENEFF'S bathing girl revue and his "Kinky Doodle in Berlin" received co-ordinates of seat-packing publicity in Charlotte, N. C. After its premier presentation at R. D. Craver's Broadway Theatre, the commissioner of public welfare and commissioner of public safety served notice upon the theatre that the show was taboo. The officials were actuating under a section of the city code which prohibits the staging of performances in which the participants are not dressed and another which prohibits productions tending to the delinquency of children.

The commissioners declared the show to be unfit for children to witness and ordered it closed immediately. It seems that the show in this territory, where it is owned by Harry Bernstein and associates of Richmond, Va., carries two sets of bathing suits of different styles to suit the occasion of the town. The management having decided to allow Charlotte the pleasure of viewing the girls in their spiciest garb, they were punished in suits resembling a high-class burlesque act.

The afternoon paper black-typed the affair on the front page, but arrangements were later perfected whereby the show was allowed to open again that night, the management promising that the girls would wear something different. The line, as a consequence, was three deep and a block long for the night performance, which, to the sophisticated critic, seems as tame as a Sunday school picnic. A five-piece jazz band is being carried with the show.

HOPKINS GOES TO MAYER AS ART DIRECTOR

After a successful career, in which he has designed stage and motion picture settings for some of the well known productions, George Hopkins has been secured as art director by Louis B. Mayer, and is located at the Mayer studio, Los Angeles.
Katherine MacDonald Will Answer Herself

In presenting "The Man Thou Gavest Me," an answer to Hall Caine's story of "The Woman Thou Gavest Me," recently released by Paramount, will be one of the attractions released by First National Exhibitors Circuit as a starring vehicle for Katherine MacDonald.

The story of "The Man Thou Gavest Me" will present the woman's side of the domestic and moral problems raised by Hall Caine in his work. It will have the novel result of starring Miss MacDonald in an answer to the story which has largely contributed to her popularity among theatre goers.

It was immediately after completing her work in "The Woman Thou Gavest Me" that Miss MacDonald formed her own producing company preparatory to her appearance in "The Thunderbolt" and "The Beauty Market," two of her current First National releases.

Work on the scenario has been in progress for a month, and according to B. F. Fineza, president of the Attractions Distributing Corporation, which represents Miss MacDonald, another two months will be required to complete the working script. It is estimated that the production will require at least three months in the studios, which will set the release date well into next spring.

Announcement is also made of the purchase of the action picture rights to "The Guests of Hercules," by Mrs. A. L. Williamson, as the fourth attraction starring Miss MacDonald and to be released by First National.

ACE Film Studios Located at Newbern Will Specialize in Industrial and Commercial Work

A new film industry, with ambitions of a nationwide scope, has just been launched at Newbern, N. C., with the establishment of the Ace Studios, whose concern is industrial films and commercial work. The company has been formed by many of the leading business men of Newbern being behind it; and it is under the management of Ben Straussner, a cameraman well known throughout the country, who has seen years of service both here and abroad, having started his career with Gaumont in France and later assuming connections with Pathé.

The Ace will specialize on industrial and commercial work, and is projecting a new and original line of cartoon advertising films, made by a new process. Laboratorles and complete equipment have been acquired, including two outdoor stages, a commodious indoor stage, and one hundred acres of excellent locations.

The company already employs three cartoonists, two cameramen, an idea man and a letterer. Mr. Straussner is negotiating with many experienced men for the origination of his sales force, which will be on the road within the next thirty days, each carrying a projection machine and a full line of samples. Several large commercial contracts have already been closed.

No Soliciting in Buffalo Theaters

Buffalo exhibitors have put their respective feet down on addresses from the stage and soliciting, in

TRUMPETING FOR WORLD'S "THEN BEANAH" SENTRY

the aisles of their theatres during campaigns. The only place where patrons may be approached during the Red Cross drive is in booths which will be permitted to be opened in the lobbies on certain nights only.

The managers have taken this step because they believe that the war emergency should not be taken as a pretext for this kind of work which would interfere with their shows, breaking the continuity and greatly annoying patrons who come to the theatre to be entertained and not embarrassed, as it is alleged many are by these solicitations.

LOD COMEDIES GO INTO BIG THEATRES

In support of the contention that the foremost pictures thereon would lead the show, the comedies Pathe and Columbia are concentrating their attention to the bookings at the New York Rialto and Strand, day and date; the Strand, Brooklyn, and the Circa, Indianapolis. "Bumping Broadway" was released as the first of the f100,000 Lloyd comedies on November 2 and will be played simultaneously in New York at the Strand and Rialto.

How Selznick Exploited "The Perfect Lover"

Eugene O'Brien's initial Selznick picture, "The Perfect Lover," was the basis for an extensive advertising campaign launched recently at the Lincoln Theater, Union Hill, N. J. The picture went over so big that it was necessary to send in a call to the local police department for reserves to take care of the large crowds.

Twenty window displays with prominent window cards were obtained by co-operation with leading merchants of the city. One of the best of these displays, used in two large windows of a furniture store, with two big sign reading: "The Perfect Lover! buys his furniture here -- see "The Perfect Lover" at the Lincoln Theatre." A page "ad" was used in the newspaper with the following heading over the top of the page: "A Page for Perfect Lovers." The leading merchants of the town were represented on the page and each "ad" had "The Perfect Lover" as the most prominent catch line. A "Perfect Lover" essay contest was started, and a season pass was given as the prize.

picture Shown Here "A SCREAM IN THE NIGHT"

That novelty in motion picture entertainment is appreciated by showmen and public is evidenced in the record number of bookings reported by Select Pictures Corporation managers on the latest Selznick play, "A Scream in the Night," written by Charles A. Logue, based on the Darwinism theory of the origin of the human race this picture is regarded as a unique subject.

Select managers in all territories are reporting enthusiastic exhibitor endorsement and lively booking. Booking for its circuit is a complete success with a two weeks' engagement at B. S. Moss' Broaday Theatre, New York. "A Scream in the Night" has continued a steady showing and many managers have been asked for return dates. Select's promotion headquarters in New York has prepared a vigorous exploitation campaign to be forwarded by Select's advertising experts in every branch office and this work has had much to do with the speedy start the unique feature has made in all territories.

Filling War-Time History of Catholic Church

Striking inroad of the adaptability of motion pictures for the dissemination of religious information has been made in an effort of the Catholic Church which is preparing for early showing "American Catholics in War and Reconstruction." The film is being prepared by the Educational Department of Famous Players-Lasky Corporation.

This picture, which is an accurate review of the church's activities in wartime and in reconstruction, will be produced in cooperation with the part of the church of the motion picture committee of the National Catholic War Council with the co-operation of the Knights of Columbus' Committee on War Activities. It epitomizes the hierarchy, clergy, the National Catholic War Council, the Knights of Columbus and, the Catholic laity generally.

"With practically little exception the story of the Catholic church's wartime work is being retold in narrative form.
November 15, 1919

THE MOVING PICTURE WORLD

CITY OFFICIALS VISIT NEW FO' STUDIO

Representatives of more than twenty mayors and other officials of eastern cities who were attending the congress in New York with the National Board of Review visited the big new plant of Fox Film Corporation at Twenty-first avenue and Fifty-fifth and Sixty-sixth streets, and also went to the sixty-sixth street studio, where they were the guests of William Farnum.

The visitors remained in the studio more than an hour and visited the editorial room of Fox News, where they were shown how the animated screen newspaper and magazine is prepared and distributed. Among those in the party were Dr. James H. Curdwell, representing the mayor of Providence; Henry Jenkins, district superintendent of New York public schools; Guy R. Hadley, representing the mayor of Milwaukee, and Walter J. Hich-son commissioner of public safety, Syracuse, N.Y.

WASHINGTON MANAGER SAYS TOKEN PROCT OR WON'T WORK; SUCH FILMS DECREASE MAIDEN BUSINESS

WILL D and woolly plays fail to attract the patronage of women in Washington, D.C., according to J. J. Pymette, manager of Harry W. Cram's Metropol-itan Theatre. Mr. Pymette has always paid a great deal of attention to this phase of the business. He has found that inasmuch as women are not partial to melodramatic or otherwise sensa-tional photoplays. You must give them something unusual, a story that will appeal to their finer instincts.

When a rule does not like anything that is novel—they do not want to witness photographs depicting life in Russia with bloodcurdling scenes. They do not like daredevil stunts, either. These things don't appeal to them. They will like pictures starring the leading woman in such a way as would enable them to place themselves in a similar position and so carry through the theme of the play.

"THE BLACK SECRET," PEARL WHITE-PATHE SERIAL, IS BASED ON A NOVEL BY ROBERT W. CHAMBERS

An event in the history of motion picture serials and a long step forward in its production will be the Pathe public offering on November 9 with the release by Pathe Exchange, Inc., of Pearl White's latest serial, "The Black Secret," based on Robert W. Chambers' thrilling novel of adventure and mystery, "Secret." When the picture rights to "In Secret" were acquired George B. Seltz, Pathe's well-known produc-er-director-star, announced that he would adapt it into a novel and trotted in transferring it to the screen. He had long sought to make what he termed "a feature serial," and "In Secret" possessed the necessary elements for such an expansion. The finished production won the unqualified approval of Mr. Chambers and has been announced by the producer as the ultimate in serial creation. "In Secret" appeared originally in a magazine and was later issued in book form.

GREAT EXPLOITATION FOR "THE BRAT"

"The Brat," Nazimova's latest and greatest production, is, according to letters, telegram and newspaper clippings received at Metro's New York offices, subject to exploitation by motion picture managers on a scale rarely before attempted. The picture is all-intimate, all dramatic and naturalistic, and its prestige is having a plainly noticeable effect in the form of generally increased business.

UNIVERSAL SELECTS BARNES WINNER

Barnes Winter, song writer and playwright, one of the original Georgia minstrels who played with Primrose and the Pringles, has been made a member of Universal's Manhattan office. Mr. Winter is the father of Winnie Winter, musical comedy star and vaudeville actress.

HERE "THE MYSTERY OF THE YELLOW ROOM," A REAL-LI

HOW PRIDE OF OWNERSHIP MADE OWOSSO, MICH., BALLY TO CURWOOD IN HIS OWN HOME TOWN

ALL records for all theatres and all productions were shattered recently when the Strand Theatre, Owosso, Mich., ran performances all day and all night for three days and nights. You can imagine the crowds in James Oliver Curwood's home town that turned out to see "Back to God's Country," which is being distributed by Pathe National.

Realizing the exploitation possibilities of using the home ties of the author as local-color promotion for the picture, the management of the Strand con- ducted its campaign to emphasize the fact that this production was from the pen of James Oliver Curwood, who loved Owosso folks so much he lived among them, and into all parts of that district of Michigan which surrounds Owosso went the word that the famous and friendly author's work would be the attraction at the Strand Theatre. It was through a sense of pride and showmanship that the Strand management preferred to hard on the personal intimacy with James Oliver Curwood rather than upon other exploitation possibilities for novel work.

Before the picture was scheduled to open it was noticed that out-of-towners began registering at the few hotels in Owosso, which is credited with a combined population of 10,659 persons. All mercantile businesses, especially retailers, noticed a surprising rise in business. The American Legion representatives gathered a big street crowd for the first time in a month and all local restaurants ran out of clean napkins. Locally, the local laundry girls were not on a strike.

Packing Six Days Into Three

The manager of the Strand was in a predicament. He had booked "Back to God's Country" for a three day's run. Telephone calls were pouring in from newspapers and theatre operators and the theatre management attempted to extend the run. It was impossible.

There was only one thing to do. The management of the theatre called upon James Oliver Curwood and outlined a plan for running the picture all night until the majority of the people could see it.

Curwood smiled and replied: "There is no picture or author that a crowd would stay up all night to see. It's never been heard of and you may turn the whole thing into a fizzle."

"Not on your tinfoil," replied the manager. "I am going to run all night shows, and start the day's performances at 8 o'clock in the morning. You don't need to look horrified, Mr. Curwood. You may be the author and supervisor of this production and part owner of the screen-carver company which produced it, but once the exchange rents it to me for my good money I am going to do as I see fit with it. Go ahead," replied Curwood, and "I'll go with you strong.

It was necessary to employ three shifts of ushers, ticket-takers and operators.

But the theatre cleared the biggest profit in its history and most people in the district of Owosso saw the feature.

EDWARD JOSH TO DIRECT ANITA STEWART

Louis B. Mayer has named Edward Josi to direct Anita Stewart in Carole Lombard's "The Fighting Shepherdess." This will be Miss Stewart's first production after her two months' rest in the East.
Pathe Ready for Big Year

With the new year only a matter of weeks away, Pathe is looking serenely forward to what promises to be a twelvemonth of its greatest accomplishments.

Paul Brunet, vice-president and general manager, directs attention to the array of stars, producers and directors with which Pathe will enter the motion picture year in full strength. Mr. Brunet realizes that 1920 will develop the biggest struggle for supremacy since the inception of the cinema industry in the United States, and in lining up the Pathe forces he has made it his aim to leave no sector without its bulwark, whether it be producer, director or star.

The forces which Pathe has assembled represent the biggest in every line of the industry. The statement by Mr. Brunet: "Since the beginning of the autumn season we have strengthened our producing staff by the addition of several prominent producers in the business."

"Added to our list is Robert Hanley, who became firmly established as a leader in his field with 'Warners' which was recently released. The new picture, 'Eastward Ho,' directed by Arthur V. Johnson, is the number one release by Warners and the lead has directed a number of the stars of the cinema, and who recently organized his own producing unit: Jesse D. Hampton, progressive producer, and Mrs. Sidney Drew, whose domestic comedies have made the world laugh."

Has Many Prominent Producers

"Added to this sterling combination are the standbys by which Pathe has plodded along such names as John Mee, Louis J. Gasior. George B. Smit, Hal J. Roach, Frank E!eman, Ruth Roland, another star also heading her own organization, producing serials; and Charles Seiter, who, in the past year has directed a number of the stars of the cinema, and who recently organized his own producing unit: Jesse D. Hampton, progressive producer, and Mrs. Sidney Drew, whose domestic comedies have made the world laugh."

"The stage now is set for Pathe's great release, 'Eastward Ho,' which will be a production of the highest order."

"NORWOOD" SHOWS NEW YORK

To the man or woman who never has seen New York, "Eastward Ho" is the realization of William MacLeod Raine's popular novel which Ernest J. Flynn directed, will be a liberal education. Many points of interest in the great city have been photographed in this feature. A splendid shot of the city hall, with hundreds of people walking to and from the Brooklyn Bridge, the post office, municipal building, Battery Park, upper Fifth avenue, Astor place subway station, Riverside Drive, upper Broadway, the theatre district, the Pennsylvania railroad terminal, the Plaza Hotel and Columbia University form the backgrounds for some of the acts.

As Buck Lindsay, William Russell has one of those moving roles for which this two-fisted star is famous. His support is exceptionally well-balanced.

LOWE HOUSES PASS INTO CONTROL OF NEW FIRM

LOWE, INC., succès LOWE'S THEATRICAL ENTERPRISES

Contracts were executed October 30 whereby the control of the Loew theatres in the United States will be taken over by the new corporation take the place of Low's Theatrical Enterprises. Marcus Loew and his associates remain in control, however, with an augmented board of directors. President and Treasurer of Loew, Inc.; David Bernstein, the treasurer of Low's Theatrical Enterprises; C. E. Danforth, of Von Emburk and Atterbury; W. O. Durant, president of General Motors Corporation; Harris D. Gibson, president of Liberty National Bank, New York; John E. Knap, president of the American Lithograph Company; David L. Loew, of Loew's Theatrical Enterprises; James H. Perkins, Montgomery & Company, New York; Daniel S. Freer, vice president of the Bankers Trust Company, New York; W. L. Souch, secretary of Loew's Theatrical Enterprises; Louis Shubert, Inc.; Arthur M. Loew is secretary to the board of directors.

The transfer of control will in no way affect the operation of the Loew theatres. Marcus Loew and the former executive staff will continue as they have in the past.

In a statement sent out by the new company the net earnings of Low's Theatrical Enterprises for the year ending August were $1,119,740 after all taxes were paid.

EXHIBITOR TURNS LOBBY INTO LOG CABIN

With some of the biggest attractions of the season battling Benjamin S. Hampton's "The Westerners," the W. W. Hordkinson release, for first run honors in Des Moines recently, Jess Day, managing director of A. H. Blank's Palace Theatre, fired his opening gun in an extensive promotion campaign that had almost all the Minnesotans wending its way Palace-ward on Sunday, October 25, when "The Westerners" opened a successful week's engagement.

A log cabin that took in the entire lobby was the surprise stunt that made the Palace the Mecca of the picture-goers. The big crowds that flocked to the show were amazed by what Mr. Day had accomplished. He had reproduced a still picture furnished by the Hordkinson forces.

START WORK ON "THE FORTUNE HUNTER"

Earle Williams has reached New York from the Vitagraph studios to begin work on "The Fortune Hunter," the play by Finchell Smith in which he will have the title role. Vitagraph has provided him with a strong supporting cast, headed by John Peirce, who previously was leading man for Harry Corder. Miss Peirce will assume the character of Betty Graham.

Prominent in the supporting cast will be Van Dyke Brooke, who will be seen as Graham, the kindly old druggist. Others will include Nancy Lee, William Hoffer and Louie Lee. Tom Terrell is directing.

ANNOUNCE CAST FOR "EASY TO GET"

Production is nearing completion at the Fifty-sixth street studios of Edison Motion Picture Corporation on "Easy to Get," Marguerite Clark's first eastern picture since her return from the West coast. Walter Edwards, who directed all of Miss Clark's pictures in the West, will make his first forth-coming picture, and is assisted by Fred L. Robinson, with Hal Young at the camera.

Miss Clark has the role of a bride, Mrs. Marske. Others in the cast are Rodney LaBroque, Kid Broad, the pugilist, Helen Green, Herbert Barrington and Juli A. Harlay.

CREASE "THE WESTERNERS" IN CLEVELAND

Benjamin S. Hampton's First Great Authors' Production, "The Warlord," by Stewart Edward White, is declared by the Hordkinson organization to have received the largest volume of daily newspaper advertising in the history of Cleveland. Charles H. Miles used three-quarter-page advertisements at the beginning of his week's presentation of the picture in more than four hundred newspapers of the city. The dominant note of this advertising was addressed to readers of the Stewart Edward White novel as well as to the readers of all other White novels and magazine serials.

REALTORS OFFICE TO BE 32 "FILL ROW"

Manager Jay Emanuel of Realtors Philadelphia branch is looking forward to moving into the structure at 32 Fill Row, which has been purchased for a nearing completion. He hopes to be installed by the middle of November. The Exhibitors' League of Philadelphia has taken offices in the building next door.
HOLUBAR'S INGENUITY OVERCOMES DIFFICULTIES

WHILE the finest work of the motion picture director will often show itself in the small scenes, where only one or two actors appear, or when a psychological phase is established or solved, it requires great ingenuity to handle a mob scene where each one of the 2,000 extras appear as an individual, timing his or her action to all of the others in the scene.

Such a proposition presented itself to Allen Holubar recently in filming the Metropolitan Opera House scenes for Dorothy Phillips' Universal feature "Ambition." About 2,000 persons were used in this scene, 1,600 in the audience of the theatre, 55 in the orchestra and about 200 on the stage, besides ushers, attendants, stage hands and other attendants to make the scene complete.

It required about a week or rehearsal before the camera was turned on. Director Holubar took a topnotch gallery, and in front of him were twenty-four push buttons, connecting him with cameramen, assistant directors, orchestra director, stage manager, etc. The production and the company were divided into eight or so "miniature" sections, in each of which sat an assistant director, who gave the persons surrounding him the cue for their action. Four cameras were trained on the scene from different angles.

OCTOGENARIAN IN NEXT PICKFORD FILM

The screen's newest and oldest star has a highly pleasing part in "Heart of the Hills," adapted from the story by John Fox, Jr., Mary Pickford's next attraction from her own studio to be released by First National Exhibitors' Circuit. This new and old adjunct to the producing forces of motion pictures is none other than J. C. Johnson of Cactus Flat, Cal. For several years Johnson has lived at Cactus Flat in the San Bernardino Mountains. So far as age is concerned he hasn't any. He remembers having passed his eightieth birthday, but he can't remember how long ago that was. When Director Sidney Franklin was looking for a "type" to play the role of a mountain person, he thought of Johnson.

KOREY HAS TWO PRODUCTIONS READY

Harry T. Korey and several of his company left recently for Lake Placid and other locations in the Adirondacks, where they will make outdoor scenes for "The Milagro Stories," in which Mr. Korey has added a feature. The photoplay is based on "The Very Righteous Man," by Alice L. Tildesley, which appeared as a serial in the Saturday Evening Post. The screen version was made by William Barberin Laub, and will be directed by Edwin L. Hollywood.

Mr. Korey's next feature to be released by Vitaphone will be "The Darkest Hour." Like "The Milagro Stories," many of the scenes are laid in the mountains. Mr. Korey has a role of dual personality.

ALLGOOD ANNOUNCES "THE WHIRLWIND"

With the completion of the first and part of the second and third episodes of their new serial in which Charles Hutchison is the star, the officers of the Allgood Pictures Corporation have announced that the thriller will be known as "The Whirlwind."

The foreign rights of this big fifteen-episode serial are being sold by E. S. W. Muschenheimer, of 166 West Fortieth St., New York, who has added it to the many serials he is handling. He is confident that it will score as great a hit as "The Great Gamble" in which Hutchison recently acquired his greatest film fame.
PRINCIPALS of "SALOMON VS. SHINANDOAH" AT GRADMAN'S
and great cast," and back of all this he will liberally use printers' ink to instill into the public mind the confidence which he already has in the wife of the coming king.

Supplementing an extensive trade paper and magazine advertising campaign throughout America and Europe, many unusual features of a more personal nature are being used. Mr. Goldberg is being supplied with new photographs of Miss Harris, which are securing representation in both picture fan magazines and those of general circulation.

PRICE VARIETY AT WINNIPEG
The admission price situation at Winnipeg moving picture theatres is rather interesting since prices were changed to conform with new operating costs. Five of the principal local houses, the Dominion, Lyceum, National, Princess and Theatre, now charge 20 cents up to 6 p.m. and 30 cents after that hour. Eight other film palaces charge 15 cents in the afternoons and 25 cents at night. These include the Bijou, Starland, Majestic, Monarch, Columbia, Rex, Colonial and Avenue. Other local theatres are charging 15 cents for matinees and 20 cents for evening shows. Some of these prices include the provincial war tax, which is still operating and which is intended as a permanent measure by the government.

Many of the Allen theatres throughout Canada have made slight advances in admission prices, 5 cents being the general increase for all classes for the last month.

"SUNNY" GOLDBERG RIVALS "SUNNY JIM"
H. L. Goldberg, known as "Sunny" because he operates the Sun Theatre in Omaha, has discovered that the addition of a small personal touch to the newspaper advertising of pictures is a morale builder. He has in addition to the usual advertising has adapted this to his own purposes on a much smaller scale and has advanced it for the use of other live exhibitors.

When he ran "Lombari, Ltd.," the Moroccos stage success picturized by Screen Classics, Inc., Mr. Goldberg himself did the advertising. He has now adapted this to his own purposes with the same results.

When he ran "The Brat"--Everybody says so--"Ask 'em, Sunny Goldberg."

FILM DIFFICULTIES ADJUSTED
The work of straightening out tangles between exhibitors and exchanges has kept members of the Minnesota Film Board very busy. This month the difficulties between himself and one of the exchanges. The matter was quickly adjusted.

Mr. Breger is proprietor of the Gem and Uno theatres and house manager of the City Hall Auditorium at Crystal Falls. He also operates a garage and real estate business in that community. C. W. Erwin, manager of the Gem Theatre at Wyndmere, Minn., also went to Minneapolis to look into some complaints against exchanges before the film board.

ART BOOK FOR SERIAL
A beautifully engraved high-art booklet has been issued by the Pathè Exchange Incorporated in connection with its exploitation campaign for the latest Pearl White serial, "The Black Secret," which will be released on November 9. The front cover is a Pearl White head in color and a sepia head in diorama occupies the first inside page. The remainder of the booklet is devoted to sepia engravings of the striking scenes from the serial and features the three principal Pearl White stars, Miss Harris, Miss Davis, and Miss Coots, together with the author, Robert W. Chambers.

JUNE MATHIS ADAPTING "OLD LADY 31"
June Mathis, head of the Screen Classics, Inc., scenario department, has begun her film adaptation of "Old Lady 31" from the stage play of Rachel Crothers.
November 15, 1919

THE MOVING PICTURE WORLD

DISTRICT EXHIBITORS MAY BAR SLIDES

Exhibitors in Washington, D.C., are literally being overwhelmed with requests for the removal of newsreels. It has been found impracticable to comply with these requests and the exhibitors are having much difficulty in explaining their stand.

A dominant chain of theatres has adopted a rule not to show slides. It was figured out recently how long it would take to show all of these that are offered in a single day. The result was surprising. To burn off one such at another theatre on Saturday evening would be made to have all exhibitors agree not to run slides other than to advertise their own business without having the slides first passed on by a central committee. It would be in the interest of the practice, especially as it would often take several days to get any action and the need for the slide perhaps seven. No slides are to be played.

During the war the exhibitors were glad to run all the slides necessary to boost the various charities, one manager has pointed out, and now they should be left alone a while so that they can run their programs uninterrupted.

BUTLER HEADS METRO'S WEST COAST STUDIOS

Clifford E. Butler has been appointed general superintendent of the Metro studios in Hollywood under Maxwell Karger, director general. Mr. Butler will have jurisdiction over the mechanical, technical and clerical departments at the studios where the Screen Classic, Inc., productions are made for distribution by Metro.

Mr. Butler is the oldest employee of the Metro organization, and it is said that since 1914 when he came to the Metro he has been responsible for the production of pictures and in charge of the entire department.

As assistant, General Superintendent Butler has chosen Joseph Strauss, formerly an assistant director, who recently made careful study of studio conditions from the efficiency standpoint. David H. Thomas, formerly studio manager, has been appointed cost manager.

MARCUS LOEW ENLARGES HIS THEATRE CHAIN

Marcus Loew has acquired three new theatres through deals just consummated, two by purchase and one which he will build. He bought the Francais Theatre in Montreal, about a mile from his present Montreal Theatre, the first at the southeast corner of St. Antoine and St. Paul streets, which he plans to complete in time to open about January 1.

The third theatre will be built on Yonge Street, about two blocks north of St. George Street, in Toronto. It will seat 3,600 persons and will be the largest theatre in Canada. Mr. Loew bought the property recently and will begin building at once.

Mr. Loew also has plans for the New York and Criterion theatres property on Broadway, between Forty-fourth and Forty-fifth streets, New York, which will be announced later. In spite of the fact that his New York theatre is one of his most successful houses financially, it may give way to a marvellous theatre construction.

TO FORM AMERICAN LEGION SCREEN POST

Steps are being taken by the National Association of the Motion Picture Industry to form a post of the American Legion for eligibles among motion picture men. A letter received at the office of the Association from A. A. M. Hamilton, assistant director of the New York State branch of the Legion, contains information of interest to all those who might be desirous of joining such a post.

It is necessary to obtain a charter from the state branch, although a long list of names on the application for a charter is not essential. Fifteen to twenty original signatures are sufficient. The American Legion has personal sympathy for the association and is personally interested in the success of the plan, and any eligible who cares to learn more of the details may get full information by writing direct to the National Association's office.

VARIOUS ROBERTSON-COLE PRODUCING UNITS ARE BUSY COMPLETING DIVERSIFIED OUTPUT

S PURRED by the rapid growth and progressive policy of Robertson-Cole the various producing units are busily engaged in completing a diversified screen output—pictures claimed to measure up to the standards set by the reviewing board of the corporation.

No limit has been put to the cost of the Bessie Barriscales' photoplays and each succeeding picture is planned for a higher level than its predecessor. "Beckoning Roads," adapted by Harvey Gates from the novel by Jeanne Jadson, affords good opportunities for Miss Barriscale to display her artistry.

At the Brentwood studios a new picture is being shot under the direction of Claude E. Mitchell and reports indicate that Pitts will find ample scope for her talents in the new play. Interest will be aroused by the release of Ethel Storey's offerings by the Haworth. Being an emotional actress of experience Miss Storey is admirably fitted for the role of heroine in the screen version of the novel, "The Golden Hope."

The record made by Susse Hayakawa for artistic presentations is said to be sustained in the scenes depicted in "The Illustrious Prince," the Oppenheim mystery story adapted by Richard Schayer.

After his recent screen-travels throughout the Indies and the Far East in a succession of romantic journeys by Fred and Mary Carpenter, the Famous World's most experienced director, has returned to his home and is now at work on a new production at the Century studios.

W. T. CULLEN COMPLETES MOVING PICTURE PRODUCTIONS

W. T. Cullen, who has been engaged at the Whitegate studios, has completed the pictures "Fur Trade," "Battles for the American Lander," "The Louisiana Purchase," "The North American Beaver," "The Eskimo," and "The Mammals." All of these pictures have been taken in their native habitat and are characterized by their unusual production values.

JACK BUCKIE IN "LIGHTNING BRYCE," RELEASED BY ARROW

The "Lightning Bryce," directed by Jack Buckie and released by Arrow, is an American natural color picture which is being released by World Pictures.

"Marimba Land" is an unconventional portrayal of the simple customs of the primitive people living in Guatemala, Central America. The story illustrates many of the amusing customs that have been handed down through the centuries from the Aztecs, Toltecs and Mayas. The ancient Aztec road, through a day with the descendants of Montezuma, carrying their products to the market places of Guatemala City, forms the background for many picturesque scenes.

There is also a native wedding, and a wedding feast, at which the marimbe, the tuneful, native instrument of Guatemala played by natives, furnishes the music. This interesting film was directed by Dr. William Green, who has spent many years in Central America, Guatemala and Mexico.
NATIONAL PICTURES THEATRES
HOLDS MEETING IN CHICAGO

T
HE GENERAL MANAGE of National Picture Theatres Inc., Mr. G. Seely, attended the meeting of the newly appointed managers of that organization in Chicago, Thursday, October 30. The Sherman Hotel was the scene of the gathering of the number of exhibitors attended from mid-western cities. Among them were Charles Glaar of Indianapolis who will be the Indiana vice-president of the organization and Hector H. Pettijohn of St. Louis, who it is understood will be the St. Louis vice-president.

General Manager Seely was disposed to be reticent in furnishing particulars concerning the new organization, stating that it is expected that 14,000 exhibitors throughout the country will be members. There will be twenty-six vice-presidents and as many directors chosen from the exhibitor members—one from each of the twenty-six exchange houses throughout the country. The twenty-six directors together with the four executive officials of the organization will comprise the total board of thirty of the organization.

Exhibitors Pleased with Proposition
The capitalization of the company is $5,000,000 preferred stock and $10,000,000 common stock. Exhibitors will hold the preferred stock and one-half of the common stock.

Mr. Seely expressed gratification over the reception given the proposition by exhibitors in the Middle West. He announced that the one-half of the exhibitors in that section already had been selected, in this connection he mentioned, incidentally, that Mr. Ascher was taking considerable interest in the proposition.

S. J. O'Donnell, general representative of the organization, who has been in Chicago for the past week, had the following men in Chicago to meet Mr. Seely, who appointed them managers, as follows: E. C. Leeves, treasurer, Balles, Milton, Simon, 'Cincinnati, George Landis, Indianapolis; E. J. Lipsen, Omaha, Paul Sush, Chicago, and Com. Burke, Minneapolis. The managers in St. Louis and Kansas City will be announced later.

C. C. Pettijohn came on from New York to attend the meeting. He left for Indianapolis afterward, and Mr. Seely paid a visit to his home city, Springfield, before returning to New York.

KEOUGH RESIGNS AS MANAGER OF PANHANDLE
James A. Keough, who has been the efficient manager of the Amusement Theatre in Chicago for the past year and a half, resigned recently to accept the management of the William Fox Theatrical Enterprises in Detroit. These Fox houses are headed by the network's famous manager, Mr. Keough, who has been in the business for twenty years. Before joining the Lubliner & Trins staff Mr. Keough was manager of several leading theatres in Minneapolis owned by the Saxe Brothers and Saxe & Pinoneat.

BIG CIRCUS TO BOOK NET LLOYD SERIES
Among the 8,000 theatres which already have contracted to run the new series of two- reel lopays comedies, distributed by Pathé, are the circuits of Lubliner & Trins and Ascher Brothers, in Chicago. These circuits comprise two of the strongest networks of motion picture theatres in the Middle West and take in many of Chicago's most prominent playhouse.

SHAKESPEARE THEATRE BOUGHT BY BRUNDHILL & YOUNG
Brundhill & Young have purchased the Shakespear Theatre at Forty-third street and Ellis avenue, Chicago, and have appointed Julius L. Mann, an old time pioneer exhibitor, as manager. Brundhill & Young also own the Congress Theatre in Chicago. It is given out that these houses will form the nucleus of a circuit to be controlled by the same people.

WIELAND AND DOWE BUY ANOTHER HOUSE
Epy Wieland and M. E. Dowe, owners of the Empress Theatre at Gordon, Neb., recently purchased another house in Oshkosh, Wis. It is their intention to buy two or three more houses between the two towns men-
tioned. The firm name of the concern is Wieland-Dowe Amusement and Advertising Company.

ASCHER BROTHERS' NEW THEATRE IS ROOSEVELT
Ascher & Brothers have selected "The Roosevelt" as the name of their new theatre at 14-16 West State street, Chicago, which will cost $2,500,000. The late President Roosevelt was held in high esteem by citizens of Chicago generally. Ascher Brothers deemed this a fitting tribute to his memory.

SLIGHT INCREASES IN THEATRE PRICE LISTS HAVE LITTLE EFFECT ON THE BUSINESS IN CINCINNATI
CINCINNATI moving picture theatres have been operating during the past fortnight under new price lists having a slight increase over the list formerly in effect. The volume of business has been wall up to previous figures.

House managers point to the fact that the increases are very small in comparison to those in effect in other cities and considering the large boost in house expenses. In most cases the increase has been only 2 or 3 cents, the general purpose being to make the total price figure even money and include the war tax.

The Strand was the one exception to the rule. Here a greater increase was accounted for in a change in policy to embrace the idea of improved musical attractions. The new orchestra at this house is under the direction of Prof. Erwin Bellatsted.

New Theatre Promised for Cincinnati
There have been many rumors flying which have been planned for Cincinnati, and it seems likely more and larger picture theatres will eventuate from some of the prospects. E. H. Buxbaum and Al Lichtman, of Famous Players-Lasky, were recently in Cincinnati in reported connection with plans to erect two or three theatres of three or four thousand capacity.

Another deal, at present in the prospective stage, is the construction of a large theatre on property opposite the Public Library on Vine street, just half a block from the present Theatre, at Seventh and Vine. The Lisbon Amusement Company is the one who ventures with plans to erect two or three theatres of three or four thousand capacity.

The advent of prohibition makes possible the use of the Vine street site for building purposes. Schuler's Cafe now occupies the site, a property valued at close to $400,000.

Cincinnati's Health Commissioner, William R. Peters, has given the admittance to the Motion Picture 'Mothers' League that serious interests gladly will co-operate with the Health Department in a vigorous health crusade and a committee has been appointed to confer with Dr. O. C. Gross, the commissioner. The plan is to have the department devise slides and films bearing on health subjects, with special references to influenza and other contagious diseases, to be shown at all theatres operated by the League.

The Methodist Ministers' Association recently decided, at a special meeting, to consider showing films in Sunday schools, including displays of subjects both entertaining and educational. A program along the proposed lines was shown to the ministers in attendance at the meeting.

PLAYER OPERATES SPEAKMAN STUDIO
Wellington A. Player has purchased a studio at Spokane, Wash., and is operating it upon a rental basis. It is known as the Minnehaha Studio. At the present time he is building a quarter of a million dollars addition to the studio. The Coroner Corporation and on Monday, November 3, the Curwood Garver Corporation started its second feature, "The Yellow Back.

The studio has splendid facilities for handling a large class of production with a production capacity of six colors. The laboratory is the last word in equipment and efficiency, and negatives and prints are being turned out on a four-hour schedule. The studio is charged according to a charge list. Because of the number of high tension systems throughout the country there, Player is able to shoot night stuff in the woods. A. C. Griffen, who technically supervised Rex Beach's "Auction Block," has charge of the technical department of the city of Spokane is lending every assistance so that productions are being built there at a considerable saving on Los Angeles and New York prices.
THE MOVING PICTURE WORLD

BLAMING FILMS FOR IMMORAL CONDITIONS IN SCHOOLS

Moving picture theatres in Des Moines have been the object of an attack by school principals, teachers, and ministers, following the investigation of immoral conditions in the city high schools. One principal and several of the minor officers have charged that the local theatres are playing suggestive films.

Theatre managers have come out in vigorous denials of these statements. "The photosplay theatre is a well-lighted, well-conducted institution of high-class entertainment and education and is not deserving of being blamed for the actions of children of predisposed mental attitudes," Eller Ketzer, manager of the Palace Theatre, said.

Jess Day, manager of the Palace Theatre, is of the opinion that boys and girls should properly be chaperoned at all times where their children are. He characterized as unjust the charge that injurious films had been shown.

"My pictures are always of a proper moral tone and nothing is shown here that would encourage a boy or girl to wrongdoing," he added.

Dr. Caroline Hedger, child-welfare worker of Chicago, addressed principals of all Des Moines schools last week and told them that movies are teaching the lives of many young children.

PICTURES BY BILLIE RHODES

"The Blue Bonnet," the National Film Corporation of America production, starring Billie Rhodes, proved a banner attraction at all of Rowland and Clark's Pittsburgh houses last week. It proved a three-day exploitation drive aimed to attract big crowds to all theatres in the successful circuit following the first-run engagements at the Majestic, where it played to three days' capacity business.

The management, besides its regular newspaper and billboard advertising appropriation, want to add additional emphasis in the distribution of 2,000 window cards on which the Hodgkinson twenty-four-sheet on "The Blue Bonnet" was reproduced. The production won added prominence through window displays in six downtown Pittsburgh theatres. Those were duplicated later in the week by the smaller houses in Pittsburg residential districts when "The Blue Bonnet" was the attraction at the Arsenal, Strand, Belmar and Plaza.

GENERAL MANAGER SHEEHAN ASSISTS DIRECTOR TOM MIX

Just before leaving the Fox studios in Hollywood, Winfield R. Sheehan, general manager of the corporation, bade adieu and good luck to Tom Mix who, with his directors, started out on an extended trip to the Windy City. Sheehan stated on a journey to Prescott, Ariz., where scenes will be shot for the next Tom Mix offering. The production now going into work is of special interest to Mr. Sheehan. Among the cast members in the film are the new departures in production that will be embodied in the completed picture. During his stay in California Mr. Sheehan was in conference with Mr. Wartzel, studio manager; Cliff Smith and Tom Mix, and many of the suggestions made by Mr. Sheehan will be embodied in the forthcoming feature.

HERE'S A CHANCE TO SELL YOUR FILM STORIES

Frank G. Hall, president of Hallmark, states that his scenario department at Hallmark's studios, at No. 230 West thirty-eighth street, New York, is open to conviction on original stories with dramatic possibilities. The department is in complete harmony with the general policy of Hallmark's scenario and production departments, that is, immediate need of good dramatic stories that present new and unusual merit.

Authors wishing to dispose of screen rights to their novels as well as script writers are requested to submit their work in brief synopsis form, doing so while they have assurance that they will be promptly read and judged.

TITLES OF TWO SELZNICK PICTURES CHANGED

Myron Selznick announces the changing of titles on two Paramount pictures. "The Girl From Out Yonder," which is in Olcott's holding, will be released fourth week next. It will hereafter be known as "Out Yonder," and the title of the film of "Out Yonder," Stair, Hammerstein's second Selznick picture, has been changed to "Crooner from Penn."
Concerning

The MOVING PICTURE WORLD has been asked many times why it suspended publication while a contemporary did not. For the benefit of those concerned the following statement is made.

On October 1st, upon termination of existing contracts the printing trades of New York City made demands of such a radical nature that the employing printers were unable to meet them. As a consequence practically all of the union print shops in New York were closed, including those shops that printed the MOVING PICTURE WORLD, the Motion Picture News and most of the leading trade papers and periodicals published in New York City.

At a meeting of publishers of periodicals and trade papers it was determined that the most effective means of meeting the situation was to suspend publication, and not to make efforts to print elsewhere, pending the adjustment of the dispute between the printers and their employees. All publishers present endorsed this policy and stated, in conformity therewith, that they would suspend and would not print their publications elsewhere.

The MOVING PICTURE WORLD, which was represented at that meeting, so declared its intention. A representative of the Motion Picture News was also present and failed to signify any disapproval of the understanding.

With but few exceptions all publications did actually suspend and made no effort to print elsewhere. The Motion Picture News, however, went to another city and continued publication.

Subsequent developments made it possible for the MOVING PICTURE WORLD to be published by the method it is now employing without violation of any understandings.

The MOVING PICTURE WORLD suspended in the interest of the publishing industry at large and in the exercise of its judgment that such was the sound course to pursue in the interest of business integrity and the sacredness of agreements.
Mr. John Chalmers,
Chalmers Publishing Company,
Six Fifth Avenue,
New York City.

Dear Mr. Chalmers:

I should like to get together with you again concerning the two principal points which we discussed when I last saw you. I will do this any time at your convenience as I have given both matters considerable thought and think we can arrive at something very definite.

In order that you may hear it from me first I wish to take this opportunity of telling you that we will issue a regular edition of MOTION PICTURE NEWS to be dated October 10th.

As I told you at our last meeting I had made absolutely no plans for publishing an issue before than the emergency number which we dated October 1st.

Up to Friday noon, October 3rd, we had determined absolutely to suspend publication until printing conditions had gotten back to normal.

On the morning of Friday, October 3rd, I learned from an editor of another publication in the city that he had arranged to get out issues of his magazine at a press here in town. I was surprised at this but since the delay had been taken I was forced to take some action.

I will make a very strong appeal to New York and made the necessary arrangements so that unless something unforeseen happens we will be able to at least publish the October 10th issue.

Trusting that you will call me up at your convenience, I am

Very truly yours,

[Signature]
We appreciate most gratefully the kind expressions contained in many letters we have received from all over the country, written by advertisers and subscribers commending our stand and

Gentlemen:-

We are glad to note the stand you have taken in the matter and the purpose of this letter is to inform you of our moral support and trusting you may be successful in your fight against the strike of the printing employees.

Yours very truly,

ASBESTOS, SHINGLE, SLATE & SHEATHING CO.
Royal Mattison.

Gentlemen:-

Referring to your letter of October 24th, we are glad to learn that you are maintaining your stand against the unreasonable radicals who are trying to disrupt labor.

In the meantime, we shall be glad to receive your bulletins which we read with much more satisfaction than we would a publication printed at the point of a gun.

Sincerely yours,

APEDA STUDIO, INC.
Henry Obstfield, Treas.

My dear Mr. Chalmers:-

We are in receipt of your communication of the 7th, announcing that there will be no issue of 'MOVING PICTURE WORLD' until the difficulties of the striking pressmen and feeders are adjusted, and wish to state that you have our sincerest wishes for a successful termination of the outcome of the admirable stand you have taken in this situation.

The spirit of the 'MOVING PICTURE WORLD' is reflected very creditably in your present attitude towards this trouble and your desire to fight it through and keep the cost of production down, not only for yourself but for your advertisers, is highly commendable.

Very truly yours,

J. R. Meador.
DIRECTOR OF PUBLICITY DIVISION
METRO PICTURES CORPORATION.

Gentlemen:-

We note yours of the 7th with reference to strike conditions and wish to assure you that the course which you are following meets with our approval.

Yours very truly,

THE HERITAGE ELECTRIC CO.
D. C. Cookingham.

My dear Mr. Chalmers:-

Please be assured that your suspension of publication will in no way prejudice the relations that have existed between this company and the World so far.

Just as soon as you have won your fight—and I hope and feel that you will win it for the good of all of us—we will be with you again.

Sincerely yours,

UNITED ARTISTS CORPORATION.
Paul H. Lazarus
Advertising & Publicity Mgr.

Dear Sir:-

We have your recent letter regarding the advertising of the Moving Picture World during the strike, and we wish to inform you that so long as the strike continues we do not intend to advertise in any of the motion picture trade publications.

We have several advertisements ready for the beginning of the fall and winter campaigns but will hold them off in order to stand back of the publishers in this good fight. We think that if the matter is brought to the attention of other and larger advertisers they will probably feel as we do.

With best wishes for the success of your splendid publication, I am

Yours truly,

C. L. Chester.
C. L. CHESTER PRODUCTIONS.
showing their loyalty and support to those publishers who would not stand for a hold-up and who displayed business sportsmanship. We take the liberty of reproducing a few excerpts from these:

**Dear Sir:**

I would rather pay regularly for the bulletin than to see you forced to surrender to unreasonable demands.

Yours truly,  

**Gentlemen:**

This suite me fine, and we need a lot more of just such stands as you took to 'Finish the Job.'

Yours truly,  
H. Otis, Lyric Theatre, Hackensack, N.J.

**Gentlemen:**

After reading your letter of Oct. 24th, I also want to approve the stand you have taken in the pressmen strike. Someone must start a movement to check the Labor Unions or in my judgment they will be running every business in the country in less than five years and will not have one dollar invested. Good luck to you.

Respectfully,  
Edw. C. Bergt, Family Theatre.

**Dear Sir:**

I know nothing about the merits of the controversy between you and the printers, but want to say that if you know you are right, then stick to your course to the finish. To use a time worn expression, which seems to me to be appropriate at this time, "stay with them until hell freezes over," if you are right.

I for one would be willing to pay the subscription for another year without any assurance that the publication would be printed at all than have you swerve from the stand that you have adopted.

Yours very truly,  
W. J. Williamson.
Advertising for Exhibitors

BY EPES W. SARGENT

CO-OPERATIVE ADVERTISING SAVES SPACE AND GIVES GREATER DISPLAY TO CURRENT SHOWS

Various chains throughout the country are coming more and more to the co-operative system of advertising their various attractions. The most notable example is the Kings-Pershing string of theatres in St. Louis. Illustrations of the work have been given in earlier issues of this department with cut examples, but more recent ones from Louis K. Sidney give emphasis to the value of this scheme.

In St. Louis the Pershing, Kings, Grand-Floissant, Shenandoah, and Lindell all run the same picture at the same time, although the first three run half weeks and the latter three have changes, which split the advertising on certain days. The half week houses run the subjects Monday and Tuesday or Friday and Saturday, but run on the large advertisement all three days as shown in this display, in the original five column eight and a half inch space.

This scheme works so well that in the larger cities it would pay the exchanges to arrange for a co-operative display for houses not in chain, and it would pay houses sufficiently remote from each other to combine to get a large display for their current shows. By this scheme it will pay to advertise Juniate, Grand-Floissant, Shenandoah, and Lindell all run the same picture at the same time, although the first three run half weeks and the latter three have changes, which split the advertising on certain days. The half week houses run the subjects Monday and Tuesday or Friday and Saturday, but run on the large advertisement all three days as shown in this display, in the original five column eight and a half inch space:

SEE ME IN MY LATEST PICTURE AT

DOUGLAS FAIRBANKS
IN "HIS MAJESTY, THE AMERICAN"
THE FIRST BIG NEW PICTURE RELEASED BY THE UNITED ARTISTS
Eight Reels of Fairbanks' Honor, demonstrating with Laughter, Thrills and Happiness

FIRST NATIONAL ISSUES WONDERFUL SHEET

FOR ADVERTISING "BACK TO GOD'S COUNTRY"

One of the most helpful publicity sheets ever put out for an attraction is that issued by the First National Circuit on "Back to God's Country." The cuts used by John L. Johnston, referred to above, are

Paul J. Rainey's "African Hunt"

FASHION SHOW USED TO BOOK LOMBARDI, LTD.

The California Theatre, Los Angeles, preceded the presentation of "Lombardi, Ltd.," with a fashion show of its own producing. This was an appropriate prologue and attracted considerable attention, but more could be done with the same idea by hooking up with some local store. It would have helped the advertising and would have meant more to the women in the audience since actual models would have possessed a greater value. Here is a good idea even for the small towns where the film has not yet been shown. It can also be used to bring the film back for a return date in the larger cities.

HOUSE NOW USES TWO COLORS FOR PROGRAM

The Doric Theatre, Kansas City, now uses two plates for the front page of its program when the advertiser uses two colors on the back page, as suggested by this Department. It costs nothing beyond the plates and gives a far better effect. The advertiser pays.

"PARK" PARAGRAPH PLEASED PUBLICISTS

Judging from the widespread use of the idea, the Jusquin "Park your cares at the -----") hit a bullseye, for it is being taken up all over the country. It is snappy and to the point. Have you tried it?
Brisk Breezes from the Open Field

ARROW REPORTS HEAVY SALES ON "LIGHTNING BRACE";
ALSO ANNOUNCES A NEW SERIAL "THE LURKING PERIL"

The Arrow Film Corporation reports that territory is being rapidly disposed of on "Lightning Brace," featuring Ann Little and Jack Hoxie, and reports the following sales: To Interstate Films for New York and northern New Jersey; to Metro Film Exchange, Philadelphia; for eastern Pennsylvania and southern New Jersey; to Diamond Film Company, Pittsburgh, for western Pennsylvania and West Virginia; to Southeastern Pictures Corporation, Atlanta, for North and South Carolina, Georgia, Florida, Alabama, Louisiana and Missouri; to Sun films, Washington, D.C., for District of Columbia, Maryland, Delaware and Virginia.

W. E. Shellenberger, president of Arrow, also announces the acquisition of a new serial "The Lurking Peril" starring Ann Luther and George Larkin, on which a number of sales have already been made, including Illinois and Indiana; to Exhibit on a tent trip east. In addition, Pioneer Film Exchange of New York has secured New York and Northern New Jersey; and rights to a large number of other states have been disposed of.

Arrow also reports the sale of "The Chamber Mystery," a five reel drama, to Doll Van Company for Illinois and Indiana, and to Diamond Film Exchange for western Pennsylvania and West Virginia.

SCREEN ART COUPLES WITH PIONEER

Screen Art Pictures, Inc., headed by Michael Lesser, is the latest independent organization to affiliate with the Pioneer co-operative exchanges. The territory under Screen Art includes District of Columbia, Maryland, Delaware and Virginia.

Temporary quarters have been established in Philadelphia, but arrangements are under way for leasing offices in Washington, which are expected to be ready within a fortnight.

SALES ANNOUNCED FOR GROSSMAN SERIAL

Foreign rights for the Grossman Pictures, Inc., serial "$1,000,000 Reward," starring Lillian Walker, have been purchased by the Export and Import Film Company; to the Chicago Film Company, Chicago; and Progress Pictures, Philadelphia. Chicago has bought the rights for Illinois and Indiana. This serial was written by Arthur B. Reeve and John T. Grey, and directed by George A. Lessey under the supervision of Grossman.

Manager Friedman also reports the sale of New England rights to the Eastern Feature Film Company, and Delaware, Maryland, District of Columbia, Virginia, and Pennsylvania, to Screen Art Pictures of Philadelphia.

KREMER STARTS ON SPEEDY-JOEE SALES TRIP

Victor Kremer has just started on an extensive sales trip in the interest of his productions which include reissues of Zemanay's "A Burlesque on Carmen" and other Charlie Chaplin subjects. His itinerary will include Exhibitors of Columbus, Cleveland, Chicago, Detroit, Indianapolis, Cincinnati, Salt Lake City, Louisville, Denver and Los Angeles.

Mr. Kremer is taking with him a new edition of the "Burlesque on Carmen" and announces that while this subject will soon be presented as a stage attraction with Spanish dancing girls, a jazz band and a well known solo dancer, territory will be sold with and without the stage attraction. Already the following territory has been disposed of: Illinois and Indiana to the Mickey Film Company of Chicago; western Pennsylvania and West Virginia to Quality Film Corporation; District of Columbia, Virginia, Maryland and Delaware, to Harry M. Grindall; and eastern Pennsylvania and southern New Jersey to Twentieth Century Film Company.

THREE "HALL ROOM BOYS" COMEDIES COMPLETED


A special beauty brigade of pretty girls is being recruited and will form a permanent part of the company engaged on this series.

These pictures are announced as being the result of an idea conceived by Jack Cohn several years ago, and being made by the National Film Corporation. Mr. Cohn planned the picturization of these cartoons drawn by H. A. MacGill, with the thought that light wholesome comedy would find a welcome among exhibitors.

Mystery of '13' Serial Selling Rapidly


PRIMATES APPROVE "THE CONFESSION"

The National Film Corporation of America, through Joe Brandt, general representative, recently invited Cardinal Mercer of Philadelphia and other clergy to view "The Confession," in which Henry B. Wallach is starred. Both priests gave their approval in writing. The film deals with a religious theme in a delightful and straightforward manner.

One of the prized possessions of Hal Reid, author of the story, is an autographed portrait of Cardinal Gibbons on the margin of which is inscribed: "This is the first time I have ever offered my approval of a work of this kind."

Mr. Reid also highly prizes a letter received from Cardinal Mercer, who also enthusiastically approved the picture. "The Confession" will be given its New York premiere within a few weeks.

"The Price Woman Pays" is Marketed

Controlling world rights to "The Price Woman Pays," J. Frank Hatch Enterprises, Inc., is prepared to deliver the production to exhibitors. Ernestine Michel, entering on a new series of serials, is "The Price Woman Pays" is declared to carry an intense dramatic story of serials. Frances Burnham, Albert Morrison, William Scott, and Miss Gleason are players of experience who are cast in congenial supporting roles.

J. Frank Hatch Enterprises, Inc., well known in the state right field, will promote the interest of its latest production by the most effective methods. Advertising aids of a novel and business compelling nature have been prepared.

Edith Callafero again on screen

Edith Callafero will be seen soon in a romantic drama, "Who's Your Brother?," from the pen of Robert Bronson Stockbridge. The picture was produced by the Curtis Pictures Corporation under the supervision of John J. Adolph.

After a successful season on Broadway this past spring in "Please Get Married," Miss Callafero entered the field of the unspoken drama for the second time. She will have the support of a strong cast, including Gladys James, B. Colt Albertson, Frank Borebeck, Elizabeth Kennedy, the ten year old player; Smith Stockton, Paul Ramsey and Mrs. Elizabeth Garrison.

Two Minneapolis Film Companies Merged

Tom Burke, manager of the Westcott Film Exchange of Minneapolis, has just returned from a conference with George Kleine in Chicago in which he arranged to take over the Minneapolis Film Corporation. Mr. Burke now has exclusive charge of the distribution of the George Kleine productions in Minneapolis territory.
NEW YORK THEATRE PROPERTY SELLS FOR $3,250,000;
EXITS THAT MARCUS LOEW MAY BUILD ON BIG SITE

THE NEW YORK THEATRE, on the east side of Longacre Square and fronting on the Forty-second Street, New York, was sold on November 5 for a price approximating $3,250,000. The purchaser was the Seneca Realty Company, Inc., and it was stated the following day from officials of Famous Players-Lasky Corporation, that the property was "understood to be eating on behalf of the Famous Players-Lasky Corporation," but the company, for the time being, declined to make any statement.

The possibility that Marcus Loew is financially interested in the change of ownership of the property purchased by the Seneca Realty Company is hinted at in another source, the Criterion Theatre, which recently bought the Juniata Building, on the west side of Longacre Square, between Forty-third and Forty-fourth streets on Broadway.

For several years the New York Theatre has been managed by Marcus Loew as a moving picture house. There is a large roof theatre in which Mr. Loew also presents pictures. At Forty-fourth street, in the same building, is the Criterion Theatre, devoted to legitimate productions.

Leading motion picture concerns and interests allied with them have recently made a big drive to assure property in the heart of New York's theatrical section. The first were the owners of the Astor, who tore down Hammerstein's Victoria to build the picture house.

TRIANGLE GETTING BEHIND ITS RE-ORGANIZED FEATURES

The eighteen Triangle exchanges report a general demand for the first of the re-organized features, "The Flame of the Yukon," to be released November 23. A pre-release showing of this Dorothy Dalton feature, produced by Thomas H. Ince, was given at the Iris Theatre, Indianapolis, during the week of November 9. A complete line of new advertising has been prepared for these features, which have been re-edited in present day style.

The second feature of this series, "Betsy of Grey- stone," directed by Dorothy Dane and Eleanor Moore, supervised by D. W. Griffith, will be released December 14. Every picture released under the Triangle trademark from now on will be first class in every way,三角印的官方, the actors, the directors, and the stories. In our treasure house of motion picture negatives are the pictures that made famous many of the greatest directors and stars of the present day.

STELLA MAYHEW TO PRODUCE TWO-HEEL COMEDIES

Sucessful to the lure of the screen, Stella Mayhew announces the formation of her own motion picture producing company.

Although Miss Mayhew will be associated with A. P. and R. R. Riskin in her new producing venture, the pictures will be under the supervision of Universal, the controlling factor in the organization. Whether or not the company will be named the Stella Mayhew Productions, Inc., is not decided, although it is more than likely that the name will be the same.

William B. Davidson will be associated with the venture, principally as co-director with a prominent director of comedies with whom negotiations are now under way.

A. P. and R. R. Riskin will exploit and market the product, and their offices will remain at the Candler Building.

REFLECTORS USED FOR LIGHTING TUNNEL

While on mountain locations in the Sierra Nevada range, Paul Hurst and Jack Little, with their operating engineer, Paul Hurst, and the entire company, displayed their ability as inventors as well as thieves. Numerous scenes for the serial, "Lightning Bryce," being released by the Arrow Film Corporation, were scheduled to be taken in a tunnel, and just how to get sufficient light into it so that proper photography could be accomplished was a problem to which the little tunnel was unable to sustain. The solution was hit upon by use of a tunnel through which a large reflector was thrown into the tunnel by use of a series of large reflectors.

EDITOR AND COMMISSIONER STAR IN SCRENTICS


Mrs. Smith Chucks Hattie, a Central Park elephant, under the chin, and later little, whom has gone to pieces since she came to the great city, steals all the peanuts that her friend is purchasing. It is a sad story.

In the same picture is Francis D. Gallatin, park commissioner of New York City, who contributes to Hattie's delinquency by feeding her the first peanuts. Later she becomes a peanut addict, and far from people, are concerned, loses all sense of right and wrong.

NO SUNDAY SHOTS FOR NEWARK

There will be no Sunday picture shows in Newark, N. J. Two petitions on the matter were presented to the municipal board, the one in favor of the Sunday show having 250 signers and the one of the opponents 508 signers. The board voted to adjourn Tuesday at 2 o'clock in the afternoon. Of the seven members of the board only two were in favor of the project and five were unalterably opposed.

TORONTO EXCHANGE EMPLOYEES TO HAVE UNION

William P. Covert of Toronto, business agent of the Moving Picture Operators' local, has completed the organization of the Federal Union of Moving Picture Film Exchanges at Toronto, which embraces the employees of local exchange offices. The new union has fifty members, it is announced, and the provisional officers include: president, W. P. Covert; vice-president, J. Fowlers; recording secretary, E. Kenney, and financial secretary, Ernie Noble.

SCHOOL GIRL RETURNS TO CHRISTIE COMEDIES

Dorothy Dane, the petite blonde leading woman who appeared in many Christie Comedies about a year ago, has returned to the Christie studio and is appearing in a comedy which Al. E. Christie is directing with Dorothy De Vore, Neal Burns and Jimmie Harrison.

NATIONAL INSURES HOXIE FOR $250,000

One of the largest individual insurance policies ever issued to a picture star was recently taken out for Jack Hoxie by the National Film Corporation, the total amount being $250,000. Mr. Hoxie is the most recent addition to the stars now appearing in "Lightning Bryce," an Arrow release under the National banner.

FIRST RELEASE WITH INTERNATIONAL CARTOON

The first of the International cartoons to be issued in Goldwyn-Bray Pictographs, in accordance with the arrangement closed last week between Bray Pictures Corporation and International, is one of the famous "Jerry on the Job" series, now a popular feature of the Hearst newspapers. The title of the animated cartoon which has been added to the release of November 16, including "How Puss Finishes" and "Pirate Castle," is "Figs in Clover."

FILM HEAVYWEIGHT MAKES HIT

Tommy Wood, the fat boy of Brainerd, Minn., and Charlie Chaplin's "heavey" in his most recent production, "Sunset," was a big attraction in every sense of the world at the Minneapolis Strand when it was shown on the same bill with "When Men Betray," starring Gail Kane and Stuart Holmes.
EDGAR'S NOTE — The following is E. L. Richardson's Moving Picture World's production expert, and report on the interest of better projection in the moving picture theatres. The first story of his survey was published in the issue of October 6th, and, of course, was delayed in publication by the strike.

We left Portland in a drizzle which alternated between drizzle and downpour all day long. Enroute to the Great Northwest there was some doubt as to whether we were running a motorcycle or paddling a canoe. We had written a manager and a chief projectionist at Lewiston suggesting that it is hardly to see to get the motor wire together for our coming we would be glad to address them on the "Optics of the Projector." We received no reply, although there was lack of Afdustom amperes. The then acting manager of the Colonial Theatre, offering to address the men of that city, but no reply came, so we headed for Waterville.

Approaching Waterville, we took a wrong turn and instead landed in that city called us in Oakland. Mr. From here we went to Canada. A stop was made overnight at St. George, where English is at a premium—everyone speaks French—and next day at noon we pulled into Quebec, where Donald McRae, manager of the Empire Theatre, and his wife offered us the hospitality of their home. Brother McRae is a truly inch man.

After seeing the sights of Quebec we visited the theatres in the upper part of the city, which cater to the English-speaking element. We did not visit those in the downtown district, because but very few of the managers or projectionists speak English.

Finds Lack of Amperage

We found a most excellent showing on all the screens, insofar as the size of picture and definition were concerned. In the inversion screens, sharp, and many one instance was there objectionable overspeeding. The Allen Theatre was shooting em through at 110 a minute. A common fault of all theatres should be attended to by projection experts, and I am told this is due to lack of voltage in the afternoons and that at night the light is much more brilliant.

In Quebec the theatres close from 5 to 7:30, and during that time all those managers and projectionists who could understand English—and some who could not understand any language—walked through the Theatre, where we gave them a lecture on projection.

Perkins A High Voltage Man

From Quebec we went to Montreal, where we called at the head office of the Perkins Electric Company, which operates here in both Toronto and Winnipeg. Mr. Perkins is in high voltage live wire. He is one of those men of whom we speak as being "on the job." He has worked up a big business. The showroom contains various ticket-chopping devices, motion picture projector sets, Power's, Simplex and Acrograph machines as well as other theatrical paraphernalia.

The manager in charge of the Montreal office is A. C. Millard, whom we found to be a hustler of the first order.

The city has fifty-three motion picture theatres, ranging from houses which would do credit to a movie down to the almost obsolete "storeroom" theatre. The houses we visited were located in the downtown district, and, taken as a whole, both screen results and projection room conditions were what we would call fair.

In the evening of the second day of our stay in Montreal we visited Local Union No. 262 at its regular meeting. We were not only cordially received, but were, together with Mr. Millard, made honorary members of the organization, and presented with an A. T. B. button bearing the number 262.

Rallies Enlarge Observation Posts

The machine used to show the program was divvied between Power's and Simplex, though the Tivoli Theatre has two new Baird projectors ordered. The Holman Theatre, on St. Catherine street west, is unique in that it has the screen located at the front of the house. In many of the projection rooms, in fact in all but one of them (Loew's)—the observation ports were too small and poorly located. The Holman has two holes six inches square, one for each machine. In the evening we called on L. Ernest Culmet, president and general manager of the Specialty Film Import, Ltd. Mr. Culmet is in the importing business and he is a self-made man. He is a progressive, up-to-date, hustling business man. His present offices on Flavry street are becoming too small for the growing business, and it is expected that in the near future new, finer and more commodious quarters will be secured.

The road was bad from Montreal to Quebec. And now it is my duty to record unpleasant things. I had written the Ottawa local, without receiving a reply. I wrote the third time and received a wire, asking me to wire the time of my arrival so that they might meet me. To give the time of arrival was, of course, after the addition of the manager. As soon as I arrived in Ottawa, Manager Stapleton of the Centre Theatre gave me the telephone number of the secretary of the Loew, and we finally got into connection with him.

A meeting was arranged at the Strand Theatre for 10 o'clock during the following day, but that is the Theatre. Mr. Stapleton is an old United States man, though he resides in Ottawa for, if I rightly remember, twelve years. His screen has a pretty and rather unique setting.

Ottawa Managers are on the Job

Those theatre managers of Ottawa whom I had the privilege to meet were wide-awake, progressive men. I wish I could say as much of the projectionists. As before said, I got into telephone connection with the secretary of the union, Mr. Lane, and that was about all I saw or heard of the projectionists of Ottawa, except those I visited in their projection rooms.

I found grave faults existing in all the rooms. For instance, one man had his condensers spaced almost three-quarters of an inch apart. Others were burning at inefficient angles, and there was no provision for handling the craters intelligently in any of the rooms.

Next morning we repaired to the Strand Theatre at 10 o'clock. The managers were on hand. At 10:45 one local projectionist, who was not on strike, called at our address at noon another one put in his appearance.

Is Too Tired to Speak

From Ottawa to Kingston we again had 133 miles of terrible roads. Arriving at Kingston we were too exhausted by two days of literally wrung travel to do more than call at a couple of the theatres. At the Griffin Amusement Corporation of Toronto, we met W. J. Whitney, local manager, with whom we enjoyed a pleasant chat. At the Strand, owned by the Bertram Theatres, Toronto, George Wilson, local manager, showed us around. Both Messrs. Whitty and Wilson expressed disappointment that we were physically unable to address the organization. They were burning, but, being faced with a 175-mile drive next day it could not be done.

STUART HOLMES IN PIONEER-DAVINSON PICTURE

The Pioneer Film Corporation announces that Stuart Holmes, who was featured in "Sins of the Children," and many other productions, has been engaged to appear with Grace Davidson in her next production.

SELNICK INSURES PICTURES FOR $100,000

Charles C. Pettijohn, assistant to President Lewis J. Selnick of Select Pictures Corporation, has just been insured for $100,000 against possible loss of life by some accident which might happen in the course of his association with the Select organization. As assistant to the president, Mr. Pettijohn is active in the affairs of both Selnick and Select Pictures Corporation.
REVIEWS OF CURRENT PRODUCTIONS

"SMILED HEARTS" (Select)

The second Select Picture starring Eugene O'Brien was written by Edmund Goulding and Eugene Walter. It is called "Sealed Hearts" and is strongly emotional. The star shares the acting honors with Robert McLean. Lucille Lee Stewart has the leading feminine role. Directed by Ralph Ince, the production is admirably done. The tempo is not cheerful but it offers the three leading characters almost equal opportunity to work out their own problems in a rather unusual form, the story being constructed with due regard to dream-like sequences, with the whole built up to a climax that is unexpected.

Jack Prentice has been brought up to believe that the multi-millionaire, Frank Prentice, is his father; but Jack is only an adopted son. The man of wealth tells Jack this the day he warns him against risking his happiness by having anything to do with women. He assures the young man that ambition is the only thing of any worth in life. Overwork forces the elder Prentice to lix his estate and he returns to the home of his adopted friend Gray in the country, and surprises everyone by falling in love with the daughter of the house. The Grays are badly in need of money, and Kate Gray consents to become a wife in name only to Prentice for the sake of her family. After the wedding she and Jack are thrown together continually, and a deep attachment grows between them. The husband finds the newly wedded wife with him and objects. He reproaches drive Kate to declare that she will no longer remain in the Prentices home. But the millionaire tells her he will force her to stay, and Jack also, will stop both and make the beautiful home a house of torture.

Prentice plans a heartless piece of revenge. He gives a dinner party to a dozen of his male friends, and asks Kate, his wife, and tells her that his wife and foster son are lovers. A fatal attack of heart failure prevents him from continuing his revenge. Eugene O'Brien easily wins sympathy for the part he portrays. The character noted by Robert McLean is a much more complicated one and is skillfully played by that experienced actor.

"THE VENGEANCE OF DURAND" (Vitagraph Special)

Rex Beach could hardly have wished for a more effective filming of his story "The Vengeance of Durand" than that given by the Vitagraph Company under the direction of Tom Terriss. Alice Joyce is the star of the picture, playing a double role with splendid success. The production is richly set, exhibiting many touches of originality evident particularly in the close-ups. Percy Hardmont as Tom Franklin, the lover torn by the torture of jealousy, does a successful piece of work. U. S. Speffertiz in the role of the avenger fills a part to which he is especially well adapted, and in fact the entire cast is wisely chosen. The picture is built more or less along conventional lines, but possesses those qualities which please the average audience.

"LIGHTNING BRYCE" (Arrow)

The serial "Lightning Bryce," produced by the National Film Corporation and distributed by the Arrow Film Corporation, is undoubtedly one of the best western serials ever made. The cast of the picture boasts of pretty Ann Little, who plays the heroine; Jack Hoxie, the cowboy star, acts convincingly as the hero. This serial will win favor because it portrays the rural life of the Far West. The outdoor settings, with the best photography, make a most positive form. The photography is excellent. Some wonderful "shots" of the beautiful western mountain scenery are notably fine. The first three episodes are strongly melodramatic Spectacular riding is a thrilling feature.

Many of the scenes are the work of Kate Arnold and the other the father of Lightning Bryce. They have succeeded in locating a large gold deposit. They wrap a piece of string about the blade of a knife and write the location of their find on the string. One of their homeward trips almost cost them their lives. The other the father of Lightning Bryce is blinded by a band of the "wolf powder" blown upon him by the Indians, who are searching for two gold nuggets stolen by white men. The string, which has been removed from the knife, is given to Kate, and Lightning Bryce is given the knife which was left by his father. A letter enclosed in the knife tells the younger of the existing conditions and tries to get hold of the mine. He succeeds in getting what he told the story to the brother. The news is said to have been obtained in the way described.

"EYES OF YOUTH" (Equity)

Clara Kimball Young's first Equity Pictures Corporation release, "Eyes of Youth," must be numbered among her best successes. The Max Mercer and Charles Guernon stage play, after its run for two months, its success, and the novel and variety of incident of its plot, lend themselves to the making of an absorbing photodrama. The star role is cast with delight in the heart of an actor, with its three widely differing episodes or phases of existence and the number of strong scenes in each phase, Vigorous action, for the most part, keeps the interest at the proper pitch and furnishes excellent proof that the stage climax is quite as effective on the screen when used by a scenario writer who underlines the right lines.

The story sounds complicated in its telling, but is easily followed on the screen. It belongs to the order of dream plays. Gina Asling, as a reward for her public approval, is permitted by an Executive to look into the future and see what her fate will be if she chooses any path except the one pointed out by love. The path of duty, the path of ambition, and the path of riches, all are shown to lead to unhappiness. Going into a crystal globe Gina learns that if she sacrifices herself for her family and does not follow the dictates of her own heart no one will be the gainer. As a school teacher trying to do her duty as she sees it; as a successful opera singer who has bought her fame at the price of her honor, and as the wife of a millionaire who revives her reputation that he may secure a divorce, the picture is well represented. The script and the experience strengthens her determination to marry the man whose love is as selfish as her own.

Clara Kimball Young measures up to the character of Gina Asling and the many and varied moods which she feels at all times. Her best moments were the big scene in the dressing room of the Paris opera house and after her husband had divorced her and she has become an outcast. Exceptionally this support, and high class production, under the direction of Albert Parker, make the feature all that was promised for it.

"MOVING DAY" (Goldwyn)

This short feature will amuse the majority of film followers. It has more of the Sennett comedy flavor than any of the previous Mr. and Mrs. Carter De Haven releases, but is full of laughs and has a strong comic appeal. The idea of the story is that a married couple working in a home where their present house has no floor connection for the piano lamp, the business of the pair while getting ready for the moving van is the broadest kind of comedy. The husband is playing a dandy affair on the mattress and smashing his costliest pieces of furniture in his desire to be of help. On the arrival of the van the new home the moving van is called out to, the wife and her husband are seen packing their belongings. During their absence the moving van boss sends a new crew to complete the job. They mistake orders and there everything back to the old house. The De Havens are always amusing.
"JOHN PETTICOATS" (Paramount-Artcraft)

William S. Hart is an all-the-way-through good man in "John Petticoats," written by C. Gardner Sullivan and supervised by Thomas H. Ince. The main motive has the distinction of making its way automatically to the heart as soon as the picture opens. Never before has a bashful and untought son of the northeastern forests been left heir to a fashionable modiste shop in the gay city of New York. It is, at least, the work of "Haywire" John Haynes and he is greatly troubled to know what to do with his property. When he is notified by his uncle's lawyers of his new possession John does not know what is to do; so he goes to New Orleans to find out. Dressed in a gay colored lumberman's outfit, he arrives in the Carnival City and hunts up the shop. The display in the window frightens him into a panic and he decides to go inside. Judge Dumas and Emerson Meredith is also gone into the windows, but his feeling is solely one of regret—that he cannot afford to buy his granddaughter the grand upset.

John strikes up an acquaintance with the Judge and in a short time has become a boarder in the Meredith home by paying eight weeks board in advance, and little Miss Caroline gets her frock. The first sight of her finishes John. He buys so many clothes of the most stylish cut that he runs out of funds and is obliged to go to the store and draw money. Up to this time the story has been one of comedy, but it is guaranteed to give the average spectator a large order of hearty laughs.

The betrothal of one of the girls by the man who is coming to New Orleans to spend his fortune with no idea of putting in his usual share of quiet but forceful acting and contrast it with his ability as an creator of smiles. The New Orleans scenes were made in the city itself and the production is ably directed by D. Lambert Hillyer.

"HIS DIVORCED WIFE" (Universal)

A six-part tale of the Kentucky mountains, based on a story written by Elmore Elliot Peake. Monroe Salisbury plays the leading role, that of a young blacksmith who was a village belle. Two disgruntled men, who attempt to take revenge on the happy couple and almost succeed. The hero serves a term in prison for another's crime and when released finds his wife has obtained a divorce to marry another. The story is one containing many interesting complications and has been produced with considerable dramatic sense. The production and direction is rightfully mechanical. It is enacted by a capable cast and abounds in pleasing scenic effects.

"DESERT GOLD" (Pathé)

The list of names connected with the screen version of Zane Grey's novel, "Desert Gold," is a long one. The picture is presented by Benjamin S. Hampton and Eltinge Corporation through Pathé Exchange, was directed by D. Hayes Hunter and has a lengthy cast of well known actors. J. M. Lincoln, Margery Wilson, Eileen Percy, W. Lawson Butt and many others of which the part of "the lead" in the production has great merit. Its scenic beauty is remarkable. From beginning to end it is a fascinating revelation of the beauty of the mountain country of the West. The outdoor locations have been chosen by a nature lover of rare skill and deep feeling. Against these magnificent backgrounds the characters of the Zane Grey story work out a complicated and melodramatic plot which makes the whole production quite forceful and for an attempt had not been made to retain the entire novel.

Readers of the book are familiar with the two love stories of equal importance that are carried through the action, and of the fate that Dick Gale and Capt. George Thorne wage in behalf of Neil and Mercedes, their respective sweethearts. Of adventure there is no end, A lost mine of fabulous worth con-

meets the opening with the final scenes. In between, Dick Gale saves his friend's sweetheart from being hanged in a Mexican jail and the life of a Mexican girl, played by Jil Belding. Here Dick meets Belding's adopted daughter, who turns out to be the child of the man who owned the lost mine. Dick also saves the life of an Indian and, when the trouble redman heads off most of his moves.

Rojes, the bandit, is determined to get Mercedes at any cost and force her to marry him. When Dick and Thorne and several cowboys escape from the ranch with Mercedes and head for Zuma, the bandit overthrows the barriers that mark the line of escape. He finds the liveest fight ever seen in a picture is staged on the top of towering cliffs that look impossible to climb. The Indian once more saves the lives of the party and throws Rojes over the edge. There are other complications and other characters. The proof that Neil owns the lost mine that her father and mother were legally married is found on the same paper.

"TURNING HIS TABLES" (Paramount-Artcraft)

It comes almost in the nature of a surprise to see Dorothy with a farce based on the who's-who and what's-what of the stage. The story starts as light comedy with incipient love between a persecuted young heiress on one side of a garden wall and a young man who has become fond mother on the other, but the love story is swiftly abandoned for some melodrama and a sanatorium. All the characters are transported to the sanatorium under one pretext or another, and the fun soon becomes so rampant that all of the cast, lovers included, are made ridiculous through doubts of their sanity.

Sane enough is the lively heiress, as she locks up her nurse as a patient and leads the imaginary invalid into the belief that he has taken advantage of her.
"BONDS OF LOVE" (Goldwyn)
Pauline Frederick is presented in a finer role than usual in "Bonds of Love" and makes the most of her dramatic opportunities. She isomerized and that of Frankie Lee, who played the crippled boy in "The Miracle Man," hold attention closely in a story which would be taken at the outset but for a stirring motorboat chase with the hero and heroine in a daring fashion. As governess to the child of a widow-er still mourning an idealized first wife it is plain to be seen the star will become the second wife of her employer.

The new wife's position is a trying one, but she asserts herself with dignity and common sense. She is most annoyed by a room in which the first wife's effe-cts are preserved, she thereupon makes a remarkable discovery through a letter secreted in the back of a picture. It reveals that the much idealized first wife was false to her adoring husband. This woman's memory, however, is used to incriminate the first wife and destroy then for the sake of the little boy. In doing this she seri-ously compromises herself until the husband discovers that she has not been deceived by the young girl who put his house in order, but by the one he has been idealizing. It is a play for mature persons, espe-cially married women, and it held close attention at the Strand, where it was presented in good style.

"A DOLMAN OF PLEASURE" (Pathé)
A magnificent seven-reel screen adaptation of the Familiar (revised) version of "The Maltese Falcon" by Wallace Norrell. This features Blanche Sweet, Hill-fre Luers and Wheeler Oakman, at the head of cast of players. The first scenes are in England, where the newly married couple, John Turnbull, the latter takes her to African Zululand, where she attempts to sacrifice her to the na-tives to save her own life. She is saved by an old friend, General Lee and Sir St. John is detained by the natives in war with the natives. Too much cannot be said for the brilliant camp and battle scenes in which the latter part of this subject abounds. It will give the appearance of having the full effect for the scenes, for the new real novelty in the settings, and some remarkably clear-out photographic effects have been achieved.

THE BLACK SECRET (Pathé)--Episode No. 1 of the new serial but the same title in three reels. This is based on a story by Robert W. Chambers and fea-tures Pearl White, supported by Walter McReil and Wallace McCutcheon. The story occurs in America, dur-ing the Civil War, and deals with the thrilling situations of a melodramatic sort. Pearl plays the role of Evelyn Brith, attached to the United States secret service. In this first installment she escapes from a German prison and is the possessor of a secret of great moment. The events of this in-stallment are very interesting.

TEMPEST CODY, KIDNAPPER (Universal), October 27.--A clever two-reel number of the Tempest Cody series, with Marie Walasky as usual in the lead. Tempe-goes out on a search for a young man who wrenched a girl friend. She captures the wrong fellow, but the real one shows up and marries the girl. The story, which was written by Dorothy Norscraft, is bright and amusing.

WHO'S HER HUSBAND (Universal), October 27--Mildred promises to marry Eddie, much to Lee's disgust, but they agree to take Lee along on the honeymoon trip. Events become complicated when the future father-in-law appears. This subject seems usually amusing and should get over well.

SILL'S ANNIVERSARY (Okeh), November 2.--A comedy number featuring Ben Fillion and Eva Gerber. This plays the role of a happy young husband who allows himself to become suspicious of his wife. He dashes home and starts shooting up the jeweler who had been in his absence. This scene is well done, but proves quite amusing.

ANOTHER MAN'S WIFE (Fox)--A Mutt and Jeff an-imated, in which the two belong to a fire department. An early morning fire created an amusing situation, followed by some laughable knockabout situations of a consensual sort. A good number.

THE TORTURE CHAMBER (Universal)--Episode No. 5 of "The Great Radium Mystery." This opens with more terrifying adventures on the part of Gloria and Bob in Seattle, while, back in New York, the maniac is through all sorts of tortures. They finally escape and visit the mine, where "The Buzzard" has defied every one and claimed possession. The open fight in the streets of the mine is well staged and the number is whole very good.

THE SWING FOR LIFE (Universal)--Episode No. 4 of "The Great Radium Mystery." This installment is alive with action and thrills. Gloria and Bob have no sooner released the maniac to the cliff than they are clung into new perils in Bar-bery Coast. Any number of exciting things are kept going in this number, which is in every way excep-tional.

MASKED FOR DEATH (Pathé)--Installation No. 2 of "The Black Secret." This number continues the efforts of Velma to save the life of the returned American prisoner, Key McCoy. She follows him after his re-lease from the hospital and later he is taken to a sanatorium, fearing that he will be killed by spies. But the spies are also operating in the sanatorium. This carries the interest of the story in good style and is full of excitement.

THE GIN CHASER (Pathé)--Installation No. 3 of "The Black Secret." Key McCoy, after his release from the sanatorium, is tricked by a woman spy, named Laura, who lures him to a house occupied by foreign agents. This places him in the very grasp of the captor of McCoy. Velma cleverly effects an exchange of places with Laura and is sent by the spies to help kill McCoy. She turns the tables upon her companion and saves McCoy in great style. This number contains many strong melodramatic situations.

BIRCH'S FRIENDS CUP (Star comedy)--A breezy comedy, featuring Eddie Lyons and Lily Moran. Lee gets a tip on two confidence men and stock they have invested money. Their wives think Bingo is the stenographer and some funny complications result. The stock market feature is novel and interesting, and the number as a whole is pleasant.

IN SPAIN (Fox)--Mutt and Jeff visit sunny Spain, where a practical joker employs them to impersonate a bull. They have some exciting and laughable experiences, pictured in the usual animated drawings.

CALL FOR MRS. GATE MAN (Pathé)--This features Ebbe Pollard and a lively band of assistants, all attired in skins. They depict amusing scenes from the days of the savages, when the male animal made love with the female in the same and contains some clever situations.

AN UNWILLING PRINCESS (Pathé)--Episode No. 4 of "Sound and Gagged." This pictures the further adventures of Archibald Merrow, on his way round the world to win a wager. He finds Princess Istra a prisoner in the hands of Carnero and his men. He rescues her and then says goodbye, but once more Istra is cap-tured and he hastens back to aid her. The events are pictured in good fashion and contain numerous comedy touches.

UNDER ARREST (Pathé)--Episode No. 14 of "The Great Gamble." Some strong dramatic moments occur in this number, which sees the return of Aline to her Scarsdale home. He and Cooley are planning to kill Morton by an overdose of medicine, and through a trick of fate Aline administers the fatal dose. Darrell, following well, clashes with the gang and with the detective, Tracy. The number closes with Darrell suspended in midair clinging to a drain pipe.

OUT OF THE SHADOWS (Pathé)--This is the fifteenth and closing episode of "The Great Gamble." In it Neil, learning for the first time that she is the sister of the man she loves, plots to destroy the nation on all sides. Blake, fearing the death sen-tence, dashes over a cliff and is killed. The serial is definitely good with a number of strong numbers.

Anne Luther has done some very clever work in the role of the twin sisters, keeping them separate and distinct and thus avoiding much confusion in the mind of the spectator.
FOX FILM CORPORATION

November -- Should a Husband Forgive? (Special); Wings of the Seagull (Special); The Net of Chance (Ferry Hylend); Lost Money (Madeline Travers); Sacred Silence (William Russell); The Yellow Dog Catcher (Sunshine); Bound in Spaghetti (Mutt and Jeff); Veggobed Luck (Ray and Fair); The Winning Streak (George Walsh); Eastward Ho! (William Russell); Footlight Maids (Sunshine); Back to Nature Girls (Sunshine); Window Cleaners (Mutt and Jeff); The Flumbers (Mutt and Jeff); The Nine (Tom Mix); Thieves (Gladys Brockwell); Tin Pan Alley (Ray and Fair); The Roaming Batub (Sunshine).

FAMOUS PLAYERS-LASKY CORPORATION

The Miracle Man George Lorne Tucker Production; The Hayseed (Roosce Arboruckle); The Teeth of the Tiger (All-Star); In Missoura (Vernick); November 2, Who's Who (Dorothy Silk); Hitting the High Spots (Comedy Travels); Rolling Down to Rio (Holmes); November 4, A Night in June (Nature Pictures); November 9, His Last False Step (Sennett); Luck in Pawn (Marguerite Clark); The White Elephant Millitant (Holmes); Crooked Straight (Charles Ray); What Every Women Learns (Kbid Bennett); November 16, Scarlet Days (D. W. Griffith); Twenty-three and Half Hours Leave (McLean and May); Uncle Sam. and the Sheriff (Holmes); November 23, The Invisible Bond (F-A Special-Castle); It Pays to Advertise (Bryant Washburn); The Miracle of Love (Cosmopolitan); The Salt of Amposing (Holmes); Sunshine and Shadows (Nature Pictures); November 30, Counterfeit (Elise Ferguson); Everywomen (F-A Special); In the Basque Country (Holmes).

GOLDIN DISTRIBUTING CORPORATION

Almost a Husband (Will Rogers); Strictly Confidential (Madge Kennedy); Bonds of Love (Pauline Fredericks); Jinx (Mabel Normand); Rules of Truth (Lady Jean Mei-Select); October 19, Why Divorce? (DeHoven); November 2, His Own Medicine (Persons).

W. W. HODKINSON

The Blue Bonnet (Billie Rhodes); A White Man's Chance (J. Warren Kerrigan); The Volcano (Chesie-Lee Heird-Artoo); The Sandoz (Doris Kenyon-Six Parts-Beirich-Dean); The Blockchain (Vita).

HALLMARK PICTURES CORPORATION

The Devil's Trademark (No. 1 of the Trail of the Octopus); A Woman's Experience (Bacon-Baker-Ten-Twenty Thirty); Suspense (Reicher-Cen-Twenty-Thirty).

METRO PICTURES CORPORATION

Lombardi Ltd. (Bert Lytell); Please Get Married (Viola Dana); Fair and Warner (May Allison); The Red Lantern (Seven Parts-Nasimov); The Brat (Nasimov-Seventh Parts).

PHOTO EXCHANGE INCORPORATED

Week of November 2, The Gay Old Dog (John Cumberland-Six Parts); No. 14 of The Great Gagme; No. 2 of Bound and Gagged; All at Sea (Harry Pollard); Bumping into Broadway (Harold Lloyd); Week of November 9, A Woman of Pleasure (Blanche Sweet-Seven Parts); No. 16 of The Great Gagme; No. 3 of Bound and Gagged; No. 1 of The Black Secret; Cell for Mr. Crave Man (Harry Pollard); Week of November 16, The Right to Lie (Dolores Caselini-Seven Parts); No. 4 of Bound and Gagged; No. 2 of The Black Secret; Giving the Bride Away (Harry Pollard).

ROBERTSON-COLS COMPANY

Poor Relations (Brentwood); The Gray Wolf's Ghost (H. B. Warner); The Open Door (Irresistible-Special); His Double Exposure (Strand); Speed (Strand); Her Winning Day (Strand); Orphans of the Storm; November 23, J. A. Illustrious Prince (Hayakawa); The Broken Butterfly (Tournier); Tugli, a White Spot in a Black Land (Martin Johnson); Too Many Bills (Strand); Is Your Sweetheart False (Strand); Through the Tales of the New Hebrides (Martin Johnson).

SELECT PICTURES CORPORATION

The Glorious Lady (Olive Thomas); November -- Pick*(illy Jim (Owen De Vore-Trincourt); The Undercurrent (Special); A Scream in the Night (Special); Upstairs Down (Olive Thomas-Selnick); Love or Fame (Elsie Hammer-stein-Selnick); The Perfect Lover (Eugene O'Brien-Selnick).

UNIVERSAL FILM MANUFACTURING COMPANY

November 1, The Full Cold Wire (Hoot Gibson); November 3, The Rider of the Saw (Harry Carey); No. 10 The Midnight Man; No. 4 of Great Radium Mystery; Bill's Anniversary (Ben Wilson); November 5, African Lions and American Beauties (Century); November 8, The Wild Westerner (Art Accord); November 10, The Trembling Hour (Helen Jerome Eddy-Six Parts); No. 11 of The Midnight Man; No. 5 of The Great Radium Mystery; The Eternal Triangle; Animal Comedy; The Tick Tick Men (Lyons-Morgan); November 12, A Tight Pin (Mabel); November 17, His Divorced Wife (Monroe Sallesbury); No. 13 of The Midnight Man; No. 6 of The Great Radium Mystery; Babies in Babes (Neal Brown (Ashfield and Humber (Eric Stroheim) and Francesca Billington); An Honorable Cred (Shelly Hall-State Women's War Relief); November 22, The Fighting Line (Art Accord-Western).

VITAGRAPH

The Golden Shower (Gladys Leslie); The Tower of Jewels (Cormine Griffith); The Famous Hurst (Harry P. Morey); Pagean (Bessie Love); The Suspect (Anites Stewart); The Vengeance of Durand (Alice Joyce); Dew Drop Inn (Semon Comedy); The Midnight Ride (Gladys Leulie); The Fortune Hunter (Sarah Williams); This and What's (Big V); Caves and Coquettes (Big V); The Friendly Cell (Julie Swayne Gordon); Yets and Yokes (Big V); Vamps and Variety (Big V); Nates and Models (Big V); Spells (Ray Noel); The Sandwich Man (Big V); Shocks of Boom (G. Henry); The Trials of Texas Thompson (Woliville); The Washermen's War (Woliville); Smashing Varries (Series Featuring William Duncan).

WORLD FIGURES CORPORATION

October 20, The Black Circle (Croifton Hele); Artists (Cotlaw (Edythe Chapman)); November 3, Captain Kidd (Evelyn Greely); November 10, The Poison Pan (June Elwidge); November 17, You Never Know Your Luck (House Peters); November 24, Dad's Girl (Jackie Seaudere).

REALART PICTURES CORPORATION

Soldiers of Fortune (Dawm-Seven Parts); The Mystery of Jewels (Dorothy Aragon); Tower Room (Ray Walsh); November 23, Home of Green Gebles (Minter-Six Parts); Freshwater Susan (Sinnay).

FEATURE RELEASES

Women Men Forget (Mollie King-Amerian Cinema Corporation); The Square Gfragler (Capital Film Company); Home Brew--Her Beer Escape (Christie Film Company); Eyes of Youth (Clara Kimbell Young-Equity Pictures); The Amazing Lovers (Grace Darling-A. H. Fischer); Sky Eye (Sol Lesser); His Majesty the American (Farberka United Artists); Broken Silence (Abedale and Hubert (Gric Stroheim) and Francesca Billington); An Honorable Cred (Shelly Hall-State Women's War Relief) -- The Eternal Mother (Florence Reed) -- The Coriscan Mother (Dustin Farnum) -- (United Picture Theatres).

STATE RIGHT RELEASES

Crimson Shadows--Al. Where Do You Live? (Monopol Pictures Company); He Made Me Remedy (National Film Corporation of America); Are You Legal (Man Photographs); The House Without Children (Film Market-Argus); Texas Gunman Westerns--Wak Swain Comedies (Frakon Amusement Company); The Long Arm of Hammer (Henry Walthall) -- Atonyment (Grace Devision) -- (Pioneer Film Corporation); The First Fortune Serial (Elmer-A. K. Serial Corporation); Stripped for a Million (Clara Wiltz) -- Strike (George Lundu) -- Issue of Chaplin Burlesque on Carmen (Victor Kremec).
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CHAIN OF FIFTEEN THEATRES

FOR SOUTHERN ILLINOIS

Mrs. Schumann-Reink Open Newest of Them December 15

The pretentious plans of the Marlow Hippodrome Theatre in Southern Illinois are indicated by the announcement that their new theatre in Murphysboro, Ill., is to be opened December 15 with Mrs. Schumann-Reink, world's famous concert and operatic contralto, as the special attraction.

The new theatre has seating capacity of 1600 and is elaborately furnished, being equipped with $10,000 pipe organ. Attractions at this new theatre will be circuited with attractions at the concern's Herrin Theatre which has a capacity of 1500.

The Annex Theatre, capacity 700 and modernly equipped in every respect, is to be added to the circuit upon its completion. It is now being built in Herrin, Ill., and is scheduled to open January 1.

The Marlow people are planning to spend $500,000 in the construction of a chain of modern theatres in Southern Illinois in 1920, each with a capacity of 1600 or more. It is their intention that at least fifteen modern theatres will be operated as Marlow's Hippodrome Circuit.

SAN FRANCISCO TO HAVE

NEW 4,000-SEAT HOUSE

Arrangements have been definitely concluded for the erection of another palatial moving picture theatre in San Francisco, and work will be commenced at once on the construction of a 4,000-seat house on the site of the Kruger Department store—414 Mission and Jones streets. The owners will be the Paramount interests, represented by Heiman Wobber and Herbert L. Rothchild, the chief owner of the California Theatre.

Architect Alfred Henry Jacobs, 110 Sutter street, has the plans well under way, and it is anticipated that the building will be in a completed form within a year. The theatre will follow the lines of the Spanish Renaissance and will offer many interesting features in color and design. It will be known as the Terasa Theatre, a name well in keeping with the architectural motif.

The location is almost directly across the street from the Imperial Theatre and is less than one block from the site of another house to be erected during the coming year by Ackerman & Harris.

MAKING RAPID PROGRESS

ON "THE BRIDE IN BOND"

Corinne Griffith is making rapid progress on her Vitagraph feature, "The Bride in Bond," under the direction of her new director, Lawrence C. Widdom. Miss Griffith is again spending a few weeks at the Brooklyn studio.

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Specimen on Application.

KEEPS TEMPERATURE UP
--THE HEATING COST DOWN
By E. T. Keyser
The exhibitor whose house constitutes a portion of a building used for residential or commercial purposes has no heating problems solved for him as his supply of warmth is tapped from the general supply of the structure in which his theatre is situated.
That man who runs a show in a building devoted entirely to the theatre is up against a decidedly different proposition—and often a pretty hard one. Fuel prices have hit the clouds and promise to eventually sojol the stars if the latter do not dodge. Labor for attention to the heating plant is scarcer, poorer in quality and more expensive than even before, while the installation costs are such as to make it imperative that the exhibitor guess right the first time when making his selection of the plant best adapted to his house.
Take it all in all, the fellow with the big house has an easier task of selection and maintenance than the proprietor of the small or moderately sized theatre. He can subject a magazine feed plant that will not only eliminate stoking expenses, but also have it so arranged that in the event of an accident he may cut out the damaged portion of his coils and still heat the house with the remainder.
He can also equip the plant with an automatic timer and thermostatic device that will keep the temperature at any desired degree and this only between certain pre-determined hours, all of which will cut labor costs.
For the average moderately sized house, one of the pipeless heating systems which have recently come into vogue would appear to fill the bill.
Permitting of quick and easy installation, with but one heat flue and requiring only one aperture in the floor, they bring into the house fresh air from the outside, heat and moisten and distribute it throughout the building.
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In story, direction and photography, "The Vengeance of Durand" reflects credit upon the intelligence and skill of Vitagraph's personnel. It was adapted for the screen by Mr. and Mrs. George Randolph Chester from the novel by Rex Beach.

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"The Vengeance of Durand" is a splendid entertainment. It is beautifully produced and wonderfully cast.

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"The Vengeance of Durand" possesses suspense and real dramatic sweep.

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By RICHARD HARDING DAVIS
An ALLAN DWAN Production
Just Red-blooded Adventure!—A Thrilling Book!—A Gripping Picture!

I f you want your patrons to forget home cares and business worries, book "SOLDIERS OF FORTUNE" for an early two-week run at your theatre.

Thrills? Nothing but—! Love interest? Say! Fearless riders and dauntless miners! American engineers and Central American brigands! Revolutionary chiefs! Beauteous maidens—in distress! Rescues, raids and love-making! Something moving all the time, exactly as Richard Harding Davis imagined it and as Allan Dwan alone can picture it. If you are eager to give the public that supports you the best entertainment of its life, see the nearest Realart Exchange today for this Realart Special!

(Presented by Mayflower Photoplay Corporation)

REALART PICTURES CORPORATION
ARTHUR S. KANE, President
469 FIFTH AVE.
NEW YORK CITY
Are Constructive Policies and Principles of vital importance? Assuredly
Are Foresight and Initiative indispensable factors of progress? History confirms it
Is Quality in Production imperative? Absolutely
Is National Advertising beneficial and really necessary? Indisputably

All of these are component parts of the administration of the Famous-Players Lasky Corporation.

BUT—

This organization offers to exhibitors something more, something of primary importance, and that is—

SERVICE!

The dictionary defines “service” as “the performance of labor for the benefit of others.”

That is our understanding and application of the word. Famous Players-Lasky service is a Service that Serves.

More than the mere physical handling of film;
More than the creation of exploitation, advertising and publicity material;
More than just the mechanical routine of selling, booking, billing and shipping.

Into each of those functions we put the maximum of effort and conscientious attention.

And—in addition, we make a constant study of the requirements of our exhibitors;
Striving always to anticipate and supply their needs, getting behind any plan which we believe will be constructively beneficial to them.

If you are a Paramount Exhibitor you already know these things.
If you are not a Paramount Exhibitor we would like to make you one and through this service keep you one.

The Famous Players-Lasky Corporation has three watchwords. They are

QUALITY SERVICE COURTESY
GRiffith's newest!

Griffith's magical art, depicting a new story of the olden West—a story of high-pressure fascination, full of color, impassioned, romantic. A love story that stirs the heart.

It is D. W. Griffith's latest, his newest, his best!

Personally directed by D. W. Griffith
Scenario by S. E. V. Taylor
Photographed by G. W. Bitzer

Canadian Distributors, Famous-Lasky Film Service, Ltd., Headquarters, Toronto
THOS. H. INCE PRESENTS
ENID BENNETT in
ENID BENNETT


Here's a real star who again proves her worth as she did in "Stepping Out." Enid Bennett in "What Every Woman Learns" is a box-office attraction of proven value. "A story that grips, of great market value"—Variety. "A feature that will excite the interest of every married woman in your town"—Wid’s.

Play up the star and the story.

A Paramount-Artcraft Picture
Katherine MacDonald in "The Thunderbolt"

THE ROMANCE OF THE STRANGEST MARRIAGE ON RECORD—A FIRST NATIONAL ATTRACTION

NOTE: MISS MACDONALD'S FIRST APPEARANCE SINCE HER SENSATIONAL SUCCESS IN "THE WOMAN THOU GAVEST ME."

Mack-Sennett Comedy

"Salome vs. Shenandoah"

A PARAMOUNT ARTCRAFT FEATURE.

CHESTER SCENIC STUDY
STRAND TOPICAL REVIEW

AN EXCELLENT MUSICAL PROGRAM RENDERED BY VOCAL SOLOISTS AND

STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE, Conductor.
features?
big exhibitors know it.
the public knows it.
You know it!

FAMOUS PLAYERS—LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

SENNETT Comedy
It pays to advertise "It Pays to Advertise." It pays to book it for a run, too.

For it's a joyful story that's full of laughs and a consistently amusing plot, and it's the kind that warms the heart and sends seers out of the theatre ready to recommend.

Take a tip from the big advertisers. It pays.

Directed by Donald Crisp  Scenario by Elmer Harris
TEN MILLION SALESemen

SELZNICK PICTURES National Advertising Campaign is a sales drive conducted for the benefit of your box office. More than ten million silent salesmen are employed in increasing the demand for SELZNICK PICTURES.

These ten million salesmen reach more than fifty million people—which means additional business for you without cost.

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THESE SALESemen WORK FOR YOU
WITHOUT SALARY
ALL NEW YORK WELCOMES

ELSIE JANIS in "A REGULAR GIRL"
Direction James Young

Now presented at B.S. Moss’ Broadway Theatre for an indefinite run

Watch the Exploitation!

Made by Selznick

Distributed by Select
Rural Simplicity Meets Metropolitan Madness—and the Best Girl Wins!

ELAINÉ HAMMERSTEIN

in Booth Tarkington and Julian Street's
THE COUNTRY COUSIN

Direction — Alan Crosland

Made by Selznick Distributed by Select
Selznick Pictures

The Appeal of Beauty
The Charm of Romance
The Power of Dramatic Conflict

Olive Thomas in Pauline Phelps and Marion Short's "Out Yonder"
A Ralph Ince Production

Made by Selznick Distributed by Select
EUGENE O'BRIEN in "The Broken Melody"

by Ouida Bergere
Direction-William A.S.Earle

Made by Selznick
Distributed by Select
Owen Moore in P.G. Wodehouse’s "Saturday Evening Post Story"
"Piccadilly Jim"

Direction – Wesley Ruggles

Made by Selznick. Distributed by Select
NORMA TALMADGE

"The ISLE OF CONQUEST"

ADAPTED BY JOHN EMERSON AND ANITA LOOS

From Arthur Hornblow's widely-read novel, "By Right of Conquest"

Directed by Edward Jose

SELECT PICTURES CORPORATION

Lewis J. Selznick, President
MİTCHELL LEWİS

in

"THE LAST OF HIS PEOPLE"

Story and direction by
Robert North Bradbury

SELECT PICTURES CORPORATION
Lewis J. Selznick, President
CHARLIE CHAPLIN

IN
HIS GREATEST RIOT
THE (S) CREAM OF CHAPLINS
(ESSANAY'S)
A BURLESQUE ON
"CARMEN"

WITH: THE "CARMEN" DANCING GIRLS REVUE
SPANISH JAZZ BAND
AND
"CARMELITA"
THE SENSATION OF MADRID
AND
THE GREATEST COMEDY BULL FIGHT
EVER STAGED

CONTROLLED BY
VICTOR KREMER FILM FEATURES
105 W. 40TH ST.
NEW YORK
CHARLIE CHAPLIN IN CARMEN

THIS IS THE GREATEST CHAPLIN FEATURE EVER CONCEIVED.
A ROAD SHOW ATTRACTION WHICH WILL GO LIKE WILD-FI

CONTROLLED BY
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105 W. 40TH ST.
NEW YORK

PHONE BRYANT 8152

ART TITLES BY WILL HENRY
THE QUESTION

WHICH

IS

"THE INFERIOR SEX"

?

MEANS MONEY TO YOU
CLARK-CORNELIUS Corporation, distributors of motion pictures, announce the opening of a general brokerage business.

The independent producer is offered the services of a staff of specialists in motion picture distribution—domestic and foreign.

In connection therewith there will be maintained a state rights department. Rights have been acquired to a series of five reel features and one reel comedies which are now available to territorial buyers.

William J. Clark
President
TWENTY single reel comedies, hilariously funny, and originally clever, starring the engaging Miss Billie Rhodes, petite star of feature productions are offered to state right buyers on a series basis.

These pictures are certain money makers in every territory—they meet the tremendous demand of the independent market for short length subjects.

Other series including five reel features and single reel comedies will shortly be available to independent buyers.

Address Inquiries to Territorial Rights Department
CLARK-CORNELIUS CORPORATION
1600 Broadway New York City
The creator of the role of "Alias Jimmy Valentine" is back in the atmosphere of the society Raffles and his latest production is undoubtedly the finest society drama of the season. It will hold you fast from the first hundred feet to the last flicker.

The charm of Warner's subtle personality pervades the mystery and heart thrill of the picture. He is supported by a splendid cast and is backed by a production of unequalled quality. This is absolutely Warner's best contribution to the silent drama.

Available at all
ROBERTSON-COLE EXCHANGES
The whole world knows Maurice Tourneur is a great artist. He represents the most famous creative genius of the day. All of his art, all of his genius, all of his superb dramatic conception is in this masterpiece.

Available at all ROBERTSON-COLE EXCHANGES
Her first Mayer Made Production will be "The Inferior Sex" Maxine Elliot's greatest stage success
NEW LINK

MIGHTY CHAIN

of

NATIONAL STARS

B. MAYER Presents

HARRIS CHAPLIN

IN A SERIES OF SUPER DE LUXE PRODUCTIONS
Created in ACCORDANCE WITH
The MAYER POLICY OF
BIG STAR PLAY DIRECTOR CAST

KATHERINE MACDONALD

CHARLIE CHAPLIN

ANITA STEWART

KOSHA TALMADGE

CONSTANCE TALMADGE
Hall Room Boys Comedies

THE HIT OF THE SHOW

It doesn't make any difference what feature you are running—Hall Room Boys' Comedies will always be the hit of the show.

The kind of comedy that tickles the old and the young.

BOOK HALL ROOM COMEDIES TODAY

FOR CALIFORNIA, ARIZONA and NEVADA: Consolidated Film Corporation, San Francisco, Calif.
FOR EAST PENNSYLVANIA and SOUTH NEW JERSEY: Masterpiece Film Attractions, Philadelphia, Pa.
FOR NEW YORK STATE and NORTH NEW JERSEY: Merit Film Corporation, New York City.
FOR DELAWARE, MARYLAND, DISTRICT OF COLUMBIA, VIRGINIA: Exhibitors' Film Exchange of Washington, D.C.
FOR TEXAS, OKLAHOMA and ARKANSAS: Southwestern Film Corporation, Dallas, Texas.
FOR ILLINOIS and INDIANA: Celebrated Players' Film Corporation, Chicago, Ill.
FOR WESTERN PENNSYLVANIA and WEST VIRGINIA: Quality Film Co., Pittsburgh, Pa.
FOR KENTUCKY, OHIO and MICHIGAN: Standard Film Service, Cleveland, Ohio.
FOR WASHINGTON, IDAHO, MONTANA and OREGON: Greater Features, Inc, Seattle, Wash.
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FOR MISSOURI and KANSAS: Standard Film Corporation, Kansas City, Mo.

Produced by NATIONAL FILM CORPORATION OF AMERICA

Distributed by
JACK and HARRY COHN

1600 Broadway
New York City
The Stills that Tell the Story of
Mary Pickford in "Heart O' the Hills"

A feudist bullet leaves Mavis Hawn, the little mountain girl, fatherless.

Her back often ached from the Hickory "Lickings" by her mother.

Little Mavis sought consolation by caressing her "Daddy's" boots.

She could not withstand the lure of the wayside brook.

And she was ever ready to fight with any boy who pulled her hair.

Or she would shoot at sight the landgrabbers from the city.
Mary Pickford In A New Characterization

A photoplay full of laughs, pathos and tremendous thrills
From the famous novel by John Fox Jr.
Adapted by Bernard McConville

But she put on her Sunday clothes when her best beau came.

Ever ready for fun or frolic at the log cabin dances.

She could shake a leg with the best in the Old Kentucky Shindig.

The animosity of the mountaineers to city folk starts a fight.

Old Grandpap Hawn will stand for no fracas at his dance.

Jealousy stalks in as she makes up with the city lad.
Her Third Picture From Her Own Studios
Following the great successes, “Daddy Long Legs,” and “The Hoodlum”

Directed by S. A. Franklin
Photographed by Charles Rosher

Off to get married—but the preacher lays down the law.

She rounds up the night riders to drive out the land grabbers.

A man is killed and little Mavis is said to be the slayer.

Caught in the mesh of the law, her grandpap sets her free.

Accused of murder, she faces the hangman’s noose.

But she calls the witness a liar, and gets away with it.

A FIRST NATIONAL ATTRACTION
"Daddy Long Legs" and "The Hoodlum" Have Paved the Way for Another Great Success for Mary Pickford's "Heart O' the Hills"

Better days come when she is taken to the big city.

Love comes, but she can't forget her mountain sweetheart.

Back to the mountains—she faces her drunken step-father.

A shot in the night ends the life of her father's assassin.

Consoling the mother whose life is broken by a brute.

At the old fish pond, awaiting the lover of bygone days.
HENRY LEHRMAN

is now completing his initial personally directed production for 'First National,' entitled "A TWILIGHT BABY"

A First National Attraction
The Finger of Fame
Points to

Katherine MacDonald
The American Beauty

whose record breaking success in “The Thunderbolt” is one of the marvels of the film world.

And Fame Points to
Big Business for

The Beauty Market
HER SECOND PICTURE FOR FIRST NATIONAL

A Drama of Society For People Who Think

From the story “The Bleeders,”
By Margery Land May.

Presented by the
Katherine MacDonald Pictures Corporation

Directed by Colin Campbell

By Arrangements with
Attractions Distributing Corporation
B. P. Fineman, Pres.
An Early December Release

A "First National" Attraction
THE CONFESSION
A SENSATION!
BROKE ALL RECORDS AT BOSTON
CRITICS AND PUBLIC UNANIMOUS
IN THEIR OPINIONS.
READ THESE

THE CONFESSION
FULL OF THRILLS

Henry Willard, who plays the chief character of this unusual and powerful
sensation, brings a wonderful portrayal of the young
pioneer of the West with grim, unwavering determination. His acting is
powerful and convincing. The story is gripping and full of suspense.

THE CONFESSION
GREAT FILM AT
SYMPHONY HALL

"The Confession" WINS
WARM COMMENDATION
OF LARGE AUDIENCE
PICTURE RANKS AS
A MASTERPIECE

"The Confession," played for the first time in Boston last night at Symphony
Hall before a large audience, was, without a doubt, the most popular program
of the evening. It was a well-acted and entertaining film that kept the
audience on the edge of their seats. The acting was superb, with
brilliant performances by all the cast members.

THE CONFESSION
"The Confession" Film
Shown in Symphony Hall
Full of Drama and Emotion

The film was brilliant in its emotion, and the acting was outstanding. The
director did a marvelous job of directing the actors, who delivered
powerful and moving performances.

THE CONFESSION
By HAL REID

This Wonder-Picture Had its Premier at Symphony Hall, Boston, Mass., on Monday Night, November 3rd, and on Tuesday Morning
FIRST NATIONAL EXHIBITORS' CIRCUIT OF NEW ENGLAND
BOUGHT THE SIX NEW ENGLAND STATES
For Particulars as to Other Territory Either for Booking or State Right Sale Communicate with
GEO. H. DAVIS
or NATIONAL FILM CORP. OF AMERICA
JOE BRANDT, Gen'l. Repr
1600 BROADWAY, N. Y. CITY
A man who had earned every dollar he possessed and was willing to gamble his last penny on his own ideas is the story of an American boy who in his native land had achieved no little fame as a director of good pictures. Morton Thornton is his name. He had an innate love and respect for truth even in pictures. He believed that realism was necessary in a photoplay.

He knew that romance and passion are most alluring when associated with primitive man and woman.

He knew his public and that the great mass of humanity have for a thousand years been interested in gypsy life. Among this primitive race, living in the 20th Century none of their men or women ever bent their knee to convention. Life and passion with them were untrammeled and ran as wild as does water in mountain brook.

He played his all on public interest and thus he evolved ROMANY "Where Love Runs Wild."

Where Love Runs Wild.
L. Roy Curtiss Presents

Edith Taliaferro

"Who's Your Brother?"

One of the Sweetest Love Stories Ever Screened

Here are some comments from the "authorities":

"WID'S": "If you are out after clean, wholesome pictures you won't go wrong on showing this. Go after this, bearing in mind the preference of your audience."

"MOTION PICTURE NEWS": "The initial picture of The Curtiss Picture Corporation appears to be an earnest endeavor to live up to the slogan 'fewer and better'—they will not need to look for a market—the market will come to them."

"EXHIBITORS' TRADE REVIEW": "Edith Taliaferro has a dazzling smile and a wistful expression that are as magnetic and as full of personality as Mary's curls or Dorothy Gish's walk. We hope she has come to stay."

"MORNING TELEGRAPH": "Who's Your Brother?" combines business—the business of making the world better—with pleasure."

Produced by

The Curtiss Pictures Corporation

Aeolian Hall, New York

Directed by John G. Adolfi
Story by Robert Bronson Stockbridge
ROMAYNE COMEDIES

“A RELIABLE PRODUCT MANUFACTURED BY A RELIABLE COMPANY”

TWO REELS OF FUN ONE EVERY TWO WEEKS

Star Cast Including
“Dot” Farley
“Bumps” Adams
Dorothea Wolbert
Horace Carpenter

Directed by
Vin Moore
and
Alf Goulding

“Shoulder Puffs”

Book Through the Following Exchanges:

Maine, New Hampshire, Vermont, Rhode Island, Massachusetts and Connecticut:
American Feature Film Co.,
60 Church St.,
Boston, Mass.

Eastern Pennsylvania and Southern New Jersey:
Electric Theatre Supply Co.,
S. E. Cor. 13th and Vine Sts.,

Delaware and Maryland and North Carolina:
Capital Film Company,
216 N. Calvert St.,
Baltimore, Md.

District of Columbia and Virginia:
Capital Film Company,
Mather Building, 916 G St., N. W.,
Washington, D. C.

West Virginia and Western Pennsylvania:
Exhibitors Film Co.,
Pittsburgh, Pa.

Arkansas, Oklahoma and Texas:
First National Exhibitors’ Circuit of Texas,
1930 Main St.,
Dallas, Texas.

Kansas and Southern Illinois:
Standard Film Corporation,
Fourth Floor Boley Bldg.,
Kansas City, Mo.

Missouri:
Standard Film Corporation,
3316 Olive St.,
St. Louis, Mo.

Ohio, Kentucky and Michigan:
Sterling Film Service and Amusement Co.,
302 Sloan Bldg.,
Cleveland, Ohio.

New York State and Northern New Jersey:
Merit Film Corporation,
130 West 46th St.,
New York City, N. Y.

Distributed by
ROMAYNE SUPERFILM COMPANY
Los Angeles, Cal.
LEONCE PERRET

Offers the Following
Foreign Territory
OF
His Latest Successes

"The Thirteenth Chair"
All-Star Cast

CHINA – JAPAN – HOLLAND

"TWIN PAWNS"
Mae Murray and Star Cast

Great Britain and Ireland, Scandinavia, English Colonies, China, Japan and the Orient, Holland, Mexico, Central and South America.

"The A-B-C of LOVE"
Mae Murray and Star Cast

The World with the exception of United States, Canada and Australia.

PATHE EXCHANGE
Distributors for United States, Canada and Australia

IN PREPARATION

"A MODERN SALOME"

Acme Pictures Corporation
Suite 315, 220 West 42nd Street, New York City
Different From Any Picture You Ever Saw—

Hobart Henley's

Perfect Production

adapted by Mrs. Sidney Drew from Edna Ferber's story

The Gay Old Dog
with John Cumberland

A gem of a story adapted by a wizard in dramatic values; directed by a man who is a wonder in bringing out the human interest, Hobart Henley; the lead a man who plays the part to the life; the characters fascinatingly true; full of thrills and pathos,—a real achievement.
Adapted from ROBERT W. CHAMBERS' Famous novel "IN SECRET"


Directed and produced by GEORGE BRACKETT SEITZ
Scenario by BERTRAM MILLHAUSER

Pathé Distributors
WHITE SECRET

Pathe knows Serials
Pathe knows that
"The Black Secret"
is a Great Serial!

RELEASED
NOVEMBER 9th

Pathe Distributors
What with the star, and the title, and the story, and the production a feature of vast box-office possibilities.

Jesse D. Hampton presents

BLANCHE SWEET

in James Willard’s celebrated drama

A WOMAN OF PLEASURE

Directed by Wallace Worsley

A 7 Part SPECIAL

Pathé Distributors
Albert Capellani Productions Inc.
Presents

DOLORES CASSINELLI in
THE RIGHT TO LIE

Directed by Edwin Carewe - from Jane Murfin's story

Imagine circumstances so extraordinary that a good woman swears herself to be bad, and furthermore in the presence of the husband whom she adores! It is one of the tremendous moments in this decidedly extraordinary photoplay.
Presenting a new version of the evident truth that just as through love a man may be redeemed from evil, so through love may he be redeemed from himself.

Dawn


From the successful novel by Eleanor H. Porter.

Pathé Distributors
The World's Treasure House of Greatest Pictures is Unlocked!

PERFECTION cannot be improved. It is admitted that the Triangle in the days of Griffith, Ince and Sennet; of Dorothy Dalton, Fairbanks, Hart, the Gish sisters and all the rest of that brilliant galaxy, produced the greatest pictures that the world has ever seen.

Those pictures were and are perfection in pictures. The judgment of the world's best audiences pronounces them so.

No producer today could afford to place in one organization the men and the women that made the Triangle great; no producer today dares to put into his pictures the surpassing care, the painstaking deliberation, the frequent rehearsal, that were put into these scintillating achievements.

When they were produced the keenest critics said they were "ahead of the times." It was so. Time has proven it. Furthermore present day skill in production has not yet caught up with these shining masterpieces of all time!

The door of the world's treasure house of greatest pictures is unlocked for you. You may now show to your audiences the best the business has yet evolved, pictures that will still be great a decade hence; pictures that only a small portion of our population has seen; pictures of truer first run quality than 99 per cent of the pictures of today, re-created in a marvelous manner.

We invite for these pictures the personal and careful inspection of every exhibitor who desires for his audiences only the best.

KEYSTONE-TRIANGLE EXCHANGES
Dorothy Dalton
in
The FLAME OF THE YUKON

Vivid flash of red, a burst of flaming genius, a dynamic mistress of the shadow stage—Dorothy Dalton in a picture of the hard living, easy dying Alaskan days, a picture that is superb in acting, direction and story.

What a contrast between the warmth and passion of that tempestuous dance-hall girl and the flinty hardness of her associates; between the forbidding barrens of the far North and the richness of her nature!

Dorothy Dalton at her best in a wonderful production that is purest drama; that is, and will continue to be, a real classic.
Story by
MONTE M. KATTERJOHN
Directed by
CHARLES MILLER
Supervised by
THOMAS H. INCE

BOOKING NOW

KEYSTONE-TRIANGLE EXCHANGES
Dorothy Gish with Owen Moore in BETTY OF GREYSTONE

A FINE ARTS PRODUCTION

Supervised by D. W. GRIFFITH

GREAT names here! Certain to draw the respectful and eager attentions of your patronage.

Charming little Miss Gish in an "ugly duckling" role that carries her through to the "swan" stage; a story of abused innocence and a forlorn step-child that in its delightful delineations does not fail to be dramatic.
The "Superman"

in

A PHOTOPLAY

of

THRILLS, ROMANCE, COMEDY

and

HAIRBREADTH ADVENTURE

STATE RIGHTS NOW SELLING

Tower Film Corporation

71 West 23rd St. New York
Fix definitely your
For Christmas week
with the little folk on a holiday
your showmanship will tell you that
JACK and the BEANSTALK,
ALADDIN and the WONDERFUL LAMP,
ALI BABA and the FORTY THIEVES
FAN FAN,
BABES in the WOODS and
TREASURE ISLAND
are the attractions
that will absolutely satisfy
your patrons and fit into the season.

Make your Christmas
FOX
Then there are the wonderful Lee productions of which these are presented for your selection:

TWO LITTLE IMPS,
TROUBLEMAKERS,
AMERICAN BUDS,
WE SHOULD WORRY,
DOING THEIR BIT,
SWAT THE FLY,
TELL IT TO THE MARINES,
SMILES.

week the biggest success in
the history of your house—
ENTERTAINMENTS
RIDE TO VICTORY
WITH
ANITA STEWART "IN OLD KENTUCKY"

BY CHAS. T. DAZEY

The Good Luck Picture of 1920

Created under the Personal Supervision of
LOUIS B. MAYER
as a Special Super Production for Road Show Presentation
A FIRST NATIONAL ATTRACTION
Gale Henry in HAM AN-
A two reel fun feast complete
From soup to nuts
A bulls-eye!
How Does Hodkinson Get So Many Big Productions?

This is not a question that we ask the exhibitors of the country. It is the question that hundreds of exhibitors are asking us. The question they ask other exhibitors and the many Hodkinson managers and salesmen.

There was no accident or luck about our getting the Benjamin B. Hampton productions, "The Westerners," the first of the Great Authors' Pictures, or "Desert Gold," the first of the Zane Grey pictures. One year ago Mr. Hampton set out to produce exactly the big pictures that he has produced and that you are now playing with such success.

There was no accident about our getting J. Parker Read Jr.'s wonderful "Sahara." Other distributors with less vision and with a lesser knowledge of the kind of pictures that exhibitors want for profit and for popular approval had turned "Sahara" down. Released in hot July, it has made a fortune for its producer and profits for exhibitors everywhere.

There is no accident about the first Dietrich-Beck production, "The Bandbox," now just released nationally. It is a great melodrama and we knew it would be before the scenario was ever set down on paper.

In the next six weeks we will release four more big productions, for which exhibitors will want to save open time.

The W. W. Hodkinson Corporation is getting the big productions because the producers who are making them know before they start exactly what they want to make; how they want to make it and what it will do for exhibitors after it is made.

It may interest exhibitors to know that every exhibitor who has played one of our big productions on percentage because he thought our prices too high has seen us take more money out of his house on percentage than we asked as a straight rental—most of the time twice as much.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATRE Exchange Incorporated
the pressmen are back at work; likewise the compositors. The Moving Picture World crew gets ready to start a dance around a fire composed of a T-square and a paste pot; of envelopes bearing the incongruous titles of semi-finals and finals; of all the other and strange paraphernalia that creeps into the making of this new-fangled kind of a trade paper.

Tuesday morning out of a sky still far from clear comes the word that the pressmen and compositors have experienced "another think." They are "out," not "in." And there you are!

And here we are. We are gaining knowledge, which according to one wise man is power. In this case the assertion is measureably true. It is power--power to reach our readers without the aid so far as our text is concerned of the Composer. If it be the will of the Composer that we go ahead and extend this knowledge in an unusual field of pioneering "we are here to say," as the returned soldiers sometimes remark, that we shall go ahead and extend it.

The editor of this journal, like its founder, spent many weary hours at the case. The past few weeks have provided for the former a new meaning of the expression "reversion to type." And the stran-"bers of craft lore picked up in country print shops and metropolitan composing rooms have not been found amiss these strenuous times.

Busy days these have been—and there have been busy nights, too—for the men and woman who make the Moving Picture World. We may tell you more about it later on—it may not be an uninteresting tale—but in the meantime the readers of the World may be willing to take our word for it that we are getting on.

Get the Public With You

In the opinion of Sydney S. Cohen, president of the New York State Motion Picture Exhibitors League, the motion picture theatre should be developed as the social center of its community. There is every reason to support Mr. Cohen in his contention. Self-interest on the part of the picture showman should be the incentive for developing a species of selfishness that is altogether forgivable.

The more interest the community has in the picture theatre the better off will be its manager. Support of movements for public benefit will result in the showman collecting for his sensible action at the box office. And in times when the showman needs public support he will receive a larger benefit in the reciprocity that will mean his continued prosperity.

Open your theatre to public gatherings at hours when your performances are not scheduled. Christmas is coming and charity organizations may be induced to give the poor a "tree" in your theatre some morning. In many of the smaller towns the picture house is the largest public hall in the community. Open it to public gatherings—make your house a community center.

Make friends with your neighbors even if it costs you money to do so. You'll get yours some day right when you need public support the most.
Hoffman Goes to New Post

MILTON E. HOFFMAN has called from New York for London, where he will assume the general management of the studio of Famous Players-Lasky British Producers, Ltd. Upon Mr. Hoffman's arrival in London, Albert A. Kaufman, who has had charge of the construction of the plant and its equipment, will return to this country.

The London studio was formerly a center of production activity, but the war having halted the motion picture industry in Great Britain, it was necessary to completely remodel the structure and install entirely new equipment. This was a task requiring many months to perform, but under Captain Kaufman's supervision the plant has been gradually transformed into a modern well-equipped studio. The work was done according to the most approved American standards.

Under Mr. Hoffman active production operations will be started at once. One company will commence work forthwith. By early spring it is probable that at least three companies will be working simultaneously, with accommodations for more producing units in reserve.

RAPID PROGRESS ON "THE FORTUNE HUNTER"

Earle Williams, Jean Paige, his supporting woman, and the members of the supporting company are making splendid progress on "The Fortune Hunter," Vitagraph's screen version of Vinchall Smith's famous comedy drama. Tom Terriss is directing Mr. Williams. Owing to the widely different scenes the picture cannot be rushed, but Mr. Williams and his fellow actors are keeping everlasting at it and the picture will be ready for release early in the New Year. Meanwhile another of Mr. Williams pictures will be released by Vitagraph. This is "When a Man Loves," in which Mr. Williams appears as a titled Englishman. It will be presented during the Christmas holidays.

STERLING FILMS HANDLES HALLMARK PICTURES

I. Soakin, president of Sterling Films, Ltd., of Montreal and Toronto, who recently closed a contract with Frank G. Hall, president of Hallmark Pictures Corporation, whereby Sterling Films, Ltd., will handle exclusively, in the Dominion, all of Hallmark's Famous Directors pictures—twenty-six in all—and its serial releases, which include "The Trail of the Cattlemen," and "The Sign of the Rat," writes the New York office of Hallmark that the report has been circulated in Canada, that another distributing corporation is claiming to be the distributor of Hallmark pictures in the Dominion. Mr. Hall, president of Hallmark, states that Sterling Films, Ltd., is the sole distributor of Hallmark pictures in Canada.

ELSIE FERGUSON IN "HIS HOUSE IN ORDER"

A reproduction of the bizarre Bal Masque, which is given annually in Paris by the students of the Latin Quarter, has been built by Famous Players-Lasky at the old Triangle studio in Yonkers for the production of Sir Arthur Wing Pinero's "His House in Order," starring Elsie Ferguson under the direction of Hugh Ford. It is at present, that some of the most dramatic incidents in the play took place, and in the screen adaptation it will be possible to show details of the affair that were impossible on the stage. An automobile smash-up is another of the interesting features of the picture adaptation.
COAL SHORTAGE CLOSES THEATRES

With the picture theatres closed at Indianapolis, Fort Madison and a dozen smaller cities in Iowa because of the lack of fuel, theatre managers will be heavily losers if the strike of coal miners lasts another week. So far no Des Moines houses have been forced to close. All of the big houses, including the legitimate theatres, have a week's supply of coal, but are unable to obtain more. Many of the picture theatres are in office buildings which use Iowa steam coal, absolutely unobtainable, with the mines near Des Moines closed.

"BUTTERFLY MAN" HALF WAY COMPLETED

While L. J. Saunders, producer of the Lew Cody Vehicles, is in New York on business connected with the distribution and exploitation of the Cody production "The Butterfly Man," the George Barr McCutcheon story being filmed under Ida May Park's direction with Cody in the title role, the production is half way toward completion. J. A. Dubray is experimenting with certain photographic effects, while the settings of Hilton Monaco, formerly with Sessue Hayakawa, are of the highest quality.

TRIANGLE ESTABLISHES EXCHANGE IN MILWAUKEE

On the recommendation of Bert L. Hadfield, who has been supervising the Chicago and Minneapolis exchanges for Triangle, Milwaukee has been made an independent exchange. Milwaukee was formerly a sub-office of Chicago.

The change was decided to be necessary to take care of the increase in business that resulted from Mr. Hadfield's efforts. S. W. Smith has been appointed manager of the office.

Haworth Occupies Griffith Studios

The D. W. Griffith studios at Sunset Boulevard, California, with its entire equipment has been taken over by Haworth to produce special feature productions for Robertson-Cole. This important announcement was made this week by Robertson-Cole following receipt of a telegram from W. J. Connery, acting for the Haworth concern.

As soon as the papers had been signed, it was decided to move in at once. So that there would be no interruption in production scenes were shot by day and the moving was done at night. The moving force worked an eight-hour stretch making the change.

Robertson-Cole announces that Sessue Hayakawa will occupy the studio for his next super-production for Robertson-Cole. Haworth is in charge of the Edith Storey productions for Robertson-Cole and will also produce a series of four big specials in 1920.

CHARLES MCCLINTOCK BACK FROM CANADA

Charles McClintock, special exploitation representative for Select, has returned to New York from a business trip through eastern Canada. His tour was primarily for the purpose of getting started in a big way Select's exploitation campaign in the Dominion. The campaign includes some of the most expensive plans ever put under way in Canada.

Working from the Canadian home office in Toronto, where Lindsay McKenna has been installed as exploitation representative, Mr. McClintock visited Montreal and intervening towns. Arrangements were made throughout the territory for painted boards and free sheet stands in the interest of Selznick stars and pictures.

ALICE JOYCE HAS PLENTY OF ARTISTIC OPPORTUNITIES IN HER VITAGRAPH, "THE VENGEANCE OF DURAND," BY BEE BEACH
Pathe Forms Associated Exhibitors: Showmen to Profit by the New Plan

THE ASSOCIATED EXHIBITORS, INC., has been incorporated under the laws of the state of New York. The corporation was formed by the law firm of O'Brien, Malevinsky & Driscoll, on behalf of a number of motion picture exhibitors located at different centers in the United States.

The plan of the Associated Exhibitors contemplates the creation of thirty-two regional districts for motion picture exploitation. A franchise will be granted to a pivotal city in each regional district.

The holder of this regional franchise will become interested in the profits growing out of the distribution of any picture exploited or distributed through the Associated Exhibitors, Inc., in the particular district covered by the franchise holder.

Pathe Will Distribute

Pathe Exchange, Inc., will be the distributing organization, and Charles Pathe and several of his associates will undertake the activities of Associated Exhibitors, Inc. The plan involves every phase of motion picture activity. It is the purpose of those interested in the combination not only to produce pictures through different unit organizations, but to purchase pictures in the open market, to exploit and distribute the pictures, to put under contract stars, directors, authors and others interested in the motion picture industry.

The regional franchise holders will not only share in the profits of the particular regional district but in addition, by holding the franchise, will secure the product of the associated company. Nothing but high class special features will be marketed.

Paul Brunot Makes Statement

Paul Brunot, vice-president and general manager of Pathe Exchange, has issued this statement: "Among the projects engaging the attention of Charles Pathe on his second visit to America during 1919, the Associated Exhibitors, Inc., is one which has been embodied in the general plan, growth and expansion of Pathe Exchange, Inc.

"It is an efficient plan of production and exhibition perfectly formed, and all of the units thus far in it are strongly established. The plan has been carefully worked out and has received the advice, direction and support of men experienced in the motion picture industry.

"It starts upon a solid foundation backed by abundant capital and based upon sound business principles. It is a large proposition handled in a large way, facts that will be further substantiated when the list of franchise holders is announced.

Involves All Phases of Pictures

"The plan involves every phase of the motion picture industry, and, in the production and acquiring, of pictures, it is the purpose of Pathe as the distributing organization to secure the best productions. The Pathe releases for the last year will give some idea of the high mark at which we have been aiming, but the formation of the Associated Exhibitors, Inc., is the culmination of all this planning and striving for perfection."

The Associated Exhibitors will be managed by a Board of directors representing the regional franchise holders, who in connection with Pathe will pass upon all questions arising from the production, purchase or sale of pictures. A meeting of the franchise holders will be held at New York at an early date.

UNIVERSAL HAS MANY PRODUCTIONS READY

In keeping with the announcement made last week that Universal now has a group of productions ready for exhibitors to view, the officials of that company wish to call attention to the November releases which were among the list announced.

November will be a unique month in motion picture history in that it is the month selected to release the Von Stroheim production, "Blind Husbands." Carl Laemmle, Universal's president, made a statement this week to the effect that this production is the most masterly subject ever filmed at Universal City.

Besides this heralded Universal-Jewel production, three of the best Special Attraction productions are embodied in the list, and among these can be named "His Divorced Wife," in which Monroe Sallis- bury is featured.

NEW BESSIE LOVE PICTURE READY FOR EARLY RELEASE

"Peggeen," Bessie Love's final picture under the Vitagraph banner, will be released before the Christmas holidays. Not only is "Peggeen" the last picture made by Miss Love under her Vitagraph banner, but it is considered by many as quite the best she has made at the Hollywood studio.

Miss Love again portrays a very young girl, but the character is out of the ordinary. It is a more or less pathetic role in which Miss Love has little or no opportunity to display the comedy which has helped to make her famous, but it is full of sympathy and will gain the actress many new friends.

HALLMARK SECURES MARI SHOTWELL

Marie Shotwell, whose long experience on both stage and screen has won her popularity, has been engaged by Leon Britton, productions manager for Hallmark Pictures Corporation, to play one of the leading roles in one of their productions on which work has been commenced, under the direction of Dallas M. Fitzgerald at the Fifty-fourth street studio, New York. The title has not been chosen. It is a screen version of an original story by Leon Britton. Miss Shotwell's last appearance on the screen was in "The Thirteenth Chair." In the Hallmark production in which Anna Lehr has the starring role, she will play opposite Edmund Breese.
BREGSTEIN ON AUBURN THEATRES

Auburn, New York, has a population of 37,000 and is a fine town for a one-night stand although not all the visitors depart the next day. Some are semi-permanent guests at the state prison. According to Mr. Streeter of the Auburn Film Company the motion pictures have done more than anything, else to keep the "boys" on their good behavior because if they don't behave they don't see the show. That's the state prison slogan.

One local house is the Regent, which seats 1,550. It is managed by Sam Liebischitz and charges an admission of 15 cents. Another house is the Burke Grand. This runs vaudeville and pictures. The admission prices are 10, 20 and 30 cents. Cohen & Boban do the booking. Ross & McVey are the guardians of the Morgan Theatre, which seats 1,200, and charges 15 cents admission.

Another 1,000-seat theatre is the universal. It is owned and managed, by J. Schwartzwalder. Most of the local exhibitors boosted their prices two months ago, advancing from 10 to 15 cents.

I nearly forgot to mention another live wire in the person of Mr. Streeter of the Auburn Film Company, a mail order house. "Lail orders receive as much attention here as if the order came in person for the purchase," says Mr. Streeter. BREGSTEIN.

GOLDYNN BUYS RIGHTS TO "GREAT ACCIDENT." Although its run as a serial in the Saturday Evening Post has not yet been completed, the picture rights to "The Great Accident," by Ben Ames Williams, have been purchased by Goldwyn.

This is the second of Mr. Williams's stories to be secured by Goldwyn, the other being "Jubilo," recently completed with Will Rogers as the star and soon to be released through the Goldwyn exchanges. It is not known what player will be chosen to enact the principal role in "The Great Accident."

PALACE THEATRE OPENS IN ROCKY MOUNT

The Palace, one of the finest picture theatres in North Carolina, recently opened in Rocky Mount under the management of Arrington Brothers, formerly proprietors of the Grand Theatre. The house cost about $90,000. The seating capacity is 900, including a large balcony.

The interior is finished in blue and gold, and light effects similar to the Halte and Rivoli in New York will be utilized in the presentation of pictures. The theatre is located on the site of the old Grand on Nash street.

DR. BAKER TO EDIT "BETTER BABIES" FOR FOX NEWS

The latest acquisition of Fox Film Corporation on the editorial staff of the Fox News is announced in the completion of arrangements between William Fox and Dr. Josephine Baker, head of the Bureau of Child Hygiene in the Department of Health, New York City. Dr. Baker has accepted the position of editor of the "Better Babies" series just started in Fox News, the semi-weekly news reel just introduced to the theatregoers of the country.

GRIFTH'S FIRST WITH A WESTERN, "SCARLET DAYS"

COPED? NOT IN THE CHRISTIE COMEDY, "A ROMAN SCANDAL"

Green Resigns from Famous Players; To Reveal Plans on Return from Trip

ALTER E. GREENE, vice president, director and managing director of the department of distribution of the Famous Players-Lasky Corporation, has resigned from that organization. He left California on November 11 to complete arrangements for carrying out a number of plans he had perfected during the past year. Announcement of his future will be made by Mr. Greene upon his return from the coast.

Mr. Greene is one of the best known men in the industry, and one of the pioneers. Nearly twenty years ago he took a traveling outfit through the New England States, the show consisting of a couple of single and two reels. Success marked the first venture, so he established the first exchange in Boston under the name of the W. E. Greene Film Exchange. Upon the appearance of the first five-reel feature produced by the Famous Players Film Company he secured the franchise for the distribution of these productions for the New England district, at which time he became associated with Hiram Abrams, who was later to be president of Paramount Pictures Corporation and more recently the organizer of the "Big Four."

Helped to Organize Paramount

Mr. Greene was one of the organizers of the Paramount Pictures Corporation, and during the early years of that company he was the originator of the Paramount News Weekly, which was later the Paramount Photograph. Mr. Greene later became the organizer of Artcraft Pictures Corporation when Mary Pickford branched forth to produce bigger and better pictures. With the consolidation of Famous Players, Lasky, Locol, Arco, Dallas Pictures and Paramount, Mr. Greene was made a director of the Famous Players-Lasky Corporation, and later elected to the vice-presidency at which time he became the managing director of the department of distribution, which position he had admirably filled for the past two years.

Discussing his resignation, Mr. Greene said: "Although it may come as a surprise to many of my friends it has been my intention to take this action for over six months. I have been perfecting plans for big things which will be of greater benefit to exhibitors; but these plans are not yet in such a state of perfection that they can be made public. As soon as I return from California I will make an announcement to the trade which may have rather a startling ring to it."

Hiram Abrams Pays Tribute

Hiram Abrams, of the United Artists Corporation, who has been Mr. Greene's business associate for over fifteen years, said: "I am surprised only that it did not happen long ago. Mr. Greene's absolute knowledge of this industry, his prestige among exhibitors throughout the entire country for fair dealing and progressive advancement and his standing in financial and business circles has made him one of the really big men in this business. There is no doubt in my mind but that his future plans will be of extreme benefit to the industry, for he has in mind big things and he has had to free himself of big organization details to carry out his ideals."
RAMBLES

with WALTER K. HILL

SOME THINGS TO BE THANKFUL FOR:

Two-Cent Postage.

The Old Clothes League.

Evelyn Hudson's Publicity.

Woodrow Wilson's Recovery.

Adice lights in movie houses. Governor Coolidge's Majority.


Charlie Chaplin's Appearances on the Photocell.

Was the Old Clothes League inspired by the shows given in cinemas operated by the Old Film League?

Hymn No. 22 in the Red Book

Seems as how a considerable number of movie patrons have adopted as their favorite hymn:

"When I Can Read My Title Clear."

But there are others who will insist that the "man-
sion" referred to in the original lyrics and owned by the slumonists shall be built of fire-proof bricks and beer an asbestos roof.

Promotion stunt for Eugene O'Brien, in "Sealed Hearts":

Accept a stick of sealing wax for admission.

The Morning Tony Missed a Tip

Living for many years in one neighborhood Theodore Deitch has patronized the same bakery, frequently tipping him above the price of a shme because the It-

alian is hardworking and faithful to his occupation. Conversation frequently flows while Mr. Deitch gets his morning polish and the other day it turned to the

subject of rent proffitering.

"I suppose," said the sympathetic Mr. Deitch, "the raise in rent's affects you as well as the rest of us."

And Tony said (in dialect we shall not attempt):

"Yes, indeed. I tried to raise the rent in my two apartment houses up town and everybody moved out."

Not forgetting that picture enjoyment would be much enhanced if the title-reciters would adopt the card-

inal virtue of the clerk.

For a space-stealing name who can even tie the mon-

iker dragged around by Count Erich Oswald Hans Carl Maria Stroheim von Herdenwall? It's worse than the official designation of some fillum magnates.

An Example in Dryer Mathematics

He had been drinking 2.75 and "chasing" it with 1/2 of 1 per cent for the entire evening. Then closing
time arrived he was within a fraction of being drunk.

Anticipating a deluge of imitation titles to fol-

low Griffith's "Scarlet Days" we suggest:

"Sleek Friday" "Blue Monkey" "Wash Day" "Fish Day" "Half Holidays" "Pay Day" and "Double Feature Day."

Golding's Golden Opinion

You might have missed it in Emby World's report of the Picture Showmen's Convention days of St. John, N. B., where Walter H. Golding, manager of Keith's, then and

there declared that Slumtiques amount to nothing more than "sanitized and glorified vaudeville by a lot of moth-eaten barnstormers." Which we'll say is a bit of

tall right!

"Should a Woman Tell?" (Screen Classics) and, having done so, "Should a Husband Forgive?" (Fox) are more or less important questions before the film houses.

"Blind Husband" (Universal) and "Almost a Husband" (Goldwyn) should not participate in "the final analy-
sis" the sufficients like to roll over their mimes.

As an advertising caption Photoplay Magazine de-

claims: "He taught another man to make love to his

wife." Reads exciting, but Fred Niblo does that in directing Emil Bennett.

Consolation from the Phone Book

The bitterers are moving into local telephone zones that give them a mental thrill when they call up the folks in these other fractional moisture.

Jennings and Bedford for the runs drinkers: Orchard for those who cling to hard cider; Hunter's Point for those who formerly were "first over the bars": Flush-

ing on 2-0's for the western penny players; St. Nicholas for the few who still believe in Santa Claus and that the Constitution can be declared unconstitutio

nal, and Rector and Knickerbocker for those who recall the days of public houses and choose with a kick.

Hamner was never in favor during the deluge. On

the morning after the victim was apt to be too explo-

it and utter: "Is this 1 double-0.04 Hangover?"

Farmers have an advantage in being able to tint

their silos for juice that delivers the kick. Have a little silo in your home.

A professional photoplay reviewer declares that he "bisects" a plot before he starts writing his story.

And the same men recommends "fitful music" as an aid to film presentations.

ARTHUR MAC HUGH, EMER DULY SHORT, SAINT:

"The costumes used in 'The Persian Fashion Folly' are deposited nightly in a vault for safe keeping."

Not to discount too much Mr. Hugh's trusty imagi-

nation and keeping in mind the costuming of girl

sense the "real" may be safely reduced to one drawer in a safety deposit basement.

"What Every Women Wants" has been followed on the screen by "What Every Women Learns." For the benefit of title-hounds we suggest that the following are still unattached:


Giving a Thought to Broadway Managers.

It would be of undoubted benefit to the Capitol, Strand, Rivoli, Winter Garden and Iceland Skating Rink if a elevated structure that crosses Broadway at Fifty-third street were painted white or some light tint. That would cover up, by day, the rusty eye-sore that is an offense to civic decency.

By night it should be strown with vari-colored lights with two or three flaming areas to put a punch into the illumination and attract the strollers from Longacre Square. And what a spot it would be for some moving picture night-light that embodied the light effects that would lure the strollers just like flighted

First Print of "Toby's Bow" in the East

A print of "Toby's Bow" the Goldwyn picture which Tom Moore completed at the Culver City studios just before he came east to make exterior scenes for his next

production, has been received at the New York exchange. It was run off at a special showing attend-

ed by Samuel Goldwyn, other executives at the home office, Mr. Golding and several (possibly to see the completed product before he left Califor

nia and "Toby's Bow," an adaptation of the play of the same name by John Taintor Foote, which proved a success on the stage, was directed by Harry Beaumont from a sconc-

ario by Howard Glanville. As a photographing going to the Goldwyn committee that viewed the film, it offers a story of unusual interest and heart appeal, in which the

goldsman has a very opportunity to display the charm of his personality. Also there is a particular-

ly fine part for Doris Pawn in the character of a southern girl.
Special Edition of
Cine Mundial

The One Sure Fire Way of Reaching the Most Active Buying Export Market of Today—not Paralyzed by the Prevailing Rate of Foreign Exchange!

1916—Fourth Anniversary—1920
F.I.L.M. Club Holds Beefsteak

The F.I.L.M. Club of New York City held a beefsteak dinner at Meaty's on Saturday evening, November 6. About 150 members and guests participated. The satisfying of the inner man was interspersed with several vaudeville numbers and the beguiling music of a colored Jazz quartet.

Without the aid of 2.75 the whole affair was one of melody and mirth. In a burst of spontaneous combustion Bert Sanford, of Pathé, put the professional Salome, who preceded him, to blush by his terspohonic interpretations.

After the feasting and frolic Sam Emmick, treasurer of the club, who presided, appointed I. E. Chadwick to act as toastmaster. Mr. Chadwick said he would commit the exchange to silence and call upon the exhibitors to express themselves on the merit and deserving of F.I.L.M. clubs in general and the New York club in particular and hoped they would do so without fear or favor.

Sydney Cohen, president of the New York Exhibitors State League, said: "I have nothing but praise for the film clubs. They have been helpful in many ways and brought about an intimate fellowship between exhibitors and exchangesmen. I believe in organization and point with pride to the election of Mayor Lunn of Schenectady. Union won Sunday opening on referendum; likewise Mount Vernon through the efforts of organized exhibitors and exchangesmen."

Pacific Coast Magnetic Talks

A. B. Johnson, secretary of the Turner & Denkner Circuit of San Francisco, said: "The film clubs serve their purpose, not only in the adjusting of differences between exhibitor and exchangesman, but in getting together elements in such affairs as we have enjoyed this evening."

William Brandt, president of the Brooklyn Exhibitors League, said: "I am in favor of the F.I.L.M. clubs, particularly their dinners. They bring the exhibitors in close touch with the men they otherwise deal with only behind their desks."

Charles O'Reilly said: "I commend the F.I.L.M. Club for its efficiency as a much needed and constructively organized organization. Well organized exhibitors associating with the film club can accomplish wonders. It is too bad we haven't got a well organized National Association. If we had then we would have a combination that would be a power in the industry."

Who Dined and Thirsted


William Marsh, M. S. Felder, I. J. Schwartz, Sam...

May Allison, a Holding Company in "Fair and Warmer"


Robert in "Butterfly Man" Cast

Andrew Robison, erstwhile stage favorite, and one of the best-known character men in pictures, has finished with Dustin Farnum, has been engaged to support Law Cod on "The Butterfly Man" under its May parties. Director, Robison was in the all-star cast of "The Beloved Cheater," the premier Code release filmed at the L. J. Seiniger studios. Augustus Phillips, a popular leading man in stock, has also been added to the cast of players supporting Law Cod.

SHOWING THE DRAMATIC TINGE OF "WHO'S YOUR BROTHER?" THE CURTIS PICTURES FEATURE WITH EDITH TALLAFERRO
DORIS KENYON IN "THE BANDBOX." HUDKINSON RELEASE

ROWLAND & CLARK HAVE PRETENTIOUS BOOK

One of the most pretentious announcements issued by a theatre or chain of theatres has been gotten out by the Rowland & Clark Theatres, Pittsburgh. It is a sixteen page book, 8 by 11 inches to the page, printed in two colors on colored stock. The book has an attractive hand-lettered title page and contains portraits and biographies of stars who appear at the various R & C theatres, also group pictures of the theatre and managers, in addition to the general and description of the policy of the R & C theatres. The book was compiled by publicity manager Samuel Sivitz.

FIRST FAMOUS DIRECTORS PICTURE COMPLETED

Dallas H. Fitzgerald, who is directing the first production for Ralmark Pictures Corporation series of twenty-six "Famous Directors' Pictures" from an original story by Leon D. Britton with Anna Zehr starred, supported by Marie Shotwell, Edmund Breese, Wallace Ray, George Cooper, Glenn Kunkel, Joseph Granby, Edward Kincaid and John Gland, announces that the actual production work on this picture will now be completed this week. The title of the first Fitzgerald picture has not been given.

NOBLE TO DIRECT OLIVE THOMAS

Myron Selznick has decided that John W. Noble, the latest acquisition to the Selznick megaphone force, will direct Oliva Thomas' fifth Selznick production, now proceeding under its working title, "Out of the Night." Josephine Miller is the author of the magazine story on which the picture is based. Miss Thomas will appear in this feature following "The Girl From Out There," a Ralph Ince presentation.

EUGENE O'BRIEN PLAYS ON FAIR HEART STRINGS IN HIS NEWEST SELZNICK, "THE BROKEN MELODY"

WHADDYE MEAN, TIPLESS USHERS?

When they saw the prospects of caddies of times and Jimmies, never getting into their itching palm, some of the ushers at the Capitol Theatre went on a strike before the new house had been in commission a week. To be sure all of the ushers had been told by the management that the Capitol was a strictly no-tip house when they signed up to snatch coupons, pass programs and point in the general direction of an empty seat.

But they were told this before the house was opened and before the crowds began to surge up the wide stairways and stream down the aisles. To the itching palm ladies it looked an easy matter to snare a tip when offered or to force one when patrons acted tipsy. The superintendent of the house couldn't be anywhere—and the itching palms could.

Matters ran along fine for several days. At last the papers had run out of publicity on the new house. The Capitol has ceased to be a half-column wonder in the eyes of city editors. Ben Atwell was getting right up against the age-old proposition of stealing space while "the old men" napped at the city desk. Stories about the directorate; paragraphs about the number of bricks used in the fire-proof chimney; praise of the management and its enterprise having been used to a greater or lesser extent by papers trade and papers daily—the lapse of time indicated that Ben Atwell might be expected to make a move.

The no-tip clause in the maharajah house on the Capitol's patrons having been previously "planted" in programs and stories, Benjamin betought himself—and called for a massographeen. Itch was all in its kind. The thing broke as far as four inches into the Times. Tuttle Smith gave her whole movie department in the Globe to the time—and-a-half-for-no-time-at-all move the assembly-flasted seat slammers at the Capitol had pulled on the city folk who had come within reach and had, up to the fatal hour, gone unchoked. The strike was a whale of a strike even as much of a whale as the Capitol is among theatres.

Twelve of the gypers threw off their uniforms and began working on the contract. Keepers among the total staff of thirty-two guides. They didn't wait to picket on the outside of the building—the strikers put the stuff on right then and there. The crowd became more interested in the strike than they were in why Doug Fairbanks couldn't play the Capitol for life. And when it had gone far enough to make good for the story it was tidied up, the strike leader, was led off to a police station and Ben Atwell rushed the yarn down to the papers.

The Capitol is still running. And the way to get a good seat is very much like the method said to be employed in other theatres where there is no-tip clause in an utterly keep-off contract with ushers.

E. H. HIBBEN IN DENVER FOR FOX

E. H. Hibben succeeds H. O. McDonald as managing director of the William Fox Strand and Plaza theatres in Denver. Mr. McDonald returns to the east to take up other duties with the William Fox organization.
HARRY RAPF has arrived from the East to be pro-ducing manager of the Selznick productions that will be made in the West during the coming year. Accommodations at the Brunton studio for a number of producing units which will be small are now in course of getting with Mr. Selznick Pictures, of which it is planned to make fifty-two in the next twelve months.

W. A. Mack, who has been with Selznick Pictures in the East, will be business manager for the western forces.

HIPPODROME CIRCUIT LEASES NEW THEATRE

The Hippodrome Moving Picture Circuit, which operates theatres in Eureka, Sacramento, Stockton and Oak-land, has taken a twenty-four year lease on the new theatre in the Markell building, Long Beach, the consideration involved being in the neighborhood of $750,000. The owners of the Hippodrome Circuit are L. C. Ockerman, Sam Harris and Adolph Hanish.

The theatre in Long Beach will contain 1600 seats. A $50,000 organ will be one of the features, and from the theatre the patrons will be able to obtain a view of the ocean. But one other theatre in the country is said to offer this attraction.

SID GRAUMAN RECOVERING SLOWLY

Sid Grauman, of the Grauman Theatrical enterprises, who has been ill for several days, is recovering slowly. Mr. Grauman, when he was too ill to leave his room, was not too ill to formulate new ideas and plans, which he says he intends to put into effect as soon as the new Grauman Metropolis Theatre, soon to be erected on Sixth and Hill streets, is completed. One of these plans is to have a 1000 place orchestra for the new playhouse. Victor Herbert, noted composer and conductor, has promised Mr. Grauman to be a guest conductor at one of the Grauman houses later on.

ARIAL DERBY COMMISSION VISITS GOLDYN

Commodore Louis D. Beaumont, president of the aerial commission to arrange the around-the-world flying derby, and his staff were visitors at the Goldwyn studios recently. The party was entertained at luncheon by Madame Kennedy, Pauline Frederick and Jack Pickford. The commission left Los Angeles November 5 for Siberia and the Orient to complete arrangements for the world flying trip.

HERMANN COMPANY PRODUCING IN SANTA MONICA

The Hermann Film Corporation, with studio in Santa Monica, has begun production on a new story in which Charles Meredith and Norma Wilson are featured. The company has a well equipped plant in the beach city. B. P. Hermann, president of the company, will go to New York in the interests of his company within a few days.

HARRY BALANCE WINS PRIZE

Harry Balance, manager of the Los Angeles branch of Famous Players-Leasky exchange, has received the first prize awarded by the home office for the greatest number of Paramount-Artcraft pictures booked during the National Paramount-Artcraft week, which extended from September 1 to September 8.

VITAGRAPH BUYS MORE LAND

The Vitagraph Company has made arrangements to purchase ten acres of ground adjoining the nine acres now occupied by the studio in Hollywood. The new property embraces the hillside by the east of the present plant, and work is expected to begin immediately on the erection of permanent sets on the lot. Already a mammoth pool, large enough to accommodate a number of small boats, has been constructed on the side of the hill. A slope of the hill on one side of the pool makes a fine landing place for stories requiring that sort of setting; and the opposite side of the pool, from which the water drains away at a stiff angle, permits the construction of artificial streams supplied with water from the tank when it is emptied.

WATSON CHECKS CARDS' AUCTORS' FUND CAMPAIGN

Robert Watson's check for $1,000 for two tickets to the performance to be given at the Mason Opera House on December 8 for the benefit of the Authors' Fund started the drive in Los Angeles for this city's quota of $46,000 in the hundred total of $4,000,000 that is expected to be gathered in theatres throughout the country on Authors National Memorial Day. Many playhouses in Los Angeles have promised to donate a share of their proceeds on that day to the fund, and special matinee performances will be given at the Mason, Majestic, Morocco and other theatres.

DOUBLEDAY PRODUCTIONS

The Doubleday Productions Company is a new organization that has been quietly producing pictures at the Bronx studios in Edendale for several weeks. Ovid Morosco has his assistant, Arthur Merrick, and Charlie Mac is manager. Two companies are at work presently, one making two-reel western dramas and the other comedies. L. S. McKee is directing the two-reelers, while Reginald Ince makes up the doublets. Harry Woody is directing the comedies. Seven of the pictures have already been completed by the company.

SULLIVAN TO TOUR EUROPE

O. Gardner Sullivan, for several years head of the scenario department at the Ince studio, has been granted a two years' vacation by Mr. Ince, which he will spend touring Europe. Mr. Sullivan will be accompanied by his wife, and they will make their headquarters in London while not actually traveling.

EVA TANGUY TO JOIN FILM COLONY

According to announcements made by Ed Rosenbaum, Jr., Eva Tanguy is moving to Los Angeles from the East, and will occupy a house in Hollywood which she purchased recently, while she makes a series of film productions in the West this winter. Mr. Rosenbaum, who was Miss Tanguy's manager on several eastern tours a few seasons ago, will be her manager in her film activities. Another producing unit besides Miss Tanguy's will also be under the management of Mr. Rosenbaum.

WEDDINGS

Hurst-Nova—Paul C. Hurst, director at the National studios, and Hadda Nova, star in "The Spitfire of Saville" and other recent features, who were married last week, the pair eloping to Santa Ana to be married, and not telling their friends until after the ceremony had been performed. Mr. Hurst directed Miss Nova in "The Woman in the Web," about three years ago, since which time the two have been very close friends. Miss Nova recently purchased a house in Hollywood, in which the newly married pair will live. Hedwiga Pocleni Kuswielki is the name the actress affixed to the marriage license. She was born in Odesco, Russia, twenty four years ago. Mr. Hurst was just recently divorced from his former wife, Mrs. Mildred Hurst.

Brown-Cooper—Anna May Cooper, of Leasky's players, was married last week to Karl Brown, of the photographic division. Wanda Hawley and Lois Wilson were matron and maid of honor, and the ceremony was performed at the theatre. Miss Cooper appeared in Cecil De Mille's "Old Wives for New," and other productions.

Dowling-Mohrman—Pat Dowling, publicity director of the Christie Film Company, and Miss Ruth Mohrman, of Canton, Ohio, were married on October 25. Rev. E. E. Dowling, father of the groom, performed the ceremony.
IN SO FAR as concerns the motion picture industry, I regard Toronto as the leading city of Eastern Canada. The theatre managers of this community take progressive shows.

The projectionists of the city are, taken as a whole, keen and energetic men, and local union No. 173 is a body which does business in a businesslike way. This local union is (I am informed) the only one in Canada under the vice presidency of the I. A. and business agent of local No. 173, and H. Jones, secretary; A. J. Mc Cracken, treasurer; Dr. W. Hirt, medical officer; A. A. Ke Mahon, H. C. Higgins and William Steele, who constitute the executive board of local 173.

The local itself comprises 169 members. William Covert, first vice-president of the I. A., and business agent of No. 173, is one of those men whom it is good to know, active, energetic and clean as a pin. The projectionists of Eastern Canada have much to thank William Covert for. He is and has been not only a staunch advocate of their interests, but an able representative of the international organization in that territory as well. Local No. 173 has just secured the signing of its new contract which goes as high as $38 a week.

Proposes Examining Board

Local No. 173 proposes introducing a new proposition and one which on the face of it looks good to us. It proposes to submit to the government of Ontario a proposition for the formation of a projectionists' examining board as follows: Three projectionists, two ex-liverymen and one union man; that the exhibitors of Ontario shall guarantee to employ none but union men, and that the Ontario government shall license only such men as have passed the examining proposition prepared by the examining board; and that the examining board is at first proposed only for Toronto or the territory within the jurisdiction of No. 173. Later, however, it is hoped the plan can be extended to cover the entire province.

Having passed the examination and received license the union will stand responsible for all damage done to the film by the projectionist. It sounds queer until you understand that no Toronto projectionist is obliged to run a projection machine which is not in perfect condition. If the machine is not in perfect repair he runs it at his own risk. The exhibitor must supply any and all repairs required. In this connection it must be understood that the Ontario government is considering the proposition of licensing film exchange inspectors and holding them directly responsible for any film sent out in anything but first-rate condition.

Criticises Projectionist

While in Toronto we did not visit many theatres because, first, we had pretty thoroughly inspected them a year ago, and second, our physical weariness, after hundreds of miles of Tightsfoot roads, made rest imperative. We did, however, through the courtesy of J. B. Godfrey, our Toronto correspondent, visit the Allen Theatre before expert, the Allen Theatre Exh- prises, visit the Allen Theatre, on the evening of September 22.

Now it is not a pleasant thing to be most cordially received and entertained by theatre management than to criticise the projection room; but that is what we must do. The man in the projection room of the Allen at that time (not brother Smilthers) has little to excuse him. His machine is filled to overflowing by an audience which had paid a good admission-price, a feature photoplay such as "Sa- kara," and the picture actually running out of frames for the last reel. Had it not been for the reels once gotten to clap its hands. Then again the reels were apparantly in places very oily; and you can imagine what the man in that projection room was responsible for. Moreover in the act of handing over the honor- 0f of meeting the executive board of the Motion Pic- tures Exhibitors Protective Association of Ontario, of which J. C. Brady, manager of the Madison Theatre, To- ronto, is president, and of which Thomas Scott is chair- rotary and manager. I was most favorably impressed with the personnel on the board, and more favorably impressed with what they had to say.

Speaks to an Audience of 214

After the shows closed on the night of the day of my last stay in Toronto, C. A. projectionists, exhibi- tors, managers, and it is not unreasonable to ask the "Toronto Theatre" to bear my address on the "Optics of the Projector." William Covert was in charge of the meeting and introduced the speakers. Mr. Scott, secretary exhibi- tors' association on the importance of the motion picture trade. Mr. Scott's talk was an excellent one, but, unfortunately I failed to record, spoke briefly with regard to Toronto affairs. Also there were pleasant minutes provided by local No. 173, the affair being a smoker. Incidentally William Covert is a very able I. A. official.

Next morning we pointed the nose of our gasoline go-devil south over a billion road, and arrived in Projection Room. Its screen is brilliant from the left-hand side of the upper magazine, so that the light shines through the two magazine windows and illuminates the interior of the magazine. Good scheme. A magnetic cutout is used, which operates to shut off the light automatically in case the film breaks. The rewinder is inclosed and is geared down.

The Temple Theatre has a heavy pitch and a small projection room. Its screen is brilliant from the left-hand side of the upper magazine also, so that the light shines through the two magazine windows and illuminates the interior of the magazine. Good scheme. A magnetic cutout is used, which operates to shut off the light automatically in case the film breaks. The rewinder is inclosed and is geared down.

In the evening the theatre men of Hamilton gathered in the auditorium of one of its theatres, where we addressed them for more than two hours. Afterward the men were kind enough to entertain us in highly complimentary terms to what we had said. The gathering then repaired to a banquet hall where a dinner was served. I don't know what the boys paid for that spread, but it certainly left nothing to be desired. We did, however, reach the haypile in friend hotel until after 3 a.m.

ANNOUNCES RELEASE DUE FOR "THE CAPITOL"

W. W. Hedrickton Corporation announces the release on December 7 of Leah Baird in Augustus Thomas' stage success, "The Capitol," an artco production made under and directed by George Irving.
EMILE CHAUTARD’S MYSTERY OF THE YELLOW ROOM

Realart showmanship was evidenced in the manner in which “The Mystery of the Yellow Room” was put over at Moore’s Rialto Theatre, Washington, D. C. It is not often that an exhibitor and the producers go to so much trouble to introduce a film in a stage play.

Apparently Realart decided to do the thing up brown, for the start was made by marshaling in New York representatives of the several motion picture trade papers for a visit to Washington. Upon arrival here they were met by a delegation headed by Bert Adler, and were piloted to the Rialto for a view of Constance Binney’s first Realart production, “Erastalp Susan.”

After the show all went to the National Press Club for supper as the guests of Mr. Moore. It was well along in the evening before the discussions were concluded. It seemed to be the general opinion that greater results could be obtained from trade and daily paper advertising than from any other medium of publicity.

Visitors Taken Around City

Sunday morning was devoted to “Rabbernecking in Washington,” the visitors being taken in machines for a view of the government buildings and other places of interest in and around the capital. Mr. Adler and E. O. Childs, of Realart’s exploitation staff, were very active in making the stay of the trade paper men pleasant.

Emile Chautard, producer of the picture, with Mrs. Chautard, also came to Washington to supervise an elaborate prologus, which was put on in connection with the picture. An entire scene from the photoplay was put on by members of the original cast.

The visiting trade and daily paper men occupied a box on this occasion, and it was unanimously agreed that the prologus was well put on and the picture itself a real thriller. The special musical numbers rendered by an augmented orchestra, under the direction of Daniel Breskin, were also favorably commented on.

In addition to those mentioned above there were present at the various events Charles E. Hastings, Exhibitors Trade Review; J. S. Dickerson, Motion Picture News; Clarence L. Dins, Moving Picture World; J. W. Allis, Daily Mail; Walter C. Custer, Washington Times; B. G. Boyant, Washington Herald; Will C. Smith, Nicholas Power Company; Raymond C. Cowling, publicity; W. E. Snapp, Washington manager for Realart; Herbert Brink and Ben Davis.

RAFF ANNOUNCES PRODUCTION PLANS

Harry Rapf, in charge of production at the Selznick West Coast Studios, announces the purchase of several famous stories which are now being dramatized and ensconced by all-star casts for release through Select Pictures Corporation to National Picture Theatres, the new exhibitor co-operative organization founded and incorporated by Lewis J. Selznick.

Heading the list of productions is a new feature film, the first of which is “Just a Wife,” definitely scheduled for nationwide distribution on January 1, 1920.

WORK WELL UNDER WAY ON “PIERRE LE GRAND”

Work is progressing well on “Pierre Le Grand,” the title under which William Farnum is making his newest Fox production. J. Gordon Edwards, the director, is well pleased with the work of the company, which has been in Canada taking exteriors around Quebec. Gladys Coburn, Betty Hiliburn, Robert Cain and Paul Casanove are in the cast.

Since he undertook his new role William Farnum has become a violinist. The famous actor has the temperament of a musician, and says the taste he has had of the violin has simply been an appetizer; that hereafter he will devote an hour a day to practice.

MILLER COMPLETING RACING STORY

The screen version of Clinton H. Stag’s automobile racing story, “High Speed,” is nearing completion under the direction of Charles Miller at Hallmark Pictures, the New York studio of which he is head. Miller will be remembered for his work in the O’Henry pictures produced by Vitagraph, and Gladys Hulette, formerly star of Thanhouser and Pathé productions, has the leading role. Charles Miller is personally directing the production, assisted by Albert Cowles with Leon Britton as supervisor. The screen adaptation was made by John J. Gleave of Hallmark scenario staff.

HARRY POLLARD BEATS THE PROFITERS

HarryPollard can be no means be compared with Jack Dempsey in the new Rolin comedy, “Order in the Court,” which will be released by Pathé on November 23, but he shows that with a little diplomacy even the strongest profiteers can be beaten at their own game.

Harry is confronted by his creditors, who have joined in a profiters’ trust. He is brought in only to be pressed into jury service, which has its brighter side when he finds himself seated beside a fair member of the jury. The fun commences when all his creditors are marched into court charged with profiteering, and as foreman of the jury Pollard gives the verdict of “GUILTY.” What follows is the usual brand of fun characteristic of the Rolin Film Company.

WILLIAM RUSSELL BACK IN LOS ANGELES

William Russell, Fox star, following ten days vacation spent at Oklahoma City, has reached Los Angeles, where he and Emmett Flynn, his director, with C. R. Wallace, the film and scenario editor, are studying plans for the making of a picture based on Paul Dickery’s story, “The Lincoln Highwayman.”

The interiors for this picture will be made at the Fox west coast studios, while the company will go to the Lincoln Highway, after that picture before it traverses the Rocky Mountains, to take exteriors.

PATHE NEWS SHOWS PARACHUTE DROP

A number of exclusive features in Pathé News Number 89 makes this issue one of the most unusual of the year. Among these is a fine "shot" of Miss D. Villiers, who is said to be the first woman to jump from an airplane, while other pictures were taken by a Pathé cameraman from an accompanying machine.

Another feature shows the popular demonstration at the official proclamation of the Austrian Republic in Vienna. Admiral Scheidemann, the president, in his address, addresses the jubilant throng on the holiday celebrating the birth of freedom. The history-making addresses are followed by a gala review of the veterans who participated in the great War.
SCHOMER ASKS WHETHER FILM SHOULD
APPEAL TO AUDIENCE’S SOUL OR BODY

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should a motion picture feature appeal to the soul or the body? In an effort to arrive at a solution of this question, Abraham S. Schomer of the Schomer-Ross Productions, Inc., has called on a number of the leading producers, authors and directors of pictures for an expression of opinion. Mr. Schomer is thoroughly convinced that the future of real art depends on eliminating all that appeals merely to the body.

In his recent feature release, "The Sacred Flame," written and directed by himself, in which Emily Stevens is starred, Mr. Schomer has followed his own convictions along this line with such good results that universal praise has been given to the sweetness as well as the dramatic qualities of the story.

"It is an accepted fact," declares the author-director, "that it is the duty of producers, authors and directors of pictures to give clean amusement and wholesome entertainment, so that the popular mind, especially the youthful portion of it, be not corrupted by its amusements. To this end we must produce human films in which the soul and not the body is placed in relief, in which sentiment and not sensation is delinated.

I am especially anxious to hear from those to whom I have addressed queries, as I believe that the future art of the motion picture depends entirely upon the attitude assumed toward soul and body by producers, authors and directors."

MOORE COMPLETES "PICADILLY JIM"

Owen Moore has completed "Picadilly Jim," the production which made a hit back at Sennick. The title role is a star, and Moore extracts from it every bit of humor that Felham Grenville Wadehouse, the author, put into the famous story which appeared serially in the Saturday Evening Post, and won nationwide popularity.

As "Picadilly Jim" Owen Moore goes through a series of adventures and mishaps which make his name a by-word in England and in America, where most of the action takes place. Playing opposite Mr. Moore is Zena Keefe, who is to be starred by Sennick in 1929. Her work in this picture adds greatly to her popularity. The direction is by Wesley Ruggles.

WRITING MUSIC FOR FOX FILM

Among the latest of the William Fox screen productions to be set to music is "Should a Husband FORGIVE?" The film title has been retained as the name of the song which has been published in attractive sheet music by Jerome H. Kern and Co. The cover design is an exact reproduction of the illustration carried on one of the three-sheet posters published by Fox Film Corporation for the exploitation of the picture. Miss Cooper is the star of the picture.

WORK ON "EMPTY ARMS" PROGRESSES RAPIDLY

Work on "Empty Arms," initial Lester Park-Edward Whiteside production, is progressing rapidly at the Thanhouser studio in New Rochelle, N. Y. The author is Willard King Bradley, who is assisting Frank Heicher, former Lasky director, in the production of the picture.

Gal Kane is the star. Opposite Miss Kane appears Thurston Hall. Supporting the stars are J. Herbert Frank, Martha Chandler, Irene Blackwell, Beverly Bruce and the Princess Kaluh, a dancer.

SELOCT REPORTS BIG CIRCUIT BOOKINGS


The New York exchange has also booked the Select special, "The Undercurrent," starring Guy Umphey, for the Fox chain of theatres.

REALART'S ELECTRIC SIGN DISCUSSED

Newspapers in the Southwest are discussing editorially the significance to the economic life of the country of the large electrical advertising of motion pictures and stars which has been given an impetus in New York City by Realart. They regard the creation for picture purposes of this second largest sign in the world as a further indication of the fact that the cinema drama has stepped into the forefront of national industrial life.

LICHTMAN ON TOUR OF EXCHANGES

Al Lichtman, general manager of distribution for Famous Players-Lasky Corporation, left New York Thursday, November 6, on a tour of Western and Southern district offices and branch exchanges.

Mr. Lichtman went direct to Chicago and from there he will go to Kansas City. He will then head for Dallas, stopping at Oklahoma City on the way. The return journey will be via New Orleans, Atlanta and Charlotte.
Keeping In Personal Touch

The Montreal representative of the Perkins Electric Supply and Equipment Company in Canada, J. H. Falk, attended the convention of the Maritime Provinces Projectionists at St. John, N. B., last week ending October 30. Mr. Falk said: "The trade in general was never better in the provinces than it is now. I have sold no projection machines and equipment than ever before. There is certainly a banner year. There seems to be a universal desire to re-equip and remodel all theatres in this section—a general movement of improvement."

J. George Feinberg, general manager of the Toco Products Manufacturing Company, theatre equipment specialists of Minneapolis, was in New York last week. Mr. Feinberg was enthusiastic over the activities in the building of new theatres and the benefits to the equipment branch of the industry.

John Pelzer, of the A. H. Andrews Company, manufacturers of opera chairs, was in Paterson, N. J., last week. There are some big theatres under way in that section. We understand the Fabians will erect the largest theatre in New Jersey this year.

Joseph Skirdoll, of the First National Exchange, was in New York last week.

Ludwig Schindler, president of the Mickey Film Company of Illinois, is in New York for two or three weeks. He is in quest of good pictures and says he hopes he can land another "Mickey." He is open for an offer and will look at any thing worth while.

Bert Mann is having Buffalo and Detroit promoting the exploitation of Chaplin's Burlesque of Carmen.

Mabel Normand; Joe McLooney, associated with Sid Crewe, Hamiltan Smith, formerly with Edison and Universal, and Walter Moretto, all from the Coast, were seen in New York within the past ten days.

Samuel H. Levin, owner and director of the Coliseum Theatre of San Francisco, was in New York last week. Two companies of stage productions, a small theatre in the City of the Golden Gate. Now he has one of the largest and most attractive theatres on the Coast. He will still enhance his property by enlarging and re-decorating it, introducing all the up-to-date paraphernalia and accommodations for a forty-piece orchestra. His trip East was to complete the inspection of all show places this side of the Pacific.

Harry Needle has resigned the management of the Strand Theatre, Bridgeport, Conn., and accepted a like position at the Regent, Norwalk, Conn. J. Seperstein succeeds Mr. Needles at the Strand.

Jacob Fabian, of Paterson, N. J., is reported to have purchased the Grand of Middletown, Conn.

A new film exchange, under the name of the New Haven Film Exchange, has been opened, west New Haven Conn.

Fred Schoener, formerly in charge of publicity and advertising for the General Film Company and recently with the Eastern Moving Picture Company, is at liberty at present, but has under consideration a proposition to affiliate with a new organization.

C. R. Plough, original owner of the Universal exchange at Chicago, was in New York this week. Mr. Plough is the owner of the Gordon, Gailey, Marlowe and Central theatres in Chicago. He is planning the erection of a thousand-seat house in Chicago at a cost of $250,000. In connection with this the-

Robert Ross, a printer of Chicago, is in New York this week. In forty-eight hours Mr. Ross equipped the Robertson-Cole, Inc., with its complete outfit for the conduct of its business, including books, files, letter heads, blanks and envelopes and all the other stationery and printing requirements. He is known as the industry's rapid sure fire printer.

Frenk Blair Dellen, known in Kentucky literature as "Bateremony Blair" and "The Blue Grass Caviller," has resigned from the Pathe publicity department as special publicist for the Prank Keenan productions. He is now engaged as special traveling representative for the Red Cross in Southern territory. Louisianna was the last abiding place he was heard from.

Louis Goldfarb, son of Robertson-Cole's New York manager, has purchased the Rielto at Stamford, Conn.

Barney Bellabhe and Sam Katz, of Chicago, are in New York this week. They will remain until the early part of next week.

Pete Smith, of Marshall Billien Productions, returned to New York from Montana by way of California. After seeing the Indian shoot in "Custer's Last Fight" he says he is ready to shoot his own picture on that picture.

Soline Sonlino is the publicity director for the Debullon Productions. Miss Sonlino, besides being an accomplished publicist, is an authority on Chinese jide. She has written a book on the symbolism of jade.

L. S. Tobiss, Robertson-Cole's Connecticut representative, was alerted for manager of the Albany office but will continue in his present position, although his weather eye is on New York.

The Prudential Film Delivery's auto truck was stolen from in front of 1500 Broadway, at 4 A. M. Monday, November 10. At 5:15 A. M. the abandoned truck was recovered, but the film, about $50,000 worth, which it contained had been disposed of.

Jeff Dolen, of Robertson-Cole's sales force, has a surprise in store for his numerous friends in the industry. We saw the ring and it is a beauty.

R. Hayes has resigned as manager of the Strand Theatre at White Plains, N. Y.

The offices of Park and Whiteside, producers of "Empty Arms," is now located at 500 Fifth Avenue, New York.

James Young has just finished directing "The Daughter of Two Worlds," featuring Norma Talmadge for the First National. Mr. Young is not only the director but the author of the story. He has been at work five months since he came here to direct the picture. He will spend Thanksgiving with his mother in Baltimore and return to Los Angeles about December 1.
American Film Imperiled in Foreign Market

According to David P. Howells, who has just returned from a six months' trip of investigation in Denmark, Norway, Sweden, Switzerland, France, Germany, Austria, Belgium, and Scotland, the foreign markets are virtually closed to American producers and distributors. The result of this is that the foreign rentals, which offset the losses of income from foreign sales, will not be released as they are due. The foreign markets are closed, and this is due to the low rental rate paid to foreign buyers. The foreign distributors, who are the foreign buyers, are holding on to their money until the foreign rentals reach the volume that will give them a profit.

European Showmen Look for Ahead

European exhibitors have their programs booked solidly for eight months in advance. Productions that are being sold in Europe now with American trade marks, and for which the manufacturers here are responsible, will not be released over there for two years. The war in Europe is largely responsible. For two years the foreign renters did not receive any new American films. The consequence is that they are just twenty-four months behind American productions. It cannot continue. The buyers and renters are going to exhaust their cash resources.

The increased American exchange here had a great influence on the activities of foreign producers. To illustrate: An American production on which the French rights were sold last February for $2,000 has paid that sum to the French film and the same grade of pictures, and for the same term, the American producers are asking $10,000 for the French rights. The rate of exchange has dropped, with the result that today the French buyers would pay $6,000 francs for the same quality of film.

Rates of Exchange & Drawback

The danger in this to American pictures is that French producers can make exceptional pictures for a negative cost of $26,000 francs, and the French made releases will gross twice the amount that a rental can expect to receive in America, except when the French productions are not of general calibre. To this consideration, the French producer and renter can add the revenue to be had from the reissue of the Continental markets, South America and the Orient. In brief, if the foreign buyers must pay prices for American pictures that will earn but a half of what they can get with French made releases for an equivalent sum in negative cost, it is not surprising that the American producers in this country are going to lose a profitable market.

I found that agents for a number of American concerns, representing programs for foreign exchange, were having extreme difficulty in obtaining American films. The style of pictures which American exhibitors term ‘program releases’ are not at all popular abroad. The exact opposite of this is that American exhibitors in European dealers have bought, and on which they cannot recover their investments for another two or three years, are responsible.

The prices asked by American representatives of certain film concerns are from 50 to 300 per cent higher than they were a year ago, and this increase, with the low rate of exchange, brings the cost of productions, in terms of foreign currency, to such a high point that it is beginning prohibitive.

In France and England big producing enterprises are being launched, with the chief arguments to prospective investors the facts about the rates of money exchange between these countries and America, which enables the foreign manufacturers now to compete on an equal basis with our producers here.

There is one suggestion I made to a group of buyers and distributors in London as a solution to the glutted condition of the market there, and that was to encourage exhibitors to reduce the lengths of their runs from the present average of six weeks to a production, to three days. Thereby speeding up the consumption of productions.

It is something that presents obstacles, because the exhibitors, as a whole, are benefiting greatly. Their programs are contracted for two years in advance; the competition among renters is keen, and this tendency is to keep rentals down.

It will behoove American producers to give serious thought to the present condition of the foreign market, particularly for the sale of quantity output because if they fail to extend definite cooperation to the buyers and renters there is going to be a reaction which will compel the exhibitors in this country to bear the loss that is certain to come through the closing of the foreign markets to our manufacturers.

The time for action is now, not six months or a year from now. In another twelve months production in England and France will be at a point that will come very close to meeting the theater requirements of the European market.

Now May Build in Buffalo

Marcus Loew will build a new theatre in Buffalo if one small piece of property, which it is now understood the house will cost $340,000 and will cost $600,000. It is also rumored that the Statler interests are planning to include a theatre in their new 1000 room hotel which will be erected on the New Castle Inn site at the McKinley monument and Delaware avenue. Permits have been issued for a new motion picture theatre on Broadway just beyond the Broadway market to cost $75,000 and seat 2,500 persons.

O. Henry Story for Jack Pickford

One of the best O. Henry short stories, "Double-Dyed Deciever," has been purchased by the Goldwyn Pictures Corporation from Jack Pickford and will be placed in production as soon as the young star has completed "The Little Shepard of Kingdom Come," by John Fox, Jr., which he is now working at the Culver City studios. "Double-Dyed Deciever" supplies an abundance of dramatic action centering around a charater ideally suited to the age and personality of Pickford.
MASSACHUSETTS MINISTER DISCARDS LEAFLETS TO SHOW MOTION PICTURES IN SUNDAY SCHOOL

WO unusual and startling announcements have been made from two church pulpits in New England. The Rev. A. E. Roman, rector of All Saints' Episcopal Church, Attleboro, Mass., has stated that hereafter the Sunday school leaflets by which his Sunday school scholars have been taught Biblical lessons will be discarded in favor of moving pictures representing different characters in the Bible. Other Episcopal churches in the Diocese of New England may follow this plan if it is worked out successfully.

The Rev. W. J. Hall, pastor of the Christian Church, Franklin, R. I., announces that the church basi, seating about 500 persons, will be used for moving picture shows Saturday afternoons and evenings. The shows will be on a regular box office basis. If well patronized, shows on other days in the week will be given. All sorts of clean pictures will be shown, according to Mr. Hall stated. The church will also have a Sunday afternoon moving picture show. This will be free and will consist of religious subjects.

Mr. Hall is a booster for the "movies," but he demands the right kind. It is to eliminate objectionable pictures that he devised the church motion picture show, he said. He declared that 50 per cent of the films are "not fit for the church." That is the reason, he added, motion pictures have such a great influence.

MARTIN'S FIRST FILM BUDJO

Edwin Carewe, who recently organized his own producing unit, makes his debut as a producer with the release on August 18 of a seven-reel picture, "Miss Smallwood," announced for November 17. Dolores Cassinelli, famed Italian who has been featured in "The Unknown Love," "The Virtuous Model" and other big attractions is the star of "The Right to Lie," which was written by John Larkin.

Exceptional selling sides are supplied by the plot in connection with "The Right to Lie." The play is one that readily adapts itself to an unusual type of exploitation and makes a good stock for five-minute features to take the fullest advantage of this fact.

Among those who will be seen in support of Miss Cassinelli are Frank H. Joseph, George Grable, George Denver, Claire Granville and Violet Reed.

BOWLES TO EXPLOIT GRIFFITH FILM ABROAD

George Bowles, general European manager for Guy Crowell Smith, Ltd., has sailed for Paris after a stay of three weeks in America, having completed plans for the foreign distribution of D. W. Griffith's "Broken Blossoms." Bowles has opened offices at 23 Rue de la Michodiere, Paris, and in Wardour street, London, as the continental and English branches of the New York headquarters of Guy Crowell Smith, Ltd., at 607 Longacre building.

After completing arrangements for elaborates of "Broken Blossoms" at theatres in Paris and London he will establish branches in the other English-speaking countries, and all of South America have been disposed of for "Broken Blossoms." Negotiations will be completed for the sale of the entire Oriental.

METRO MOVES READING DEPARTMENT EAST

Because he considers New York the fountainhead of supply for big pictures, street and novel, Richard A. Bacon, president of Metro Pictures Corporation, has detached the reading department from the scenario department proper and is transferring it bodily from the Metro Picture Building on the West Coast, left California with Mrs. Brady and now, he will assume the same position at the home office of Metro in the Longacre Building.

June Mathis continues as assistant head of the Screen Classics, Inc., scenario department.

SIX CAMERAS TRAINED ON AUTO PLUNGE

Catching with a motion picture camera a touring car as it hurled eighty-five feet from a bridge in the night was the feat achieved by Director Ray C. Smallwood with the aid of six cameramen and a battery of arc lights. The scene was for the "Best of Luck," the Drury Lane melodrama now being presented by Screen Classics, Inc., as a Metro release under his direction.

The condemned Devil's Gate bridge, which crosses the Arroyo Seco near Pasadena, Cal., was the site chosen for the scene. Mr. Smallwood arrived in the morning and hurled the word for the car to start on its mad dash. The car hit the gap, made a leap over the arc lights, crashed into the rocks in the bottom of the canyon.

WHITLOCK MEETS QUICKSAND DEATH—IN FILM

Death in the quicksand is much more enjoyable in the pictures than in real life, according to Lloyd Whitlock, who plays the villain in "Lasca."

Never before has motion picture annals been a man shown being swallowed up by the quicksands. However, the script of "Lasca," the famous poem by Frank Desprez which Universal has filmed with Frank Mayo and Smith Roberts as the featured players, calls for this novel scene, and it was up to Director Norman Dawn to "hatch it."

A clever arrangement was contrived whereby a scaffolding was constructed at Universal City and covered over with sand, with trees in the background, so that the whole effect was very realistic of the treacherous quicksands.

CHRISTIE SPECIAL PICTURES COLLEEN MOORE

Colleen Moore heads the cast of the latest Christie Special Comedy which has just been completed under the direction of Chris Christie. The pictures, titled "Lasca," will be released the first week in November. "A Roman Scandal" is the title of this burlesque comedy, which has in the cast besides Miss Moore, Earl Rodney, Helen Darling, Eddie Barry, Gene Corey, Ward Caulfield, Jack Henderson and other players.

Colleen Moore is the fourth star to make her appearance in the Christie Specials, the others being Ray Fincher, Alice Lake and Edith Roberts. Colleen Moore appears in the role of the stagestruck sweetheart who has a chance to get in "The Fall of Rome" company when most of the noble Romans in the cast go on strike with the actors' union. W. Scott Darling and Frank R. Conklin are the joint authors of the comedy. Prints of it will be exchanged on the first week in November.

THOMAS J. CARRIGAN WITH CAPELLANI

Thomas J. Carrigan, who played the title role in the film version of "Checkers," has been signed by Director George-Heathwood for the lead in June Caprissi's next picture for Albert Capellani. Mr. Carrigan is a veteran of the screen, having been one of the first of the "legitimate" players to leave New York for the coast in the early days of the motion picture.

PHILCO ADDED TO METRO'S CAMERA STAFF

Robert B. McLean has been added to Metro's staff of cameramen by Clifford Butler, general superintendent of the studios in Hollywood. He will be assigned to 6 Screen Classics, Inc., production.

DOROTHY DALTON IN TRIANGLE'S "THE FLAME OF THE YUKON"

NOVEMBER 28, 1919

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NOW FILMING BURROUGHS STORY

"The Return of Tarzan," one of the most fascinating of the Tarzan stories written by Edgar Rice Burroughs, is being produced in nine reels by the Ruma Pictures Corporation under the direction of Harry Revel and the general supervision of George M. Morrick, who is responsible for the Open Door, Branch of the Art-Clay Company and released by Robertson-Cole.

The technical directors are Tom Trawine and Frank Champrey. The cameramen answerable for the photography are John Z. Hollrock and James C. Hutchinson. The title role is portrayed by Gene Bellier. The female lead is intrusted to Evelyn Paris, who was leading woman with Harold Lockwood. Their support includes Walter Miller, lead in "The Open Door," Estelle Taylor and Amanda Cortez.

Already scenes have been filmed at Lakewood and in New York City, and the company is now in Florida. From there it will go to California to secure tropical and desert scenes. Louis Weiss will leave at once for California to arrange all business details and make preparations for the players and their work on the Coast. He will be ready for release the early part of the new year.

Many offers for state right and outright purchases are said to have been made.

EAGER RECOVERS FROM BLOOD POTSONING

After an enforced vacation of four days, Maxwell Eager, director general of Screen Classics, Inc., productions, is back on the job, although on crutches, at the Metro studios in Hollywood. Mr. Eager was taken from his supervision of five Screen Classics, Inc., productions by blood poisoning that attacked his ankle cramps sustained in a baseball game. During the time he has been out of the picture field, Editor, took over the duties at the studio. The director general upon his return announced that he hopes to discard his crutches in a few days.

SHORT SUBJECTS BY ROBERTSON-COLE

In keeping with the demand of the film trade for short snappy subjects for program runs, Robertson-Cole announces that it is well fortified in this branch of the service in addition to its super-productions. Supreme Comedies, featuring Harry Dopp, Katherine Lewis, James Lilly and Teddy Sampson are praised by exhibitors. In addition the company has arranged for the release of thirty one-real pictures to be known as the Adventure Scenes. Robertson-Cole has also purchased Martin Johnson's new camera tale of the North Sea. These releases will be offered twice a month and will be known as "On the Borderland of Civilization."

ALPINE SCENES IN PATER REVIEW

In issue Number 26, of the Pathé Review issued November 25, will be views virtually taken from one end of the world to the other. Opening with "Top o' the World," an interesting series of Pater-color scenes of the Alpine sections of Switzerland is shown. The Review then jumps to California, where the popular villain of picture serials--the octopus--is snapped in his lair. "Deep Water Devil" provides an entertaining subject but one with a strong national flavor.

GILE HENRY WIELDS A MEAN BISCUIT--BULLS-EYE'S "HAW HAW"

WOODWORTH DEVELOPING FAR NORTH AS FIELD

A

n interesting figure in the moving picture field of the far North is William Woodworth, special to be the nearest film exchange manager to the Arctic Circle. He recently made a trip back to civilization, which means that he has been visiting a number of the larger cities along the southern edge of the Dominion of Canada. This pilgrimage was made for no purpose of picking up all of the old moving pictures in sight. The age of a production did not matter so long as the film is in fairly good condition because it is going to be shown to a lot of persons who are not enlightened to see almost any kind of a feature or comedy.

The head office of the film exchange conducted by Mr. Woodworth is in New York and on a branch in Aukin Recan Harbor, Alaska, and his shows are sent around various circuits by means of dogs trains when the nights are cold and unstepped. During his stay in Hollywood, which was shopped by boats which ply up and down the inland rivers of Alaska, Yukon Territory or along the shores of Behring Sea. On his present trip Mr. Woodworth is buying up sufficient films to keep his territory supplied for a year. He specializes in standard features, comedies, serials and news reels but he is little interested in the latest releases from a business standpoint.

Industral Plants to Show Pictures

This fall Mr. Woodworth will be instrumental in having pictures produced of many of the mineral and other industrial plants of the far North so that shows can be held regularly in these places. These printed materials will be shipped to companies which are interested in the development of the North. The pictures will be shown to employees and their families.

"BLUES BONNET" BOOKING FAST

That "The Blue Bonnet," rated by newspaper reviewers throughout the country as the best of the Billie Burke productions, has been released since the dainty ingenue star's transition from the short comedy field, is held in the same high esteem among the big exhibitors is evidenced not only by the steady stream of contract bookings received at the Hodkinson home office but by the many rearrangements of schedules made by scores of first-run houses to give the Billie Burke film early playing dates.

Hodkinson managers have reported another banner week of business on "The Blue Bonnet" and there is every indication that it will retain the high mark set for it by the producers, the National Film Corporation and the Hodkinson organization.

MANY BOOKINGS OF "JOYOUS LIA".

Available date enables the W. W. Hodkinson Corporation to announce that the newest J. Warren Kerrigan special Robert Brunton production, "The Joyous Liar," has in its opening week enjoyed a heavier national sale than any previous Kerrigan picture has ever done in the first four weeks dating from release day.

DAILY GIVES BIG SPACE TO "THE BRAZ"

Carl E. Miller, owner and manager of the Strand Theatre, Fremont, Ohio, capitalized the popularity of "The Bra" by having the picture given the front page smash in the Fremont Daily Messenger when he showed the picture. By taking advantage of the many press notices which it was published by Metro in the picture, he was able to put over a record-breaking stunt for the city.

MARY BALL TO PLAY OPPOSITE GEORGE WALKER

Mary Ball, a pretty blonde, actress whose rise in screen work has been rapid, has signed with Fox Film Corporation to play opposite George Walsh in "Shark Awlley," which is being made under the direction of Dell Henderson. Miss Ball is a native of Boston, but before she was x-year-old her family moved to Florida.

Chatard gave her a screen test and her work was so good that she was at first in support of Mary Miles Minter in "Annie of Dress Den." After appearing in "A Society Exile," she was signed by Fox Film Corporation.
FAMOUS PLAYERS-LASKY EXECUTIVES DELIGHTED WITH "EVERYWOMAN," PARAMOUNT-Artcraft Photodrama

The first print of "Everywoman," Famous Players-Lasky's Paramount-Artcraft version of Walter Browne's morality play which was a theatrical success simultaneously in America, Europe and Australia a few seasons ago, arrived in New York recently and was shown to the executives of the company and the members of the publicity and advertising department.

George M. Remford was assigned the task of making the play into a photodramatic spectacle, and he succeeded. The dominating element is beauty—a beautiful theme, beautiful settings, beautiful costuming and beautiful women. Violet Neiling, well known on the stage, was especially engaged to play the title role and to be featured along with Theodore Roberts and Wanda Hawley. Miss Hawley incidentally plays the role of Beauty in the allegory. Then there is Clara Norton as Youth, Margaret Loomis as Modesty, Mildred Reardon as Conscience and Bebe Daniels as Vice, all quite fair to look upon.

Photographic Effects Are Remarkable

It is a story of great dramatic appeal; a human narrative of life itself and the age-old quest for love. Some remarkable effects in photography are said to have been introduced by Paul Perry. Notable among these is the treatment of the character of Modesty. This is accomplished by double exposure, making the figure entirely visible yet transparent. Double exposure is also cleverly employed in bringing out the figure of Flattery, who appears in reflection whenever Everywoman looks into her mirror.

In addition to the characters before mentioned, Theodore Roberts portrays Wealth, Monte Blue is Love, Edythe Chapman is Truth, Irving Cummings is Passion, James Naill is Nobility, Raymond Hatton is Flattery, Lucien Littlefield is Lord Vitriol, Doris Berry is Bluff, Jay Prichard is Stump, Cully Marshall is Puff, Robert Brower in Age, Charles Ogle is Time, Fred Huntley is Dissipation and Clarence Geldert appears as the Auctioneer in the prologue.

SIX BOOKS "THE BANDBOX"

A. T. Haie, owner of the Rose Theatre, one of Chicago's "Loop" district first runs that has a record of merchandising its seating capacity more evenly and in higher annual percentage than most first-run houses in America, has selected Doris Kenyon in "The Bandbox," the W. W. Hodkinson release, as his next week seatfiller because, to use his own terms, it packs more thrills into one double six-reel feature subject that most manufacturers put in a fifteen-episode serial of two reels each.

During the past week a trade showing of the picture was held for the writers of the motion picture journals and simultaneously a showing was held in Chicago for the daily newspaper and western trade press critics. Chicago opinion was unanimously favorable and the New York writers were enthusiastic.

EXPOSITION BUILDING FOR FILM STUDIO

The Board of Supervisors of San Francisco has adopted a resolution authorizing the Moving Picture Welfare Committee to take up with state officials the advisability of using the California State Building on the old exposition grounds for studio purposes pending the construction of the proposed "Fama City of San Francisco." Several producing companies have announced their intention to come at once if the building is available. This committee of the Board of Supervisors is drawing up ordinances and regulations for the producing of moving pictures there and these are very liberal in their scope.

"FISHING AT OTSU" LATEST PRIZMA

The Prisma process of reproducing Nature in all colors on the screen makes it possible to recreate "Fishing at Otsu" which is the subject of the latest release now being distributed by World Pictures in the wonderful soft tints and tones of this beautiful Japanese village.

"Fishing at Otsu" is the result of the policy of Prisma, incorporated, to secure interesting pictures in out of the way places. Here at Otsu, children born of the sea play along its shining beaches and watch the fishermen ply their trade. The fishing ships are mowed on an ancient plan, being propelled for the most part by sculling.

"GOLDEN HOPE" FEATURES EDITH STOREY

"The Golden Hope," Edith Storey's first starring vehicle for Robertson-Cole, is being rushed to completion by the Haworth Company and will be ready for release early in December. "The Golden Hope" is an addition to being the first of a series of super features being made for Robertson-Cole, marks the return of this favorite star to films after an absence of two years, during part of which time Miss Storey devoted her time to active war work. The story was written by Grace Hartwell Mason. The supporting cast includes Howard Cuyar, Carl Serad, Jack Seta, Carl Stockdale, Dudley Hendricks and Frank Daniels.

EXHIBITIONS AND MINISTERS REACH AGREEMENT

For the first time in several months motion picture theatres at Cushing, Ind., were not operated on a Sabbath during the hours of obsecution service when they were not opened during those hours on Sunday, November 2, and it is understood that this arrangement is to continue indefinitely.

At a meeting of a committee representing exhibitors and ministers an agreement was reached whereby the box offices will close at 5 p.m. and remain closed until 7:45 o'clock. The afternoon show will close at 4:15 and the evening show will not start until 8 o'clock.

CHESTER BACK FROM THE COAST

C. L. Chester, producer of the Chester Cuttings and Screenics, who has been combining business with pleasure in Los Angeles and other coast points for the past three weeks, has returned to his headquarters in New York.

JEROME HAMMERTAINE FILM STARS COMPLETION

Elaine Hammerstein's second Selznick production, "Greater Than Fame," is nearing completion at the Selznick Fort Lee studio. Miss Hammerstein is now making her debut as a Selznick star in a screen version of "The Country Cousin."
THE MOVING PICTURE WORLD

November 22, 1919

SERIAL COMPANY STARS BRONX

Since the arrival in the Bronx, New York, of the Allgood Pictures Corporation serial company, which is making interiors for "The Thirldwph," starring Charles Hutchison, both the police and fire department of that borough are becoming more and more convinced that life near a motion picture studio is just one thing after another.

First there was a false alarm to police stations that a bank was being held up. Investigation showed that director Joseph A. Golden was staging a hold-up scene with the real bank as a location.

Then both the police and fire departments near the studio were in a state of turmoil when firemen came to find that there had been a tremendous explosion at the Crystal Studio, and that the dead and mangled were probably lying around in hundreds. Firemen and police came on the run. Explanations being in order, it developed that the serial director had staged an explosion scene.

MERRITT CRAWFORD REPUDIATES VICTOR B. HEDMAN

With apparent good reason Merritt Crawford, director of William Fox's publicity, is disturbed over the conduct of a man who is passing out cards on which this is the printed matter:

"Victor B. Hedman, Film Director; Fox, 130 West Forty-sixth street, New York; Personal Manager, Merritt Crawford."

The editor of Moving Picture World has received from Mr. Crawford a letter settling forth that "Hedman" is in no manner connected with the Fox corporation, nor has he ever been "under Mr. Crawford's management or direction."

Mr. Crawford further states that others besides himself have been victimized. In Mr. Crawford's own words they have been made acquainted with the system "Hedman" employs would "almost make a director of the executives of the film industry."

PARAMOUNT INVADES CANADIAN WEST

As a result of the visit in Vancouver, B. C., of N. L. Nathanson, managing director of the Paramount Theatre, Ltd., and of Nagel Films, Ltd., of Toronto, 50 per cent of the stock of United Theatres, Ltd., of Vancouver, has passed into the control of Paramount Theatre, Ltd.

This deal marks the advent of Paramount Theatres, Ltd., and the real invasion of Paramount-Artcraft interests in the far Canadian West. United Theatres, Ltd., controls many of the best moving picture houses of British Columbia. J. McR. Munro remains president of the United Theatres.

NEW SELECT EXCHANGE FOR VANCOUVER

Ralph Simonds, of New York, one of the officials of the Select Pictures Corporation, has arrived in Vancouver, B. C., to open an exchange for the New Select Pictures Corporation, Ltd., organized in Canada. Thomas Bailey has been appointed manager of the Vancouver branch, which office is one of six which the company has opened in the Dominion.

PAYETTE BECOMES ASSISTANT MANAGER

OFT THE GRANDAL THEATRE, WASHINGTON, D. C.

John J. Payette, who has recently been managing the Metropolitan, Washington, D. C., for Harry M. Crystal, has been given a real promotion, and Joseph P. Morgan, general manager of the Grandal Theatre has been given a real assistant. The new sign on the door upstairs over the Metropolitan reads: "John J. Payette, assistant general manager."

Mr. Payette started in the game quite a number of years ago, although he is still one of the youngest executives in Washington. He outgrew the little neighborhood theatre he was managing and broke into the distributing end with the General Film Company. He left that company to try out the state right business as a member of the Hyatt Masterplay Company.

Mr. Payette later became associated with other large distributing and producing companies until the war started and he entered the army. After his discharge he joined the Grandal Circuit as assistant manager of the theatre. He was promoted when the manager's position there became vacant and now, much less than a year later, he has received another promotion.

Talbot and Brodie Also Promoted

Joseph D. Morgan has found his work piling up so that with the opening of the York Theatre coming soon he had to call for help. Since the enterprise have grown to their present size Mr. Morgan has had to spend much time in New York and other places and consequently finds his work piled up on his return. Mr. Payette will not assist him on much of the detail work.

This change makes for promotions all around. Pal-las Brodie, who has been head usher at the Metropolitan since his release from the army, becomes assistant manager of the house. He has been with the organization for a number of years and was an usher at the Ninth and E street theatre. The new manager also comes from that branch, for Edward Talbot has been promoted. Mr. Talbot is succeeded as manager of the Ninth and E street theatre by H. B. Lohnheyer, formerly an usher at the Metropolitan.

JACK GILBERT ENGAGED BY LITRO

Jack Gilbert, John Currier and Frank Currier in the all-star cast producing Pinus Fox's melodrama for Screen Classics, Inc., under the direction of John E. Ince.

"Dawn" IS NEXT BLACKTON PICTURE

J. Stuart Blackton gives the motion picture world another noteworthy example of the silent art in "Dawn," which Pathe will release on November 30. "Dawn" is the second of a series of Blackton productions to be distributed by Pathe. "The Moonshine Trail" being its predecessor. The story was written by Eleanor R. Porter. Sylvia Breamer and Robert Gordon have the featured roles.
Wildman Heads Realart Branch

To enable Realart Pictures Corporation to give exhibitors of the Gulf Coast territory better service, an increase in the number of branches has been made. President Arthur S. Kane, of Realart, announces the opening of an exchange at New Orleans. The office is on Film Row, at Tchulane and Liberty streets. Truly B. Wildman, well known among southern picture-showmen, is the manager. Recently John S. Wood, general manager, decided that the Dallas branch, which was developing more business than one manager could handle, could give exhibitors of the Gulf Coast good service, hence the opening of Realart's twenty-first branch at New Orleans. Mr. Wildman, manager of the New Orleans house, has had a varied career in the theatrical business, beginning as a singer in vaudeville with the 'Choir Celestial.' He was with Perle when a studio was opened at Bound Brook, N. J., and went out as a salesman from Charlotte, N. C., with 'Dick and Mary' for Perle. Wildman then went to Texas with Fox, working with Louis Levine three years. He was lured to Goldwyn by Louis B. Mayer and sold his Uncle Sam bonded. Discharged from the service in February, he joined Selco in Della. To Mr. Wood, in a letter from Wildman, it is written: 'How long comes Realart I want the world to know that it was not a case of being asked. I went after the position with Realart because I believed our productions are everything our trade marks localize.'

Barker to Direct Rinehart Film

With the publisher's reserve supply of 60,000 copies of 'Dangerous Days' exhausted, the latest novel by Mary Roberts Rinehart is proving itself one of the most popular stories of the year. The Cincinnati author has just returned from the Goldwyn studios at Culver City, where 'Dangerous Days' will be her first picture. Reginald Barker will direct the production. The continuity was prepared by the author, Thompson Buchanan and Charles Konyon.

Mrs. Rinehart believes that the Goldwyn editorial staff has no superior in the motion picture industry. This is doubly important in the case of 'Author's' pictures. The photograms from a novel depends for its success upon the story. The cast of players is selected to fit the play. The story is the star. Unlike the Rex Beach pictures, the Mary Roberts Rinehart pictures or 'Dangerous Days' will tell the story as she wrote it, with the few alterations necessary to adaptation to the screen.

Jack Stewart Makes Triangles Division Head

Jack Stewart, manager of the Cincinnati Triangles exchange, has been appointed division manager with supervision over the Cincinnati, Cleveland, Detroit and Pittsburgh branches. He will continue as manager of Cincinnati, where he has made an admirable record for Triangles and for himself.

Mr. Stewart was notified of his promotion when he visited the home office during his recent trip to New York as the Cincinnati delegate of the exchange men's convention, called by the National Association, to which he has been associated with the Triangles Company since its inception.

Two other division managers are to be appointed for the Western and Middle West divisions. The work of the eastern branches will be supervised from the home office. A. W. Smith, Jr., formerly manager for Puthe in Della and assistant manager in Boston and New York, has been sent to Washington to supervise that office and install a new organization to carry out the new Triangles plan.
FAMOUS PLAYERS LEASES MORE STUDIO SPACE

J. H. Nealry, general manager of the eastern studios of the Famous Players-Lasky Corporation, has obtained a short lease on the World Peerless studio at Port Lee, N. J., whereby a part of that studio not now being used may provide room for at least two companies. Dorothy Delton, now working on "The Dark Mirror," and Irene Castle, who will begin work shortly on a new picture, will probably be the first to work there.

A delay was brought about in occupying the Amsterdam House, the lease of which was announced a short time ago. The cables supplying current to the Opera House were not large enough to hold the high voltage necessary to supply the Kelega and Cooper-Hewitts used in the making of pictures. The New York Edison Company, at great expense, tore up forty-fourth street for a block and laid the necessary cable that would allow production to start on Mr. Jockey and Mr. Hyde.

Work is being rushed on the new studio at Long Island City in an attempt to get the exterior concrete construction completed before the old weather sets in. It is expected that in a short time the laboratory will be ready to handle all the developing and printing of the films made in the eastern studios.

BOOKING ON "GAY OLD DOG" EXCEEDS EXPECTATIONS

Following the special showing of "The Gay Old Dog" at the Eltinge Theatre, New York, which was attended by many interested in the film industry, it was announced by the New York branch of Faye Exchange, Inc., that the bookings on the Robert Hanley production are exceeding all expectations. The picture was adapted by Mrs. Sidney Drew from Edna Ferber's story, and stars John Cumberland.

The Hanley production has been booked for practically the entire Loew circuit in New York City, as well as for Fox's Academy or Music, and many prominent neighborhood houses.

NEW TITLE EFFECTS FOR "CARMEN"

The work of re-titling "A Burlesque on Carmen," the Casaay Chaplin now being state-rights under the control of Victor Kremser, has been completed by George Bunnay and Bert Ennis. The sub-titles for the four reels of Carmen have been brought up to the minute by the injection of what is termed "jazz humor." M. Le Sackheim has conceived several original effects in the matter of double exposure work and humorous drawings. Negotiations are under way to present Charlie Chaplin in "A Burlesque on Carmen" at a leading Broadway theatre in conjunction with the Casay Dancing Girls, O'Kappata, with a special dancer and a jazz band. Victor Kremser contemplates sending several road companies on tour.

HARRISON FORD RETURNS TO "CALIFORNIA"

Harrison Ford, who came east to play opposite Marquise Clark in her new Paramount-Artcraft picture, "Easy to Get," has returned to California, where he will resume work at the Lasky studio.

JACK DEMPSEY WILL BE MOVIE STAR

JACK DEMPSEY has gone to Los Angeles to begin work on a photoplay in which he will be starred and for which preparations have been under way for some time. Frank Spellman, a showman best known for his circus activities in the field, promoted the finances in Wall Street and the Dempsey, Kearns & Spellman production, enter upon their moving picture venture properly equipped to expedite matters to what they believe will be an entirely successful issue.

Mr. Spellman claims for Dempsey a combination of ability as an actor and it will be entirely dependent upon the production's success whether they will depend in any measure on the star's deftness with his fists.

While Mr. Spellman is not ready to disclose all the details, it may be said thatSpawn's youth, illness and agreeable personality will be set forth in a photoplay dealing with his interest and a punch that is not associated with a boxing glove.

It is said that there is plenty of money behind the Dempsey screen debut to give his initial offering an adequate production, and it is expected that the world's champion will become a permanent attraction in picture theatres through the progress of plans that will get under way at Los Angeles as soon as Dempsey reaches that film center.

SLEDGwick Hires Exploitationist Griffith

Among the assistants employed by Lewis J. Seldick to man the newest link in his exchange system at New Haven, Conn., is Harry L. Griffith, who will have charge of all exploitation connected with that branch of the Seldick distributing organization. Mr. Griffith entered upon his new duties November 9, with Norris Saffier, manager of the New Haven exchange.

Bennie Bosted, from the New York exchange, is the booker and Johnny Plunkett has charge of posters and accessories. This is Mr. Griffith's first connection with a film exchange.

For the past ten years he has been associated with S. E. Poli in the management of various Poli theatres. About a year ago Moving Picture World published an account of Mr. Griffith's "Dollar Day" scheme that he developed with striking success at Poli's, Meriden.

It is reasonable to believe that in his experience of many years in handling the public that he will add considerably to the gayeties of film presentations in Seldick's New Haven territory.

SEX HYGIENS FOR JUVENILES CONDEMNED

The teaching of sex hygiene in public schools: by means of motion pictures was condemned by members of the Indianapolis Board of Inspectors of Motion Pictures for Juveniles at a recent meeting. The action was taken in the form of a resolution after the members had seen some pictures intended for the instruction of children.

MONTREAL EXHIBITORS ADVERTISING MUSIC

Montreal, Quebec, exhibitors have seen the wisdom of saying a word or two regarding musical features at their respective theatres. Current newspaper advertisements refer to orchestras, piano specialists, overtures, vocal selections and community singing. One theatre has announced special music for a picturization of a musical comedy.
Big Universals in Work

CARL LAMMERS, Universal's president, announces the completion of the new Allen Holubar production "Am- pition," of which Dorothy Phillips is the star. The final scenes were taken a few days ago and Mr. Hol-ubar has started on the task of editing the film. No announcement has been made as to the release date, but a trade showing is planned as soon as the print arrives in New York.

Among the other big film productions that are being filmed at Universal City is the Priscilla Dean feature based on the H. G. Van Loon story, "The Virgin of Stamboul," but which will be released under the title "The Beautiful Beggar.

Work on "The Triflcers," the story of upper and lower strata of New York life by Joseph Frank Poland, is progressing satisfactorily under Christy Cabanne. A strong cast has been enlisted, including Edith Rob-erts, David Butler, Forrest Stanley and Benny Alexander, the child actor.

Director William C. Dowlan, who is producing "The Peddler," is expected back from location next week to work on his final sets in this feature. The story is from the Harry O. Rowland novel running in the Saturday Evening Post, with the chief characters portrayed by Frank Mayo, Ora Carese and Bagmar Godowsky. Several streets in New York's East Side section have been reproduced for James J. Corbett's forthcoming production, "The Prince of Avenue A," now in the course of filming under Jack Ford.

Gerrard Completing "Phantom Melody"

The production of "The Phantom Melody," starring Monroe Saltsbury, has progressed to its final stages, under the direction of Douglas Gerrard. Many big interior and beautiful exterior scenes have been filmed for this feature in which the star is surrounded by Jean Calhoun, Barney Sherry, and many others.

Frank Morgan has finished "The Day She Paid," a feature based on Pannie Hurst's magazine story, "Oats for the Wooman," and engaging the services of Francesca Billington, Charles Clay, Lillian Rich, Harry Van Mot- ter, little Nancy Caswell and other Universal favorites.

Harry Carey and his company, under the direction of Lynn Reynolds, have returned from two weeks on the desert, where scenes were shot for the star's next production, "Overland Red." The concluding scenes will be filmed in and around Universal City. The story is taken from the novel of the same name by Herbert Knibbs, and Carey's principal support includes Charles Le Moyne, Victor Veale, Harold Goodwin, J. Morris Porter, and Mary Haines, in addition to Carey's squad of roughriders.

Take Final Scenes on Sturgeon Feature

Director Rollin Sturgeon is taking the final scenes of "The Breath of the Gods" starring Tsuru Aoki (Mrs. Sessue Hayakawa). Nearly fifty distinct sets were constructed for this feature, including six Japanese streets. Miss Aoki's chief support in this story by Sydney McCull includes Stanhope Wheatcroft, Arthur

GOOD LOCAL COLOR IN GO-LIATH'S "THE GIRL FROM OUTSIDE"

Caren, Barney Sherry, Ethel Shanor, Marion Skinner, Pat O'Malley, Pat Saki and Mae Wells.

Erie Von Stroheim is approaching the big scenes of his feature, "The Woman in the Plot," on which he has been at work for the past ten weeks. This story of Parisian high life is by Berenice De Meyer, published as a novel under the title of "Clothes and Treachery," and the screen version as being portrayed by Una Trevelyn, Sam De Grasse, Maud George, Ruth King, Clyde Filmore, Leo White, Mae Busch, Jack Ma- thesis and other film notables.

NEW FIELD MANAGERS APPOINTED BY HALLMARK

With the addition to its sales forces of S. T. Ste- phens and M. J. Hints as field managers and Harlan Starr as special representative covering the entire United States territory, Hallmark Pictures Corporation has one of the most complete sales organizations in the picture field, according to a statement made by Frank G. Hall, president of Hallmark.

"OFFICIAL CHAPERONE" TO STAR PEGGY HYLAND

Announcement is made that Peggy Hyland will be the star in "The Official Chaperone," from the pen of Na-talie S. Lincoln, which William Fox purchased some weeks ago for screen use. Casting for the production is under way at the Hollywood studio of his company.

MARSHALL NELSON SIGNS MARTIN PAYFAX

Marion Perifax has been engaged by Marshall Nelson to write scripts for all of his forthcoming produc-tions. If her salary is of general concern, the se-cret is involved in the statement that it is one of the largest ever paid to a scenario editor.

A FEW OF THE LITTLE PITFALLS WITH RUTH ROLAND IN HER PATH FLN SERIAL, "THE ADVENTURES OF NUNI"

THE MOVING PICTURE WORLD
November 22, 1919
**Neilan Forces All Set**

AFTER MONTHS of preparation, Marshall Neilan Productions is now a reality. The picture is already under way at the Neilan studio in Hollywood. The personnel of the producing staff is complete. As chief assistant Mr. Neilan has Victor Herrman, who is a well known director through his connection with Fox. Mack Sennett and the Fox Film companies. Tom Held and H. J. Peyton also assist. Turning the camera cranks are Henry Cronjager and Sam Landers. Assisting is Lester Leonard. The art direction is under the charge of Ben Carre, who for five years noted in the same capacity with Maurice Tourneur.

The electrical and lighting departments are taken care of by Howard M. Ewing, formerly chief electrician of the Famous Players-Lasky studio and the man who is said to have discovered the importance of spot lights in the making of motion pictures.

At the helm of the business wheel is Wellington Wales, who has long been known in the film world as an efficiency expert. Mr. Wales' connection in motion pictures dates back to 1914 when he was manager of the Circle Theatre in Easton, Pa. He then became controller of the Jesse Lasky Feature Photoplay Company, which position he held four and a half years. In 1917 Mr. Wales became business manager for Mary Pickford.

When Morton Fairfax recently signed a long time contract, the producing staff acquired a most valuable member. Miss Fairfax has to her credit many successful photoplays. As eastern representative in charge of sales Mr. Neilan has engaged a pioneer of the distribution field in the person of J. R. Grainger.

As director of publicity and advertising Mr. Neilan has the services of Pete Smith, who for many months directed the publicity for Famous Players-Lasky, and before that for the Bosworth organization. Assisting Mr. Smith is Eddie O'Hare, formerly a New York newspaper man.

Miss Lucilla Squier, who for years has been secretary to Mr. Neilan, is now chief auditor of the eastern offices. Others in positions of responsibility are William Linahan, George Elder, Clarence O. Brown, Nat Deverich, Virginia Bellas, Benjamin Buxton, William Bomb, William H. Carr, Charles A. Smith, Lanice Morell, C. J. Blamplid, Cash Shockey and Frank Stucky.

** Mayer Studio Opening Completion**

The new Louis B. Mayer studio is nearing completion at 3600 Mission Road, Los Angeles. In the construction of this plant Mayer has made a radical departure from ordinary studio architecture. The buildings are designed in the French chateau style of the medieval period.

Anita Stewart's first picture at the new studio will be "The Righting Shepherdess," by Carolyn Lockhard, and Mildred Harris 'chaplin is already producing "The Interior Sex," an adaptation of the stage play.

**Barbaric Beauty: Keen Satire, Fine Acting Come in De Mille-Adcroft's "Male and Female"**

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**Leah Baird Stars in Dockinson's "the Capitol"**

**Metro Buys Two More Plays**

Purchase of "The Lights of London," George R. Sim's melodrama, and "Judah," a play by Henry Arthur Jones, is announced by Metro. These plays were among the dozens of more recently brought from England by Harry J. Cohen, manager of Metro's foreign department, as available material for Screen Classics, Inc., productions to be released by Metro. "The Lights of London" and "Judah" help to round out the thirty-six notable dramatic plays and widely read novels which will make up Metro's output of the "fewer and better" pictures for 1919-20. The full quota of thirty-six is rapidly nearing completion.

**Jean Acker Weds Rodolfo Valentino**

Almost duplicating the romance of the character she enacted in "Lombardi, Ltd.," the Screen Classics, Inc., picture, Jean Acker, who was seen as Daisy, a model, one of the sextet of beauty mannequins, married Rodolfo Valentino, an Italian dancer and leading man of the screen, at Hollywood, at midnight, November 5.

**Fox Buys Citus Story for William Russell**

Harold Titus has sold to William Fox the screen rights to another story from his pen. It first appeared in the Argosy as a serial under the title, "A Stallion Rhod with Fire," and its success was so great that it was subsequently published in book form under the title of "Bruce of the Circle." It is probable that William Russell will star in this photoplay.

**Christie Theatre Added to Chain**

Ackerman & Harris, of San Francisco, announce that they have taken a twenty-year lease on the Market Theatre at Long Beach, Calif., making the thirtieth theatre in their chain of houses on the Pacific Coast. This theatre will be completed about the first of the year.

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**In Memoriam: Edward J. Courtes, Director**

Edward J. Courtes died on October 28, 1919, after a long illness. He was director of the Pathé Laboratory in New York, and the author of many technical books, including "The Camera in Motion Picture Work." Courtes was born in 1872 in Gloversville, N. Y. He became associated with Pathé Frères in 1907 and was the first United States manager of the company. He is survived by his widow, Mrs. Ida Courtes, and three children.

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**Mack Sennett's "Snow White"**

Mack Sennett's new picture, "Snow White," which is now in production, will be a happy contrast to his previous Santa Claus pictures. It is not a costume comedy, but a modern story of a young girl who is the center of a moving romance. The picture will be released early next year.
Behind Barred Box Office
Woman Fights for Sunday

Excitement ran high at Hartford City, Ind., Sunday afternoon November 2, when police officers and several deputies sworn in by Mayor Moates attempted to close motion picture theatres alleged to have been operating in defiance of the so-called Sabbath decoration law.

The Royal Theatre was closed when the police and deputies arrested A. W. Rosenbush, the proprietor, and his assistants. The Orpheum, however, remained open through the action of Mrs. Ella Walters, wife of the proprietor, who sat in the box office, looked the door and defied the minions of the law to arrest her until after the show was ended.

Several hundred persons gathered in front of the Orpheum as the deputies debated what course to take. Mrs. Walters invited them to break down the door if they wished to make an arrest before she was willing to submit, but the crowd in front was orderly and a steady stream of theatregoers continued to buy tickets and enter.

Ministers Behind Movement

Finally, with the arrival of A. C. Emshwiller, counsel for the motion picture show proprietors; Prosecuting Attorney and Eliza Piferon, justice of the peace in whose court the charges were to be filed, Mrs. Walters acknowledged service of the warrant.

Attorneys for Rosenbush say damage suits for false imprisonment will be filed because he was detained in jail for some time before being permitted to give bond. They contend they can prove to furnish bond but was not afforded the opportunity to do so.

On Friday preceding the Sunday arrests, Frank Walters, proprietor of the Orpheum, was found guilty in the Blackford circuit court of Sabbath decoration as a result of the operation of his theatre on Sunday and was fined $24 and costs. Members of the Hartford City Ministerial Association assisted the prosecution in the case.

Motion for a new trial will be filed in Walters' case on alleged irregularities occurring at the trial. One of the ministers present shook hands with two of the jurors as they filed out at noon recess and this fact is to be cited in the motion for a new trial. The minister, when called before the court and asked to explain his action, said the jurors were members of his church and he was merely greeting them.

Miss Spurr to Test Ordinance

The Walters case grew out of an earlier attempt by Mayor Moates to invoke the old "Blue laws" in the city. He raided the cigar store owners for operating on Sundays, but the prosecutor, it is said, refused to do so unless charges were filed against all licensed business operating on Sundays. The campaign was dropped at this point and the exhibitors took advantage of the situation to open their shows on Sundays.

Acting on the advice of her attorney, Miss Dolly Spurr, head of the Mutual Theatre Company at Marion, Ind., who has been conducting an interesting fight for Sunday motion picture shows, there did not attempt to open any of her three theatres last Sunday. In an ad-

BUDWEISER RETURNS HOME

Eugene H. Roth, managing director of the California, Portola and Imperial theatres, San Francisco, has returned from an extended Eastern trip and expresses himself as being more satisfied than ever with Western theatres and business methods. In an interview he said: "The longer I go to New York the more convinced I am that the Western exhibitors of photoplays are giving a higher class of entertainment then is generally offered throughout the East."

GOLDFYN NOT TO TAKE SAVOY THEATRE

The Goldwyn Pictures Corporation has definitely decided not to take over the Savoy Theatre on McAllister street, San Francisco, having decided that the house is too small for its needs. Efforts are being made to purchase a local theatre, and if these fail a house will be built.

SPANISH NOVELIST VISITS FOX STUDIOS

High praise was bestowed by Vicente Blasco Ibaenes, the noted Spanish novelist, upon William Fox as a producer of motion pictures, during a visit paid to the Fort Lee studios of Fox Film Corporation. Shortly after his arrival in New York, the author expressed a desire to see the Fox Films in the making—upon which a visit to the studio offices and the studio was extended by Mr. Fox.

ALLISON ADDED TO GOLDFYN BRANCH PRESS STAFF

With the appointment of Roy Allison to the Salt Lake City branch, the list of Goldwyn Pictures Corporation's press and service representatives is complete. The organization that was launched about four months ago and has been giving helpful assistance to exhibitors in the exploitation of Goldwyn Pictures, now covers the entire country, the press and service men being located in Goldwyn's twenty-two exchanges. Mr. Allison is a newspaper man and is shown of broad experience and has a wide acquaintance among exhibitors.

RELEASE DATE OF SCREENICS POSTPONED

C. L. Chester announced that the release date on Screenics, which had been published as November 22, will be December 14. Some interesting animal life material which has been a long time on the way came unexpectedly, and as this was scheduled for the opening releases the starting date was delayed in order to carry out the program as originally planned.

Pathé Announces New Baby Maker Comedy

Pathé will release Baby Marie Osborne in a two-reel comedy drama "Miss Wingersnap" presented by Leon T. Osborne on November 23. The story by Alberta Storey abounds in humor and gives the little child unusual opportunities. Baby Marie is assisted in her comedy efforts by little "Sambo" Morrison, the diminutive colored actor.

JOE BRANDT'S SERIAL, "LIGHTNING BRYCE," DISTRIBUTED BY ARROW, HAS ESTABLISHED ITSELF AMONG THE BEST CHAPTER PLAYS
REAL ART PICTURES IN NEW QUARTERS

Exreal Pictures Corporation is "at home" in its new headquarters at 468 Fifth Avenue, New York. President Arthur S. Kane and his associates moved over to Realart's permanent residence on Monday, November 10. The company occupies the entire fourth floor of the Winfield Building at Forty-first street and Fifth avenue, directly facing the New York Public Library.

The New York Exchange of RealArt Pictures Corporation will remain temporarily at 729 Seventh avenue, where it will take over the office space left vacant by the removal of the administration departments. Later the exchange will take permanent quarters at 120 west forty-sixth street.

Lester W. Adler, manager of the New York exchange, who will be in charge of this end of Realart's operations, announces that his personal staff will be expanded immediately in order to meet the increasing volume of business.

ST. LOUIS GIVES HEAVY BOOKING TO "THE SPIRIL"

The booking of 70 per cent of all the theatres in a city for one production is an achievement seldom accomplished, but the St. Louis branch office of Pathe Exchange, Inc., has "put it over."

There are 100 picture theatres in St. Louis, and the Pathe serial, "The Black Secret," starring Pearl White, has been booked in 70 of them. This includes a number of houses that never before exhibited a serial.

GOLDWYN ENGAGES PAUL SWAN

Paul Swan, the famous male classic dancer, has been engaged to do three dance subjects for the Goldwyn-Bray Photograph, released weekly through Goldwyn Exchanges. They will go under the general title of "The Age of Fable," the first being "Harleian," already completed and selected to head the Pictograph No. 7018 to be released November 30. Other subjects in this issue are "Reform Saloons" and one of Bray's inimitable cartoons.

CHARLES D. ISAACSON DESIGNS AS EXECUTIVE

Charles D. Isaacson has resigned as manager of the advertising department of the Goldwyn Pictures Corporation. During his connection with Goldwyn he had maintained through his personal office the New York Globe's music department and its concert bureau. This he will continue, devoting time to syndicate and magazine work.

KAUGER SIGNS BASEBALL SCARS

Three league baseball players have been signed by Maxwell Karger, Screen Classics, Inc., director-general, to act before the camera at Metro studios in Hollywood.

Fred schollan, third baseman of the Chicago White Sox; Carl Sawyer, former Washington National, last season with Minneapolis, and "Irish" Mawell of the Philadelphia Nationals are the three who will sit in Screen Classics, Inc., productions. The trio will also play on the Metro team in the southern California winter league.

OLDIES BROCKWELL STARS IN THE FOX PICTURE, "THEIVES," HAVING A "THIEVISH" WAY OF BRINGING MONEY TO THE BOX OFFICE

MANITOBA EXPECTS REDUCTION OF TAX; NEXT LEGISLATURE TO CONSIDER CHANGES

The best Canadian news of the week is that the Manitoba provincial government contemplates a reduction in the schedule of assessments provided by the Theatre Ticket Tax. Some time ago, Edward Brown, provincial treasurer, announced at Winnipeg that the amusement tax has never been intended as a war-time revenue measure but that its permanence had always been intended.

With war conditions now thoroughly removed, it is proposed to amend the present statute slightly. Amendments to be presented at the next session of the legislature provide the following changes: 3 cents will be the charge on tickets from 20 cents to 50 cents, whereas a tax of 4 cents formerly has been charged on tickets costing from 25 cents to 40 cents. The 4 cent tax will be charged on 35 cent and 40 cent tickets, it is understood. As most of the evening prices range from 20 cents to 25 cents, the proposed change will make a considerable difference to moving picture theatres.

The province, on the other hand, has decided to place a heavy tax on poolrooms, while boxing bouts will come under the same tax schedule as theatre admissions.

Measure Made Retroactive

The Manitoba government has already issued authority to the theatres of Winnipeg, Brandon and other centres that they will collect taxes according to the new arrangement, as the amendment will be made retroactive to October 15. "The government has no desire to impose an exorbitant tax upon the people," declared Mr. Brown.

During the present year the total tax derived from theatre tickets will amount to $300,000, it is estimated, and on this sum $40,000 has been refunded to exchange for compensation to theatre employees for loss in wages on account of the influenza epidemic. The time during which the theatre managers may retain 30 per cent of the ticket tax revenue for this purpose was extended to November 30, as some of the smaller theatres showed they had only been able to pay back 20 per cent of the wages which employees had lost. It has been decided to make provision for the payment of about three-quarters of the lost wages.

To Inspect Exchanges

The government will continue to exempt skating rinks from the category of amusement places which come under the tax act as it has been decided that skating is an exercise and not an amusement.

A sub-committee of the Winnipeg Fire, Water and Light Committee made an inspection of all local film exchanges in order to size up the situation so that the city can have a new set of regulations to govern the operation of moving picture branches. According to the new bylaw clauses, all wooden shelves and cupboards must be removed from exchanges, all film scraps must be deposited in self-closing receptacles which contain water, and only electric illumination will be permitted.

The Winnipeg City Council has been playing with the subject of film exchange regulations for several years.
List of Current Film Releases

FOX FILM CORPORATION

Should a Husband Forgive? (Special); Wings of the Morning (William Perarn); The Yellow Dog Catcher (Sunshine); Bound in Spaghetti (Mutt and Jeff); Footlight Maid (Sunshine); Back to Nature Girls (Sunshine); Window Cleaners (Mutt and Jeff); The Plumbers (Mutt and Jeff); The Roaming Bathtub (Sunshine) -- Fox Entertainments -- The Web of Chance (Peggy Hyland); Lost Money (Madeline Travers); Sacred Silence (William Russell); Vasey and Luck (Ray and Fair); The Winning Stroke (George Walsh); Westward Ho! (William Russell); Thieves (Glady Brookewell); Tin Pan Alley (Ray and Fair).

FAMOUS PLAYERS-LASKY CORPORATION

The Miracle Man (George Lorrin Tucker Production); The Mayseed (Roseace Arbuckle); The Teeth of the Tiger (Star); In Missouri (Warwick); November 2, Woe Who's Woe (Norah Clark); Hitting the High Lights (Comedy Travels); Rolling Down to Rio (Homes); November 4, A Night in June (Nature Pictures); November 5, His Last False Step (Sennett); Luck in Pawn (Marguerite Clark); A Woman's Pleasure (Blanche Sweet); Parts, No. 15 (Charles Ray); What Every Woman Learns (Enid Bennett); November 16, Secret Days (D. W. Griffith); Twenty-three and a Half Hours Leave (MacLean and Ney); Uncle Sam (Eer toss); The War of the Worlds (Arthur Conan Doyle); Bond (P-A Special--Castle); It Pays to Advertise (Bryant Washburn); The Miracle of Love (Compositian); The Belt of Amzing (Holmes); Sunshine and Shadows (Nature Pictures); November 20, Countess Mina (Erie Ferguson); Everywoman (P-A Special); In the Basque Country (Homes).

GOLDFYN DISTRIBUTION CORPORATION

Almost a Husband (Will Rogers); Striically Confidential (Hodge Kennedy); Bonds of Love (Pauline Frederick); Jinx (Mabel Normand); Eyes of Truth (Lady Trixie Me)--Special); October 18, Why Divorce? (Dekoven); November 2, His Own Medicine (Parnosa).

W. W. HOPKINSON

The Blue Bonnet (Billie Thodee); A White Man's Chance (Herren Karrigan); The Volcano (Thomas Leb Haardt--Artoo); The Bandbox (Doris Kenyon Six Parts--Delrich Beck, Incorporated).

HALLMARK PICTURES CORPORATION

The Devil's Trademark (No. 1 of the Trail of the Octopus); A Woman's Experience (Bacon-Baker--Ten-Twenty Thirty); Suspense (Kelchaer-Ten-Twenty-Thirty).

METRO PICTURES CORPORATION

Log bardy Ltd. (Bert Lytell); Please Get Married (Viole Dana); Fair and Warmer (Ray Allison); The Red Clouds (Seven Parts--Haitama); The Brat (Masimova--Seven Parts).

PATH EXCHANGE INCORPORATED

Week of November 2, The Grey Old Dog (John Cumberland--Six Parts); No. 14 of The Great Gamble; No. 2 of Bound and Gagged; All at Sea (Harry Pollard); Bumping into Broadway (Harold Lloyd); Week of November 3, A Woman of the Night (Blanche Sweet); Parts, No. 16 (Charles Ray); The Terror of the Great Gamble; No. 3 of Bound and Gagged; No. 1 of The Black Secret; Call for Mr. Cave Man (Harry Pollard); Week of November 16, The Right to Lie (Dorothy Gawn); The Secret of the Great Gamble; No. 2 of The Black Secret; Giving the Bride Away (Harry Poller); Week of November 23, No. 5 of Bound and Gagged; No. 3 of The Black Secret; Order in the Court (Harry Pollard); Miss Cungerman (Baby Marie Osborne--Two Parts).

ROBERTSON-COLE COMPANY

Poor Relations (Brentwood); The Grey Wolf's Ghost (R. B. Warner); The Open Door (Artclass--Special); His Double Exposure (Strand); Speed (Strand); Her Winning Way (Strand); Careful Kate (Strand); November -- The Illustrious Prince (Nagayawa); The Broken Butterfly (Tourneur); Tulegi, a White Spot in a Black Land (Mor.}

tin Johnson); Too Many Bells (Strand); Is Your Sweetheart Falling? (Strand); Through the Isles of the New Hebrides (Martin Johnson).

SELECT PICTURES CORPORATION

The Glorious Lady (Olive Thomas); November -- Picadilly Jim (Owen Moore); The Undercurrent (Special); A Scram in the Night (Special); Upstairs and Down (Olive Thomas--Selsnick); Love or Shame (Elaine Hammerstein--Selsnick); The Perfect Lover (Eugene O'Brien--Selsnick).

TRIANGLE DISTRIBUTING CORPORATION

November 23, The Plane of the Yukon (Dorothy Dalton--Six Parts); The Winner (Conklin and Mack Swan--Sennett); November 30, Thirsty, the Magician (Mabel Normand--Sennett); December 7, The Life of Reilly (Ford Sterling--Sennett--Two Parts).

UNIVERSAL FILM MANUFACTURING COMPANY

Eternal Triangle (Animal Comedy); The Tick--Tick Man (Lyons-Moren); November 12, A Tiff (Ricey); November 17, His Divorced Wife (Monroe Selznick); No. 12 of The Midnight Man; No. 6 of The Great Radium Mystery; Babies is Babies (Neal Burn--Ok); Blind Pussy (Dorothy Williams); No. 23, The Honorable Cad (Shelly Hall--Stage Woman's War Relief); November 22, The Fighting Line (Art Acor--Western); November 24, No. 10 of The Midnight Man; No. 7 of The Great Radium Mystery; The Ten Feet in a Ten Room (Lyons-Moren); November 29, The Trial of the Hold-Up Man (Hoot Gibson--Two Parts).

VITAGRAPH

The Golden Shower (Glady Leslie); The Tower of Jewels (Corrine Griffith); The Darkest Hour (Harry T. Morey); Queen (Lusie Love); The Suspect (Annie Starr); The Vengeance of Durand (Alice Jeff); The War Tower (E. T. Sennett); The Fortune Hunter (Earl Williams); Whiz and Whisker (Big V); Caves and Coquettes (Big V); The Friendly Call (Julie Swayne Gordon); Vamps and Variety (Big V); Mates and Models (Big V); Squeaks and Squabbles (Big V).

WORLD PICTURES CORPORATION

October 20, The Black Circle (Creighton Hale); Arizona Catoe (Daly--Six Parts); No. 3, W. and Captain Kidd (Evelyn Greeley); November 10, The Poised Pan (June Vulidge); November 17, You Never Know Your Luck (House Peters); November 24, Dad's Girl (Jackie Saunders).

REAL PICTURES CORPORATION

Soldiers of Fortune (Seven Parts); The Mystery of the Yellow Room (Fautier--Six Parts); Inspector Gable (Minter--Six Parts); Erastwhile Susan (Binney).

FEATURE RELEASES


STATE RIGHT RELEASES

MAY ALLISON
in Avery Hopwood's Greatest Broadway Success
FAIR AND WARMER

The capacity play with a cocktail, complications, and a kick!

Adapted from the famous Selwyn stage production by June Mathis & A.P. Younger, and directed by Henry Otto in six hilarious acts.

The funniest farce ever written!

Maxwell Rarger
Director General

METRO PICTURES CORPORATION
JURY IMPERIAL PICTURES, LTD. Exclusive Distributors throughout Great Britain. Sir WILLIAM JURY, Chairman.
This sober burglar wore
A curate's coat and hat.
Which was good enough for Ferdie,
So he let it go at that.

Note the house Detective.
The slicker with a gun.
He took a keen enjoyment
In spoiling all the fun.

Shake hands with Mr. Walton—
Look out he doesn't scratch!
He's riled up from his efforts
To block son Ferdie's match.

Here's a lonesome twin-bed,
Snow white and soft to touch
There's another in the play,
But they don't use it much.

PLEASE

ME PICTURES

JURY IMPERIAL
Exclusive Distributors
Sir WILLIAM
Mated ideally,  
They thought they really  
Were married, and maybe they were.  
Spied on, pursued,  
Their acts misconstrued,  
But to know what was next to occur.

See

**VIOLA DANA**

in James Cullen & Lewis Allen Browne’s

GET MARRIED

A Screen Classics, Inc., production
from the famous Morosco hit.

Scenario by Finis Fox.
Directed by John E. Ince.

Maxwell Rarger,
Director General.

And Muriel, of course,
Would have blushed if she had known
But she didn’t, don’t you see?  
So why should she live alone?

**TRO CORPORATION**

PICTURES, LIMITED
throughout Great Britain.
JURY, Chairman.

Don’t blame Ferdie Walton,
He thought she was his bride.
But was she? see the picture
And then you can decide.
What "THE MUSIC MASTER" is to the stage,
BERT LYTELL
in
LOMBARDI, LTD.
is to the screen!

A superb story with tears and laughter
so brilliantly blended that the most
hardened spectator will yield to its
tender pathos and quaint humor.

Adapted from Frederic and
Fanny Hatton's great Oliver
Morosco Broadway stage
success by June Mathis, &
directed by Jack Conway.

Maxwell Rarger
Director General

METRO PICTURES CORPORATION

JURY IMPERIAL PICTURES, LTD., Exclusive Distributors
throughout Great Britain. Sir WILLIAM JURY, Chairman.
Massachusetts Agitating for Censorship Board

Massachusetts has launched a movement to improve the standard of motion pictures and conditions under which they are shown. Various social-working groups have formed the State Committee on Motion Pictures. A survey of the motion picture business of the state is under way and a course of action is being mapped out. The Motion Picture Exhibitors' League of America and the Motion Picture Exhibitors' League of Massachusetts have joined in the movement. With only local censorship in Lynn, Lawrence, Lowell and Worcester, the state has been a dumping place for any kind of objectionable film, it is asserted. The survey showed that in Boston alone since last March one-third of the pictures shown would not have passed the Pennsylvania censorship board and one-half of those commented on by the National Board of Review were not allowed to be shown in Pennsylvania.

Expect Legislative Action

Although several plans are under consideration by the state committee it seems probable that a bill will be introduced in the next Massachusetts legislature asking for a state censorship board and a censorship law modeled after the Pennsylvania law.

Many advocating a paid state censorship board favor the creation of a volunteer committee representing all classes of citizens. There are those who object to the term "censorship board," saying it should be called a "board of approval." A majority in arguing for state censorship say it is the only sure means of reaching the community.

There are those, however, who believe censorship of films can be accomplished best by local boards. They seek to keep censorship out of politics and argue that if a state board is appointed it will become political.

Advocate Special Films for Juveniles

Still another group believes that censorship for children is the real problem. They would make it unlawful for children under the age of five to attend the theatre and would not allow the showing of moving pictures to children under sixteen years of age unless the films were prepared especially for children. The children of the present might not benefit, they say, but the children of the future would not be allowed to see sensational films and would only know children's films and would like them. The children of today hearing had a taste of the sensational do not want the so-called children's pictures.

Belitles National Board

Mr. Oberholtzer said the National Board of Review, the name of which, he said, had been changed from the National Board of Censorship at the request of the film manufacturers, was largely in the hands of the manufacturers. Mr. Oberholtzer said he wanted it understood that he was not trying to run the moving picture business. It does a great deal of good, he said. He was not trying to interfere with the successful pictures but with the failures, the bad pictures, pictures of seduction of young girls, amnesia, habit-forming drugs, stories of the underworld, sordid life, abortion, sex diseases, white slavery and birth of children.

Miss Amy Woods, of the League of Preventive Work, a leader in the State Committee on Motion Pictures, endorsed the Pennsylvania plan of censorship. Canada, she said, is far ahead of this country in this matter for every province there has its own censorship board.

Speaking before the Boston Women's Club on the subject of censorship, Mrs. Alice Rice Carroll, supervisor of government motion pictures in New England during the war, declared that the plan for a state censorship board was wrong in that it would drag the matter into politics. She said that less general condemnation of motion pictures and more support of the right kind of pictures by the public would cause the elimination of objectionable films and solve the censorship problem.

VITAGRAPH SECURES WALLINGFORD STORIES

The interesting announcement comes from Albert E. Smith, president of Vitagraph, that J. Rufus Wallingford and Blackie Dew are to make their appearance on the screen. Vitagraph's new adventures of J. Rufus and Blackie will form a series of pictures showing new and recent exploits of the "two famous characters based on hitherto unpublished stories written by George Handel Chester and not adapted either from the novel or from the play entitled "Get Rich Quick Wallingford." Mr. and Mrs. Chester are writing the scenario for the screen version of the Wallingford stories. Mr. Chester wrote the original stories. He is production editor of Vitagraph.

SAENGER COMPANY DENIES RUMORS

Rumors that the Seanger Amusement Company of New Orleans is negotiating with any individual or concern for the sale of its theatre or exchange interests in the Southeast are emphatically denied by W. H. Guarin, general manager in charge of the concern's New York headquarters.

FRESH VIEWS ILLUSTRATING THE INTENSE DRAMATIC INTEREST OF REALART'S "THE MYSTERY OF THE YELLOW ROOM"
Theater Building Boom in Western New York

The known other Holly—modern Edmund an special dome-shaped Famous another now being result following moving day the force has elbow room, but the slogan is to “keep on growing.”

MADALINE TRAVERSE STARTS WORK

What Would You Do?" from the pen of Denison Clift, who also adapted the story for the screen, will be the next Madaline Traverse picture. William Fox has given the star a fine cast. Her leading man is George Ma- debourg, supported by Menzy Frankri, Charles A. French, Lenore Lynn, Bud Gery, Edwin H. Tilton and Cordelia Callahan complete the cast. The feature is being directed by Edmund Lawrence.

Mias Traverse, as usual, will wear some rich gowns which were imported for her direct from Paris. It is claimed that “What Would You Do?” will prove one of the photodramatic sensations of the year and Miss Tra- verse, who is working on her fourth picture, feels that her twelfth production for William Fox will be her best.

SAM ZIERLER JOINS COMMONWEALTH

Sam Zierler, formerly manager of the Big "U" Film Exchange, has resigned that position to become pres- ident of Commonwealth Film Corporation, distributors of the Clara Kimball Young pictures for the state of New York. Mr. Zierler has been associated with the Sid Smith organization for several years and the severance of his old business relationships has caused somewhat of a stir in film circles.

COHEN RETURNS WITH NEW BULLS-EYE SUBJECTS

As a result of his second visit to the West Coast studios of the Bulls-Eye Film Corporation in Holly- wood, Cal., Milton Cohen, president of the company, has returned to New York with the first two releases of the Mercury Comedies, five releases of the one-reel Holly Comedies, the two reels which make up the Pen- dleton, Ore., "Round-Um" pictorial and the first two releases of the Sunset-Burnd "Legends of the Wilder- ness." All these subjects are new additions to the Bulls-Eye program.

While on the coast Mr. Cohen also held a preview of the opening scenes in Bulls-Eye’s new serial, "The Pas- tal Shy," now in production. Included in the Gale Henry Comedies, the Bulls-Eye Master Comedies and the Napoleon and Sally "monkey-shines," Bulls-Eye now has a program numbering seven subjects.

BURSTON WORKING ON NEW SERIAL

Louis Burston, president of Burston Films, Inc., free from his labors on "The Mystery of '13" serial, is now devoting his time to the supervision of "The Hawk’s Trail," the "innovating serial," starring King Baggot and Rhea Mitchell.

Production of the twelfth episode has been made under the direction of Woodrow Van Dyke, from the story by J. B. Blair.

The supporting cast includes Harry Lorraine, Walter Belasco, Carl Stockbridge, Stanton Heck, Fred Wind- more and George Strickman.

While the character in which King Baggot essay is that of a master criminologist, he assumes for the purposes indicated by the title a different disguise in each episode.

"OUT YONDER" IS NEW OLIVE THOMAS PICTURE

A lighthouse tower on a New Zealand coast is the unusual setting of many scenes from Olive Thomas’ fourth Selznick Picture, "Out Yonder," Among other details of the production, a lighthouse of a type now almost ob- solute was built for the production on the point of the Palisades back of Cliffside, N. J. Other remark- able bits of scenery were shot along the Maine coast and at Newport and Sandy Hook.

"Out Yonder" is a radical departure from the themes of Miss Thomas’ previous Selznick Pictures, being a drama built on an extraordinary plot, giving the star opportunity for serious acting.

ROBERTSON-COLE INCREASES OFFICE SPACE

The fourth floor of the Maco Building, New York, with the addition of a new电商平台 which has been taken over by Robertson-Cole as the home office of the Robertson-Cole Company and the Robertson-Cole Distributing Cor- poration. This is the latest step in the development of the organization.

The rapidity of the expansion of Robertson-Cole is illustrated in the home arrangements. Entirely new space has been taken over but the enlarging staff has been continually crowded. In recent weeks desks were wedged against each other and artists and writers were crowded into the projection room with clerks and sten- ographers.

The situation was a difficult one to handle, but negotiations opened for more floor space and fi- nally the floor was taken over. Following moving day the force has elbow room, but the slogan is to “keep on growing.”

PIONEER’S "FACTS AND FOLLIES" NEARLY READY

For the last six weeks the combined staff of the Pioneer and Physical Culture Photoplays, headed by Wray Phisoc, have been busyly engaged in putting the finishing touches to the first sixteen reels of the "Facts and Follies" series. These pictures, which are presented in one-reel lengths, are a combination of short, satirical comedy, and an afterpiece in which is demonstrated the methods of physical development as advocated by Bernarr Macfadden.

These productions are played by a company of comedians headed by Helen Hart and Frank Bates, who are supported by an ensemble of physical culture beauties.

This content is a historical document and may contain language or references that are not appropriate today. Please use context and historical knowledge to interpret its meaning.
Service Is Service—And Here's the Way of It

WHEN Famous Players-Lasky Corporation established in its various branches exchanges "Departments of Publicity and Service" it was easy to explain to exhibitors what the "publicity" meant; but the "service" was more of a mystery to us and, at first, easy made clear. Service, after all, is best explained by service. After several months' operations, exhibitors now know what Famous Players-Lasky meant by adding "service" to the name of its publicity department.

"For instance," writes Oscar A. Doob of the Cincinnati branch, "just taking a glance at the mail of the publicity and service department of this one exchange for the past month, the exhibitor finds and gets a glimpse of the workings of the service end of the new department.

"An exhibitor writes from a Kentucky village: 'For some reason my Saturday matinees are bad. In an effort to attract them up I have tried many things but they still lag. Presto! the publicity and service director finds out something about the town from his files; prepares some newspaper copy, frames it up to attract school children, prints, sends the local news and gets the chief booker's co-operation. That's service to the man in the Kentucky village.'

Prepares Copy with Local Appeal

"An exhibitor writes in for help on a picture for which new windows are required. The publicity and service man prepares copy for a Herald, gets out some attractive cuts from the necessary room, writes matter localizing the appeal to that particular territory. The exhibitor, by having practically nothing alive and new in a new herald that he can have his own printer make. That's service, too.

"An exhibitor in the Blue Grass wants to give Sunday shows and doesn't know how to bring sentiment in his favor. Bingo! The publicity and service department prepares a series of stories for his local paper, and he is helped to get them into the papers. Result: Sunday shows in that town!"

Showing a Newcomer "How"

"An exhibitor is about to open a new theatre in Central City, Ky. He doesn't know a thing about the film business. He's a judge. He asks the department of publicity and service to help him. The answer is sent to him, readers are written for his papers, cuts are selected for his special use, opening announcements are prepared, slogans, where he can get his house materials, etc. They think I'm an old-time exhibitor," writes the new showman. He's strong for that kind of service.

"An exhibitor in Louisville wants a letter to send to his ministers on 'The Miracle Man.' Jiffy! The publicity department turns out a letter quoting a half dozen ministers on 'The Miracle Man,' gives spiritual facts and figures--and the letter goes out with a bang. Not much service, but just what this exhibitor needed most at the time."

Helping to Prepare a Program

"An exhibitor at Cattletsburg, Ky., wanted to get out a semi-monthly program, something his patrons would know. They liked his provide, they liked his display. But they used to have big banners on the windows. 'The Miracle Man.' An exhibitor in Hamilton, Ohio, could use the same banners but they were expensive. The publicity and service department got the banners and furnished the exhibitor with pictures of the banner and letters to present them to Hamilton. Just a little thing--but it saved an exhibitor some money and let him do something extra to make his engagement a success.

Supplied "Telling" Article on Censorship

"An exhibitor in Lexington, Ky., was playing 'The Career.' At the beginning of his Sunday program he announced forth with a story and picture of Catherine Calvert the star. The story told how fortunate Kentuckians were because they would see this picture without state censorship as was the case in Ohio. It caused much book-fire gossip. Result: a record day's business and rebidding the picture for a return engagement. Where did the story in the paper come from? The publicity and service department, of course, and the exhibitor didn't know that until later.

"An exhibitor in West Virginia had a supporting post right in front of his lobby. He wanted to put some of the side feeling in towards the entrance but figured nobody would see them while going into the theatre and would not stop to read them when going out. What was he to do with the blank space on the lobby? Why not allow it to have some notices of your posters alongside the mirror? Every woman will stop to look into the glass as she goes out upon the street from the theatre? The idea is working immensely and is coming from the publicity and service department. Not wonderful—but the exhibitor liked it and thinks it is making money for him.

Getting Out a Special Window Card

"An exhibitor wanted window cards on a big picture upon which no special window cards were printed. It wasn't hard, however, to take a half-page newspaper advertisement and make a few changes, and transform it into material for a smashing window card that just hit the spot with the exhibitor. More well-placed service punches.

"An exhibitor from Indiana came into the office to sign his year's contract. When he got back home he was found in both of his local papers a quarter of a column story about how he had signed the biggest moving picture contract ever made for his town, how he was going to show Paramount-Artaec pictures, etc. He was mightily pleased with the publicity—which came from—you can guess!

"An exhibitor in Charleston liked the ads used by a Cincinnati theatre, especially hand-drawn copy. But he couldn't afford to have them duplicated. The publicity and service department didn't have to work hard to get the use of the material from the Cincinnati theatre and mail them to Charleston gratis. Service: 'And sometime the ads and service are nb on Paramount-Artaec pictures.'"

ASSOCIATED ADVERTISERS RAT AND PANK

Superfluity of small-town screen censorship, live opportunities that exist today in far-off China for educational film and uniformity of page size of motion picture trade papers were subjects discussed by speakers at the last meeting of the Moving Picture Advertisers at the Cafe Boul- vard, New York.

Guests of the advertisers were W. D. McGuire, of the Moving Picture World; Prof. C. H. Robertson of the lecture department, Y. M. C. A. of China, and Messrs. Leslie Mason, Robert Walsh, James Beecroft, Joseph H. Dannenberg, and George Blaistadell, of the Exhibitors Review. Messrs. Mason and Walsh are Thes. E. and D. and the Moving Picture World, respectively.

FORD WEEKLY SHOWS DEEP SEA FISHING

In the latest Ford Educational Weekly which Goldwyn Advertising News supplied to its members, the work of the deep sea fishermen of America's Northwest is followed from the time the men leave the harbor in their trowlers until they return with their ships loaded with thousands of fish.
projection Department

G nes for Van Den No (or maybe it is Van Denis), Glen
dale, Long Island, offers the following solution of
some of the difficulties experienced in using the
movacolor, New York. "According to the recent projection
ists, carbons must be brought into contact several times
before arc is struck; also at times voltmeter reads fifty, then drops to forty, then jumps to sixty, etc.

"From this I assume he is using Silver Tip nega-
tives, which come to a fine point through close feed-
ing. When this occurs, it generally happens that the arc
will go out, and when the carbons are changed to the
new set, the arc will come if when contacting the carbons fail to strike an arc. He should order a little so that
the edge of the carbon brush tip of negative.

"Hold it thus for a second, then slowly
drew it away. A little practice will teach him the
trick. A poor grade of upper carbon will render this
impactive. The drop in the voltage may be
caused by defective core in positive carbon. In
proof, next time voltage drops semeter will read high
and carbons his. Spot at aperture will become yel-
low, serial image on revolving shutter will show dark
spot in center and there will be a yellow ghost on the
screen.

"All this is caused by the core falling out. The
arc, thus deprived of its lower resistance stabilizer,
becomes unstable and the voltage varies up and down.
In this connection, are you going to introduce their Number 7
soon? From what I hear it is going to be some consid-
erable boiler.

Have Quit Speculating

Don't know us to Power's 7. I've quit speculating
on that topic. I'll believe it when I see it, though
no doubt when it finally arrives it will prove
to have been worth waiting for. Your explanation of the re-
port problem is plausible. All the things you name as
attributable to defective core would follow the defec-
tive core in greater or less degree. As to the
why I pass your explanation along. Frankly I don't
know

A SIMPLE QUESTION

Paul R. Heath, Gothenburg, Neb., wants the following
information: "(1) Is it right to set the Power's
speed control on a frame behind the lower magazine, so
there can be no speed control? (2) Is it right to put a
switch on control box? (3) Is it right to remove the automatic shutter? (4) Is it right to use a
three-wing shutter with alternating current? (5) Is it
right to place and use three thousand feet of film on
the reel without reel? He then remanded these and
sum of these things are being done in his own
by a man who took his job.

(1) No. The speed control is to control the speed.
What good is it if it cannot be used for that purpose?
Speed control is one of the most important functions
of projection. It is the one thing which differenti-
ates projection from a trade and makes of it a profes-
sion. (2) Most emphatically no. It is nothing
short of a crime to do such a thing. (3) Depends on
cycle of current. See page 473 of hambok. (5) Can-
not believe this is being done, or could be done in
practice. Anyhow the man who attempted such a thing
would not be fit to be in a projection room at all.
Guess you must have been a bit excited when you looked
at the reels, friend Heath.

FROM WINNIPEG, MANITOBA

Quite sometime ago brother J. R. Hetney, secretary
of Local Union 299, Winnipeg, Minn., sent in a let-
ter in which occurred the following: This is the first
time I have any doubt that all doubtful be a
surprise to hear from this city. We are not, however,
at all behind the times. Conditions are pretty good.
We get thirty-five dollars for chief and twenty-five
for second. We are housed in a building with seven-fifty and twenty-four in other houses. We have
a six-day week; also a night off each week, which is
not so bad, is it?

There Are Two Sides

From your viewpoint, no, though just how a city man
can live on twenty-four dollars a week, under present
conditions, seems a bit puzzling. But brother Hetney
there are sides to this matter. Conditions ere,
most of the time, for chief, are quite satisfactory.

How about the exhibitor's side. Are your mem-
ders delivering satisfactory work in return for satisfac-
tory pay? How don't you get the idea I am criticizing them
for not doing a sufficient and good thing about it.
I'm simply asking the question. You boys are the ones
who have the answer. Remember, brother Hetney, your
members, or rather your union in behalf of its members
must be satisfied. (New York is comparatively cheap) and knowledge, which is naturally
comes high. The labor your members of course deliver.

DO THEY DELIVER KNOWLEDGE? Have they expert skill in
all those various lines which go to make up what we
call projection?

Now please, please understand, friend Hetney, that
this is not in any sense of the word, a criticism.
I am simply using your letter to point a sermon, for
the benefit of such unions as he need for it, and
there are many. Altogether too many unions have ONLY labor
to sell. Of expert knowledge they have little or none,
yet they sit around and howl about low wages, like
the dog with a sore tail howling at the moon. They want
the exhibitor to do his full duty in the matter of
pay, but they want to be entirely exempt from any ob-
ligation to do their full duty in the matter of return
service. I hope and believe Local 299 is NOT in this
class.

I have planned to reach your city and meet your men
personally, but it is so far out of the way that,
to date, I have been unable to make it.

"EVANGELINE" PLAYING STANLEY CIRCUIT

Because "Evangeline," the William Fox pictorial
presentation, was acclaimed by Philadelphia newspa-
ers, E. H. Hodkinson, whose main offices are in the
Quaker City, has arranged to book the film for the entire circuit of theatres under
the management of his concern. "Evangeline" was laud-
ed by the press, and as a result the Stanley was
crowded with admirers of the great American poet.
"Evangeline" left the Stanley, taking with it a
record for the house, the film and the city. Now the
complete cast and crews of the theatres are scheduled
to play the film for long runs. Mr. Buhler, in a telegram
to William Fox, declares that it is pictures of this
type that will do the industry most good.

Mr. E. H. Hodkinson, president of William Fox presents
"Evangeline," displayed in electric letters over the
entrance to the Stanley advised passersby what was the
chief attraction there. The theatre, of course, car-
rries its regulation houses. As the Philadelphia daily
papers but the transient trade followed the electric
sign.

LEONARD WILK QUOTE ACtion

P. J. Leonard, formerly connected with the selling
end of some of the foremost producing and distributing
companies, was recently promoted to the post of east-
ern sales manager of the American Film Company, Inc.

When the "Flying A" organized its own sales depart-
ment in July, 1919, Mr. Leonard established it as
the sales force. He achieved such a pronounced success that he was appointed a district manager. Here his
co-operation and progressiveness soon made him a gen-
eral favoritie among the exhibitors, his territory and a speedy promotion to division sales manager
rewarded his efforts.

Mr. Leonard has headquarters in Philadelphia, and
is in charge of territory including Boston, Albany,

KENNETH HODKINSON VISITS "BIG FOUR" EXCHANGES

Kenneth Hodkinson, assistant to Hiram Abrams and
bushead of United Artists Corporation, is on the
West Coast, visiting the Seattle, San Francisco and Los Angeles branch offices of the company. Mr.
Hodkinson spent some time at the Chicago office of the
"Big Four" on route east and will cover a number of
other branches on his way East again.

He also plans to spend a little time at the studios of the "Big Four" artists in Los Angeles.
New York State League Summarized
Recent Sunday Opening Victories

In three at least of the populous cities of New York the recent elections turned entirely on the question of letting the motion picture theatres open on Sunday. In Schenectady the campaign was conducted by the Democrats, on the strength of the bitterness bordering on intolerance, while exhibitors of the city did no more than lend expression to the stromenously voiced demands of their patrons. The ex-
municated, the motion picture theatres to open on Sunday. The Board of Aldermen, obey-
ing the clear mandate of the electorate, has passed the ordinance permitting the motion picture theatres to open on Sunday. The vote stood nine to one. In the municipal election of the city of Schenectady the motion picture issue overshadowed every other question in the campaign.

Attitude of Mayor and Ministers Resented

Indeed, before the battle had been under way for one week, the Sunday question was the sole surviving issue. The people of Schenectady had always been in favor of motion pictures on Sundays, but the board of aldermen allowing the motion picture theatres to open on Sunday. The vote stood nine to one in favor of the motion picture issue. People were present at the hearing which preceded the board's action, and showed the intolerant and fanatical attitude of the ministers who denounced everyone opposed to them as un-American, revolutionary and Bolshevik. One of the leading min-
isters, the Presbyterian minister, declared that the intelligent and most deplorable attacks on the Jews, who were stupidly blamed for the agitation in favor of Sunday pictures.

Simon Saw His Mistake Too Late

When the Mayor vetoed the ordinance, he accompanied the veto with a message substantially to the effect that the working man ought to be satisfied to seek his recreation on Sundays and not on Saturdays. This mayor, in his veto, declared himself in favor of Sunday pictures, but misjudging the political strength of Schenectady, and had much to their dictation and obtained re-
nomination on the Republican ticket. His opponent was a
minister, the Rev. Dr. Lunn, former member of con-
gress and ex mayor of Schenectady. He was swept into office on the Sunday picture issue by a majority in excess of 3,000.

An amazing manoeuvre was an attempt by Mayor Simon in the last stages of the campaign. When he saw how strong the tide was running against him on the Sunday issue, he came out with a statement permitting free motion pictures. He saw his mistake too late, as did Assemblyman Edgar R. Davis, Republican, who ran in the county of Schenectady, and who was defeated by reason of his opposition to Sunday pictures.

Schenectady Exhibitor Made Alderman

The election in Schenectady resulted in making one of the exhibitors a member of the board of aldermen. The motion picture exhibitors in the city and county of Schenectady were greatly aided in their vigorous and aggressive campaign by the Mo-
tion Picture Exhibitors League of the State of New York.

The League had motion pictures made of Dr. Lunn. This film was shown in every theatre in Schenectady, and it had much to do with the substantial majority for Dr. Lunn.

It is well to call attention to the strictly non-
partisan character of the Sunday issue. While in Schenectady the Republican candidate for mayor opposed the Democratic candidate, the Board of Aldermen, after a bitter struggle, was elected. In Utica it was just the reverse. The Demo-
crats candidate there, who obtained renomination for mayor, showed indifference and hostility to Sunday pictures, while the Republican candidate, Mr. O'Connor, expressed himself in favor of Sunday pictures.

Utica People Show Preferences

Although the people of Utica had by their peti-
tions to the Board of Aldermen plainly shown their attitude on the Sunday question the Board of Alder-
men refused to heed the petitions of the people and declared an ordinance demanded by them. The aldermen were, however, afraid to ignore the demands of the people entirely, and therefore as a concession to popular sentiment and without any legal warrant or-
deeded a ballot which the citizens at the election were to signify their preferences on the Sunday ques-
tion.

The result was a majority of 1,179 in favor of Sun-
day pictures. The campaign in Utica was under the management of W. E. Linton, state treasurer, and W. P. Donlon, managing director of the Avon Theatre. Here, too, the State League rendered valuable assist-
ance.

Exhibitors Supported Cleveland Mayor

Nor was New York State the only commonwealth in which the power of the screen was emphatically de-
monstrated. A notable instance of the political power of the screen was furnished in Cleveland, Ohio. Mayor Davis, who ran on the Republican ticket for a third term, was strongly supported by the Cleveland Exhibitors' Association. In favor of this candidate voiced the sentiments of a great majority of their patrons. A most vicious campaign, consist-
ning largely of mud-slinging, was conducted against Mayor Davis. The unanimous support of the screen, however, completely nullified this method of campa-
ing and brought a strong response from the pat-
trons of theatres, who resent the methods employed by Mayor Davis' opposition. The result of the elec-
tion taken from the official tabulated statement shows a plurality of 30,985 votes for Mayor Davis. This is the largest plurality on record. The three other candidates were absolutely distanced.

Trade Absolutely Non-partisan

To again emphasize the strongly non-partisan char-
acter of screen support which is bestowed on individ-
ual registrants rated along partisan lines, mention
must be made of the triumphant election of Sam E. Sil-
bert, a Democrat, who was a candidate for municipal judge. His plurality over his opponent was 28,510 votes.

The Motion Picture Exhibitors League of the State of New York believes the results of the election in the cities mentioned have more than a local signifi-
cance and ought to be a source of encouragement and inspiration to exhibitors everywhere. The League will be glad to forward to exhibitors throughout the country valuable facts and figures on the question of the Sunday opening.
"Clowning Not All"—Sennett

The comedy film is coming into its own," says Mack Sennett, the famous producer of Mack Sennett Comedies, "and theatre owners are learning that their patrons want to laugh. One of the developments in these present times, which are filled with revolutionary changes in the motion picture industry, is the discovery that it is not foot-length that makes a successful film."

"Exhibitors desire to serve the public," he says, "and, like making a newspaper, it is a difficult job to carefully select the public wants and at the same time keep the theatre till filled with money enough to pay the bills."

"The war certainly changed lots of things. During these tragic days and since, the theatre owners saw at once that the time was right then and there to make people laugh. 'Give us comedy pictures,' they said, and right there and then began appreciation of the fact that comedies should no longer be mere fillers in a program, but that, regardless of their two-reel length, comedies had want we might call body, that they stood up, as it were, and were worthy of being featured, and that time, money and talent had been given to their production."

Present-Day Comedies Have Merry Plots

"Modern motion picture comedies are not mere carelessly done, planting affairs, but are carefully thought-out affairs with merry plots and original burlesque of the old-time melodramas of the 10-20-30 days when the galleries hissed the villain."

"Examples of the super-type of modern comedy films are my own recently produced features, 'Uncle Tom Without the Cabin' and 'Salome vs. Shanandoah.' The success of 'Uncle Tom Without the Cabin' and 'Salome vs. Shanandoah,' which were the first features of Uranus' Theatre, Los Angeles, and broke all records for Uranus' Theatre during their runs, proves the truth of my contention that the modern comedy production is worthy of first place on a theatre program."

"The featuring of short comedies, due to their value in entertaining the public, is good for the motion picture industry because it will bring about a healthy competition between the producers of dramatic films and of comedy pictures, just as with those who are responsible for making up the other units of the average motion picture theatre's interesting program of entertainment."

"Of course—motion picture producers must keep in mind that the people who go to motion picture theatres, whether in London, Tokyo or Central Falls, Iowa, go there to be entertained and that in its last analysis, a comedy picture should not only be a trifle sad, made to wonder a little, made to feel a trifle sad—but not too sad—and finally made to laugh."
**U-Boats Shown Attacking**

HARBOUR NEWS No. 64, released by the International Film Service Company, has 400 feet of views of the sinking of Allied merchant vessels during the war which were taken by the German submarine commanders for the official archives of the former Imperial Government.

The film was secured by J. H. Mackau, a K. of C. secretory. Mackau, who is said to be of German birth and to speak the German language fluently, formed an acquaintance with a German officer while with the American Army of Occupation in Germany and in some unexplained way got the views.

They open with a view of a submarine submerging. A British tramp steamer is seen in the distance, and is next seen hove to after the submarine has fired a shot across its bow. Then follows a sub-title saying that the captain and mate of the tramp have refused to be rescued, and they are seen in the distance, standing on the stern of the vessel as it goes down. There is nothing to show that the Germans have rescued any of the crew, except the intimation that effect in the sub-title.

The most picturesque sinking is that of a sailing vessel which has had a bomb placed in its hold. The scene depicting most clearly the horror of a sinking at sea is that of a large tramp steamer which goes down stern first after the boilers have exploded.

There are two short views of German gunners at the deck gun. There is nothing to show, absolutely that the crew of any of the vessels have been rescued by the Huns, except the fact that, besides the captain and the mate, the decks of the vessels are apparently unoccupied when the boilers sink. These views were plainly cut and carefully edited before they were allowed to leave Germany. The photography is excellent. More of the vessels shown were torpedoed, as they were too small to put up a fight and the Huns were saving their torpedoes for bigger prey.

**MOSS CHRISTENS NEW THEATRE THE COLISEUM**

Because of its size and scope, B. S. Moss has christened his new theatre at Broadway and 181st street, New York, which will be completed within a few months, the Coliseum. The theatre will have a photo- play and vaudeville policy. Its large seating capacity will make it one of the largest houses in New York. There will be many novelties in construction, one of the innovations being the presence of runways instead of staircases.

**FINE REVIEWS OF WALTHALL FEATURE**

That "The Confession," starring Henry B. Walthall, and the latest product of the National Film Corporation, is one of the really great productions of the time, is the unanimous opinion of press and public, according to the reviews given the picture at its premiere performance in Boston. Joe Brandt, general representative of the National, is highly elated at the success of the picture.

**THE MOVING PICTURE WORLD**

**ONE OF THE VIEWS IN THE INTERNATIONAL "SINKINGS" REEL**

"FLYING A" HAS "AERO SPECIAL" CAMERA

The subject of aerial photography has during the past few years occupied the attention of camera experts, to the extent that a number of different types of cameras have been invented in trying to overcome the peculiar difficulties of photographing from rapidly moving machines flying at various elevations. The majority of these cameras in use today are cumbersome affairs. It is therefore with considerable satisfaction that the American Film Company announce the perfection of its new "Aero Special." Simplicity itself, this contrivance is the result of many months experimenting by the photographic section of the company's studios in Santa Barbara. The camera was designed and perfected by H. F. Moore, chief still photographer; was manufactured entirely in the studio shops, and already has a remarkable collection of exceptionally fine still photographs to its credit. The camera is less than seven pounds in weight.

**BROOK HEADS SELECT'S EXPORT DEPARTMENT**

Louis Brock, nephew of the late Henry Brock, has been appointed manager of the Select Pictures Corporation's export department, to succeed Guy R. Ham mond, resigned. Brock has been associated with one of the largest export houses in the country and his knowledge of the foreign market is complete. Mr. Brock has traveled extensively and is well versed on conditions which obtain in the film markets of Europe and South America.

**HOLYOKE TO GET $500,000 THEATER**

Ground has been broken at the corner of Suffolk and Chestnut streets, Holyoke, Mass., for the new Victory Theatre which will be built at a cost of approximately $500,000 by Nathan and Sam Goldstein and others. The auditorium will seat 2,500 persons.

**THIRTY REASONS WHY CALIFORNIA IS POPULAR AND WHY THE FOX SUNSHINE COMEDIES ARE ENJOYING A WIDE CIRCULATION**
Rubbernecking in Filmland

Filmland looks like Spotlessstown this week. A nice rain came along, put out the forest fires, washed the dust and so on-off the dry trees and filled our rain barrels with enough soft water to wash our hair in for a month, if the wiggetails don't get in it and spoil it.

The small water out here is something. Tierce on the hair, and it isn't everyone who can go to the hair stores, with the prices as high as they are. Lots of us do our hair at home during the rainy season.

Speaking about rain—of course it may have been just a coincidence—but the very next day after the folks out around Pasadena and Pomona prayed for rain to "squinch" the forest fires, Mary Pickford and her company went over in South Pasadena to make rainiest stuff for her first United Artists' film, "Pollyanna." But it didn't rain a drop until after they were all through and they had to make their own rain.

Only Mary Got Dump

I am glad things turned out that way, however, because I went along with the company, and if there had been a genuine sky rain I wouldn't have been able to stand around in the dry and sympathize with Miss Pickford while she got soaked, or laugh at Director Paul Powell when he sat down in a puddle of movie rain that had collected in the depression of the seat in the oldfashioned survey that was used in the action.

By the same token, if the rain has been general and not confined to the location, the folks of Pasadena might have got themselves a bit dump watching Mary Pickford make "Pollyanna.

But the whole thing is that we are in a most aristocratic suburb. A lot of high brows, first families and folks who have made a lot of money keeping boarders and selling real estate live out here.

Bo, Jenkins, the Cold Cream

They are very exclusive, so exclusive that they will not allow a picture studio to be built in the town, arguing that it would lower the social atmosphere. They have a lot of "movie" actors running around loose in their sacred precincts.

But the Pasadena people were not too exclusive to turn out en masses to watch Little Mary before the camera. They stood around, for hours and got the sun grins and the backs of their necks all tanned up something dreadful.

The kids of a school near the location played hook-y on the same occasion and refused to go back, in spite of all the teachers could do—and the teachers being human, declared a holiday and came over and got a long look themselves.

Miss Sally Sees Little Mary

Mary Pickford was not the only attraction in Pasadena that day, although few of the bystanders knew of it. Mrs. William B. Wadood and Mrs. Wadood's young daughter, Sally Wadood, were guests of Mary Pickford. Miss Sally Wadood had never seen a movie made before and she had the time of her young life watching Little Mary work.

Perhaps it was a good thing that the town did not know that the daughter of the President and the daughter of the former secretary of the treasury, as well as the most famous star of the pictures, were in their midst all that day.

It would have been too much; the crowd would have grown to such an extent that picturemaking would have been impossible.

But for this matter, there was one person in the volunteer audience who didn't even know Mary Pickford was there.

Doubling Thomas and the Episodio

Of course you have heard of the chap who never saw a Burton Holmes Travelogue or an Outing Chester picture, who went to the circus, took one look at the giraffe and said, "Well, there ain't no such animal!"

I know this chap. He was sitting in the crowd while they were making a scene that shows Pollyanna arriving at the little town in New England where she goes to live with her aunt.

It was raining pitchforks, cats and dogs, everything that a conscientious and conscienceless technical department puts into a "movie" rain storm.

Miss Pickford was trying to fight her way from the train to the oldfashioned survey that had come to meet her. Her umbrella had reversed itself and the wind was whipping her two steps backward for every one she took forward.

Two Intellectual Minds Clash

The skeptical chap sided over to where I stood, attracted to me, no doubt, by the fact that I look very much like a sceptic. He was then on his way trying to make some sense of Miss Pickford's work and what she had been through to get it written down in that rain.

"This is six times the fellow that's bossing the job has made that poor little kid get out in that rain," he said. "She don't look any too strong, either. It's liable to give her the episodio or something."

"Such is the price of fame," I replied. "Many of our picture players take chances daily with their lives, limbs, bronchial tubes and make-up, to say nothing of getting their feet wet and their hair out of curl, all to make a 'movie' holiday."

"Do you suppose she gets very much for it?" he asked, pointing to Mary, who had stopped fighting the rain and had sat down in a nice squasy puddle.

Few Millionaires Would Do It

"That girl is the highest priced star in the pictures," I told him.

"That's not Mary Pickford," he scoffed. "You can't tell me that. Mary Pickford makes a million dollars a year."

"That girl out there slooshing around in the mud is none other than the famous Little Mary," I maintained.

"Get out," jeered the sceptic. "It isn't possible. Mary Pickford makes a million dollars a year, I tell you."

"Why isn't it possible?" I asked him.

"Because she makes a million a year," he echoed. "Didn't I just tell you? Do you think anybody who makes a million a year would do that? They'd get a double. That girl out there in the rain is a double. I know all about the movies. All the stars have doubles and on top of that some of the doubles have doubles to do for them. A million dollars a year and then take a chance on getting the episodio! Wh/ You can't tell me!"

"Say," I asked the sceptic as he started to walk away, "did you ever see a giraffe?"

"Sure," he said, "in a circus. What's that got to do with it?"

"I just wanted to know if you believed it was real or thought that somebody was kidding you," I said.

"Boboby can kid me. Didn't you just try it and fail to put it over?"

I think the sceptic was the only person of his kind in the crowd and I hope there are no more like him anywhere. I have seen many Pickford plays in the making and I have never seen or known of Mary Pickford using a double or shrinking a part.

It is too bad that there has been so much taking in the pictures that a real artist does not get full credit for conscientious work from every one.

Metro Wins Before Awed Crowd

"Pollyanna" was not all new to me, I said. But I was one of the number that sat in the nurses and said aloud how much trouble for supremacy between the Brunton and Metro ball teams at Brunton Park on Sunday—a hard fought battle that resulted in the close score of 17 to 16 in favor of Metro.

There was some disappointment about the casts. I was disappointed myself. I had expected, from reports sent out by J. B. Chapman, who had charge of the publicity, that the Brunton team would be made up of actors, managers and directors.

I fully expected to see Robert Brunton on the field for one. Henry Holker was another that was promised and did not materialize.

There is a rumor that enough actors, directors and
Spiritualism Theme of Griffith Film

Aside from introducing into motion pictures one of the most interesting and widely discussed topics of the day, D. W. Griffith in his initial attraction for First National Exhibitors’ Circuit has unearthed a new and popular subject which will enable producers to appeal to women patrons with something other than a love theme.

The element of spiritualism that characterizes "The Greatest Question" is one hitherto untouched in motion pictures. Treated skillfully and in a manner that grips an audience in typical Griffith fashion, the question looms great in the minds of those who will see the picture.

Griffith has selected a theme that is dear to the hearts of mothers and sweethearts who have lost their loved ones as a result of the world war. At no time does he take his story into situations where the thought becomes confused, but on the other hand he confines his scope to the effect of the problem upon a poor family of farm-folk whose main sources of livelihood is taken from them as the result of a heroic action that was never known.

PRIZMA SECURES MISS MADGE EATON AS A STAR

FOR MULTIPLE REEL PICTURES IN NATURAL COLORS

PRIZMA NATURAL COLOR PICTURES announces, by arrangement with World Pictures, that beginning Monday, November 17, they will take over the latter's contract with Madge Evans, who has been a World star for several years, and will start making productions with this juvenile artist as the featured member of a company that will be engaged to produce two or more real pictures in natural colors. Unlike Prizma subjects that have been released in the past, the new Pictures will be picturizations of stories especially written, or published works of well-known authors.

Madge Evans began her career as an actress when almost a babe in arms. She has scored repeated successes in Broadway productions. With the World company she has been a star in her own right, and has shared co-starring honors with Montagu Love, June Havill and Carlyle Blackwall.

At this moment she is just emerging from childhood into maidenhood; and in consequence it is an easy matter for her to shift from one role to the other, in which extreme youth and budding innocence can be coupled and represented by a young girl whose nature has endowed with beauty and brains.

GLADYS LESLIE COMPLETES "THE MIDNIGHT BRIDE"

Gladys Leslie has completed "The Midnight Bride," her next Vitagraph feature. It is not likely, however, that it will be released before the new year, as "The Golden Shower" will be shown first. The latter will be presented during the present month.

"The Midnight Bride" is based on the magazine story by Charles Stokes Wayne called "The Marriage of Little Jeannie Sterling." It again offers Miss Leslie a dramatic role.

"NOTHING BUT BENTS"-LATEST HALLROOM BOYS COMEDY

In celebration of her renewed contract with Goldwyn-Mabel Normand entertains representatives of the trade and daily press on November 12 at the Ritz. The party was purely informal, "Mabel Normand" sat at a long and heavily decorated with flowers. Two score newspapermen, men, and women extended congratulations and good wishes to the little player who for so long has entertained in comedy and in drama pictures everywhere.
Making Money with "Lightning Bryce"

BY EPBS WINTERK SARGENT

MORE than half the success of a serial depends upon the successful launching of the first episode, and the wise manager will follow the advice of the press book for "Lightning Bryce" and spend most of his appropriation in launching the first or the first two installments. Any manager who plans to spend fifteen dollars a week on a serial, a first coat of one hundred dollars may seem extravagant, but it is economy to spend lavishhly to establish the story with the patrons. If the serial is at all good, the following chapters will sell themselves.

And it can be said that "Lightning Bryce" will hold up its end, once it is started. It is a "Mickey" in the serials' field in that it carries almost all of the "sure fire" stunts in addition to novelties of its own which will appear.

The first thing, then, is to make certain that the early reels are shown to as many persons as possible. Many managers no longer expect to sell the first chapter of any serial. They find that it pays best to practically give it away, either by means of free performances or special showings. Some even discard the feature for the first day and run the opening chapter over and over again.

Don't Offer "Free" Shows

But the absolutely free show will possibly react in later business. It is never well to permit your patrons to acquire the habit of walking into your house without paying. Disguise the complimentary, and get some going in hooking up your merchandize. Any form of coupon ticket would be good; the ticket which represents a certain amount of merchandise purchased from indicated stores is one good plan, but a better scheme will be to hook up with one or more stores in each of three different lines, as dry goods, groceries and butcher shops. In a small town use one of each. In larger places use two or more.

Announce that the dry goods store will give a red ticket with each purchase of fifty cents or more by any person over sixteen years of age. Let the grocer present white tickets and the butcher blue slips; one slip for each purchase, one each of the red, white and blue tickets entitling the holder to an admittance to the first chapter. If you run only the serial and no other attraction, a single ticket should suffice, but if you offer a full show, demand the full set of red, white and blue slips. Make the announcement two or three weeks in advance and any family can get hold of a sufficient number of tickets to cover all its members.

It Means Advertising

Any live merchant will be glad to have new people come to his store. That is why he advertises bargain sales. He should be willing to pay from ten to twenty-five dollars to get in on this plan. He should be able to make the scheme pay for the feature.

More than this, every merchant will be forced to advertise your show to make his own offer look good. He will have to give the window space, and if he is wise he will do special newspaper or throwaway advertising, as well. Even if you cannot sell your show you can gain on the advertising, and if you do not get a cash return, you can make a certain amount of advertising a requirement.

To start your advertising, begin with teasers, using the one column cuts shown in the press book. There are two teasers two advertisements all. At a pinch they can be run in a three-quarter inch space, but it will be more advantageous to use a full inch for each. Scatter on the pages and use more than four if you can afford to do so.

Get a Trade Mark

One of the most valuable cuts in the press book is the inch and a quarter circle known as CAY. Use it both for the first showing and run it seven days a week for the full run of the serial. It might be well to use only the circle for teasers. After the first showing use it on every place of printed matter you put out.

Make it a trade mark, run it on every place of advertising matter you get out with "Every Thursday" or whatever the showing day may be. Start this six days before the first showing and run it seven days a week for the full run of the serial. It might be well to run it for the first-week. Get it enlarged on paper or oilcloth to hang in the lobby or on the house front every showing day. Use it so persistenthly that the most casual glance will remind all of the serial.

A day or two after you start the teasers, begin to show your paper. Put a couple of the twenty-four sheet stands. Put them on permanent boards and wherever you can. Get them down and during the run, or mount the sheets so that they can be run out for every showing day. Get a few ones and threes for the first-week and put in an order for sheets for each of the installments. There is now paper for each chapter. Change for every showing, and if possible post the day after a showing for the next installment. Keep the paper always out.

Get Press Stories

As soon as you start to advertise, get after press stories. If you make a contract covering the fifteen weeks before you start the space you take will look as fat as your better to the advertising man more than the space for any one week that you can get a special big splash for the opening.

The press book is prepared to help you get your story over. It is written for the newspaper and real newspaper stuff. All you have to do is to clip or get an extra book and leave it with the editor, if he is friendly.

Take one of the examples how a portrait cut is used to fat up the story, or offer the larger scene cuts. Most papers are willing to use this material, particularly if you have made a contract.

Put out three days before the first show or the Sunday before, if you show Thursday or Friday, get out a big display advertisement. Use that three-column number five cut. This will hook up with your twenty-four-sheet stands and that will help. Follow with at least a two column cut the day before the showing. Use special space for the serial instead of running in your regular display. Have them side by side, if you wish, and make this a special display.

Sell Season Tickets

Meanwhile start ticket clubs, using the suggestion in the press book, or sell to anyone who will buy. It will pay to make a reduction and be certain of selling for the complete run.

Drivers are two advtions to the season ticket. You not only sell the full show, but you get that night out of the way of other attractions. The man who has
Hints and Suggestions for Getting It Over

a season ticket to a serial is more apt to buy for the other nights. The serial is something already paid for. The price does not come out of his current week's expenses. Don't forget that angle.

And work some special stunts. The string wrapped knife blades will offer many possibilities. Try something along this line. Get the hardware stores to show knives with the message on the string. With this for an excuse you can make a fine window display in more than one store. Offer a prize for the best sample of this work brought in by a boy or girl.

Get plenty of stills, one set for the lobby and as many more as you can get showing for, change weekly as soon as a chapter is out of the way.

Get a big bulletin board for the lobby on which to list the stunts. Use a double column, one for Miss Little and another for Hoxie. Head it "Thus far they have--" then list the stuff. Below use a tag: "What will they do next week?" Let this list grow and it will help to keep up interest, for this serial does not work up to one big punch, but is a succession of stunts right through the reels. You will have plenty of material.

And for the opening have someone who can talk give a little lecture on the parts to come. The first installment of a serial is not as good as what follows, because it must lay out the lines. Tell them this and tell what follows. You will get every person interested.

An advantage in authorship

There is an exceptional guarantee to the showman who books "Lightning Bryce" in the knowledge that the story was written by a showman of newspaper experience and produced by a showman who knows serials backwards. And such a man put this chapter-story together, after figuring out the details.

Joe Brandt has been dealing in serials for several years—from the time Universal produced "The Black Box" and followed that with a score of others. At Universal Brandt was general manager and specialized in serials from production to distribution.

When Made to the Public's Order

Making "Lightning Bryce" was a job that came handy to Brandt and into it he put the accumulation of idea he had derived through past experience. The result is all that might be expected from a man of Joe Brandt's knowledge and experience.

Besides his abilities as an author Brandt has brought to the work his knowledge of what the public likes in serials. He knows through his travels and talks with picture showmen just what features in serial construction win most box-office favor.

It is indeed seldom that a serial is offered that has behind it the experience and ability to sense the appeal of a chapter-photoplay that "Lightning Bryce" will bring to exhibitors. All that can be known in advance is incorporated in the construction and development of the narrative with direct application to public appeal. The element of experiment is entirely eliminated. "Lightning Bryce" has been built to the public's order.

The Stars and Their Support

Then there is the matter of players—the people employed in putting across Brandt's ideas. Ann Little is the favorite of many thousands of photofans and in every likelihood has a band of followers in every community where "Lightning Bryce" may be shown. Jack Hoxie is no stranger to the screen and in his various appearances has demonstrated his worth as an actor with just the qualifications that make the serial hero a favorite through all the weeks he appears in screen sensations. He has youth and manliness, is an athlete and rider and knows how to turn a "stunt" with a deftness that puts a "punch" across with a bang.

Both Hoxie and Miss Little are well suited in the roles they have been assigned to. Everything depends upon the principals and "Lightning Bryce" has the advantage of an experienced cast of stars and supporters.

In your copy be sure not to forget to mention the director, Paul Hurst, who is also cast as the villain. He directed the greater part of a recent Ruth Roland serial and also has several features to his credit.

ADVERTISMENT

THE DASHING 24-SHEET FOR "LIGHTNING BRYCE" WHICH GIVES AN IDEA OF THE SPEED AT WHICH THE ARROW SERIAL TRAVELS
**Dealings in the Open Market**

**EXHIBITORS BOOK ON "13TH" SERIAL IS READY: IS REFLECT WITH SHOWWEN AIDS**

Soon delayed by the strike of the New York printers, though complete in every detail, there comes to hand the long-promised exhibitors' book, prepared by the Burlesque Serials, Inc., the subject being that of the producer's latest Francis Ford serial, "The Mystery of '13.'" Unpublished in number of features, it bears a resemblance to the original booklet put out with the previous department of Burlesque Serials made the initial announcement of the new fifteen-episode feature, some months ago. Since that time most of the territorial rights to the serial have been sold, including all foreign countries, where Francis Ford is said to be the favorite serial hero.

A review of the "Exhibitor's Book" shows it to be a helpful guide to the exhibitor who likes to examine his serial offerings before booking. Louie Burleson made a brief and business-like statement at the beginning, was followed by a page devoted to Francis Ford. Then come portraits of the stars, Francis Ford and Rosemary, Cheby, for exhibitors' use, follow, while in the center of this book is a full-color, four-page insert which shows in miniature the stock and episode papers prepared with elaborate care.

**MAY FEATURES FROM T. H. SOON**

W. H. Productions Company asserts that it will soon have ready to release on the state rights market several features. One of them will be "The Iron Strain" produced by Thomas H. Ince, featuring Dustin Farnum, Enid Markey and Louise Glaum, a past proven success. The exploitation for this production covers the most interesting angles.

Beginning in January, seven Olive Thomas features produced by Thos. Ince will be released at the rate of one a month, backed by publicity and advertising. W. H. Productions Company also has a selection of short reel Keystone comedies. In addition to the one reel Charlie Chaplin special "Some Nerve," formerly entered "A Gentleman of England," another one reel Chaplin will soon be ready for release.

There is also a series of eighteen single reel Keystone comedies. Among them are seven Sydney Chaplins now ready for booking.

**KREMER STARTS SALES DRIVE**

The New York offices of Victor Kremer announce that the sales drive in behalf of the Four Chaplins comedies controlled by his organization is now under way. In addition to Essanay's "A Burlesque on Carmen," Kremer also controls the rights in the United States and Canada to the following Chaplin productions: "The Champion," two parts; "A Jitney Elopement," two parts; "By the Sea," one part, and "Work," two parts.

The following deals have been closed whereby these pictures have been acquired for state right release: R. C. Croce, Exchange Exhibitors for the following states: Indiana, Missouri and Northern Illinois. Harry Cramall, of Washington, who recently purchased "A Burlesque on Carmen," has also acquired the four other Chaplins for the District of Columbia, Virginia, North Carolina, Maryland and Delaware.

**HARRY ROTH GOES OVERSEAS**

Harry Roth, secretary and treasurer of the Forward Film Distributors, Inc., of 110 West Forty-fifth Street, New York City, has left for an extensive trip through Europe, the Middle East, Britain on behalf of his corporation. His object is to sign contracts with various foreign concerns with whom tentative arrangements have been made to act as resident buyer for them in this country.

He is also taking with him sample prints on the first two subjects acquired by this company, "The Forfeit," featuring House Peters, and "The Unbroken Promise," featuring June Miller.

His trip is expected to take at least three months.

**BRANDT SILENT ON PERSISTENT HUMOR**

Rumors have been abroad in the trade that another great author has been lured away from desk and pen to give his talent to the screen. It is a part of the rumors that the writer of such fiction is to be produced and released through the National Film Corporation, of which Joe Brandt is general representative. Brandt, however, has not seen fit to confirm such rumors.

Information has been obtained from the West Coast that the National is about to sign an author, and that the production released first would compete with "Tommy of the Rails" as a money-maker.

**SUNSET MAGAZINE WARNS BULL'S-EYE**

One of the outstanding features of the "tie-up" between the Bull's-Eye Film Corporation and the Sunset Magazine, which resulted in the production of the Sunset-Burrud "Legends of the Wilderness" scenarios, is the whole-hearted support which Bull's-Eye is receiving from R. E. Gless下的, who recently paid a visit to Nat Spitzer, Bull's-Eye studio manager. The first two "Legends" to be released were taken at Crater Lake, Ore., and Mount Ranier, Wash.

**MCWHENNG WROTE AT EARLY AGE**

Guy McWhenng, author of the story and scenario of "The Invisible Ray," the Frohman fifteen episode serial starring Ruth Clifford and Jack Sherill, came to the screen after years of preparation in the publishing fields. He was recently married to Golden Days, a magazine for boys of generation now middle aged. Subsequently, while a telegrapher on the Pennsylvania Railroad, doing night work as a week operator, his pen punctured the pages of the South's Companion and St. Nicholas. From Pennsylvania to the Carmel Steel Company at the Homestead plant, he retained his first inspiration to know life in all of its phases.

**"HOUSE WITHOUT CHILDREN" INSPIRES SONGS**

A wealth of music has been inspired by Robert Lauglin's human interest drama, "The House Without Children." William R. Haskins has composed the music. A well known lyrics by Will A. Eagle of a song bearing the same title as the play. The song has been accepted by Arma Enterprises, Inc., as the official song of the production, although another song had previously been inspired by the little girl in the story and had been indorsed and sung in conjunction with the presentation. It is entitled "Your Clouds Have a Silver Lining."

**WILK & WILK TO HANDLE LIFE-GRAINS**

Wilk & Wilk of the Longacre Building, New York, will handle Life-Grams, the new series of one reel dramatic films. This arrangement was made by Alex Yokel and J. Stuart Gillepsie, heads of Life-Grams, Inc., which is producing the subjects. The pictures are the work of Paul R. O'Hara, whose previous credits are for the New York Times Syndicate, the Boston Post, Life, Judge, and other humorous publications.

**BIG CROWD AT SHOWING OF "IRELAND" FILM**

Before a distinguished audience which packed Orpheum Hall, Chicago, on the evening of Monday, November 10, the Capital Film Company gave a private showing of "For the Freedom of Ireland." Applause was continuous throughout the play, at the best of scenes, keeping the attention to detail and the fidelity to tradition.

**MORE EXCHANGES TO HANDLE CHRISTIE COMEDIES**

Three more exchanges that will handle Christie comedies have just been announced. They are the Electric Theatre Supply Company, 1309 Vine Street, Philadelphia; the Capital Film Service, Weather Building, Middletown, D. C., and the Capital Film Service, 210 North Charles Street, Baltimore.
Mabel Normand Renews Contract

MABEL NORMAND, the screen comedienne, has just renewed a long-term contract with Goldwyn. Under the Goldwyn banner Miss Normand's popularity has greatly increased. Leading producing companies were insistently bidding for her services up to the time of the renewal of the Goldwyn contract, but Miss Normand preferred to remain with Goldwyn. The Goldwyn star is just now in New York on a short vacation. She has just finished "Tinto," by Victor Schatzinger, her director, a screen play that may surpass in popularity any of her previous productions, not excepting "Jinx," that is being heralded by exhibitors as one of the best box office pictures issued in the past twelve months.

In speaking of her ambitions as a Goldwyn star, Miss Normand made it clear that she does not wish to base her popularity on any one definite line of characteristics. She believes that there is danger of an actress becoming too distinctly typed, and that to avoid this there should be marked variety in the story material provided.

SELECT ADDS TO CANADIAN SALES STAFF

General Manager Sam B. Morris of Select Pictures Corporation announces the appointment of Earl W. Kramer as manager of Select Pictures Corporation, Ltd., branch in Montreal, Canada.

Announcement is also made of the appointment of James Travis as manager of Select's St. John, N. B. branch; Sidney Taube as manager of the Toronto exchange; Dan Freeman as manager of the Winnipeg office and Ralph Simmons as Western Canadian manager with headquarters in Calgary.

The new appointees will work under the direction of Canadian General Manager Phil Kauffman.

FORD WEEKLY SHOWS GRANITE INDUSTRY

The quarries of Stone Mountain, Atlanta, Ga., form the rugged background for the Ford Weekly No. 175, entitled "Rock of Ages" and released through the Goldwyn exchanges. The film provides an exhaustive and unusually detailed study of the granite industry, from the point where the stone is found resting in the mountainside to the time that it is polished and ready for use. No phase of the operations at the granite quarries is overlooked.

SEADLER ON REALART STAFF

Realart announces the addition of Silas Frank Seadler to its publicity staff. Mr. Seadler is a former newspaper and magazine writer who has been personal press representative for several well known motion picture stars.

VIOLET GRAY

Brides Universal City with her dancing Betakes are popular

GRACE DAVIDSON

Star of Pioneer's "Suspicion" now on a new feature

BEST LISTED

Helps Jack Conway on some creations for Metro's "Lombardi Ltd."
HAROLD LLOYD, the Pathé comedian, completely recovered from the accident which kept him in a hospital for several weeks, stopped long enough, after resuming work on his new series of comedies, to make a hurried trip to New York. Lloyd arrived in New York on November 6, accompanied by Hal B. Rosch, president of the Rolin Film Company, producing the Lloyd comedies.

Lloyd had not been to New York in nearly two years. This time he remained for ten days, taking in "all the sights, and personally dispensing the idea that he would be incapacitated, in so far as his screen work was concerned.

A week before starting east he returned to the studio, but the desire for a vacation after his siege in the hospital overwhelmed his longing to be back at work. The comedian arrived here just in time to attend the showing of his first two-reeler, "Bumping into Broadway," which was featured by the Rialto and Strand theatres.

"I am a most fortunate unfortunate," declared Lloyd on his arrival in New York. "After the accident three of the best known eye surgeons in Los Angeles said I would never see out of my right eye, and that it would require the most delicate attention to save the left.

"But even the learned doctors were fooled. Today I can see virtually as well as I ever could with either eye. My eyes are totally unaffected by the accident. One small scar is all I have on my face, but that is not the fault of the bomb at all. When it exploded I thought my days were over, but I am not such a wise person myself, for even I was wholly fooled."

On the way east Roach and Lloyd met Fred C. Quimby, director of exchanges of Pathé, who is now on his way to the West Coast, and were cheered by the enthusiastic reports presented by Mr. Quimby regarding the reception accorded the Lloyd two-reelers.

HUGH ROLAND ENGAGES Aoyama

Yukio Aoyama, Japanese actor and writer, has been engaged by Ruth Roland for an important part in her forthcoming Pathé serial, "The Adventures of Ruth," which will be released on December 26.

A few years ago Mr. Aoyama came to the United States at the head of his own dramatic company, with which he made a tour of the Pacific Coast, playing the principal Japanese theatres. He has appeared prominently in a number of noted screen productions, among them being "The Bravest Way," in which he played second lead with Seena Hayakawa.

In fourteen years of theatrical and screen work, Mr. Aoyama has devoted five years to managing his own company. He directed Henry B. Walthall and Helen Eddy in "Matae," the American version of the Japanese playlet. He was also assistant to Chester Bennet in directing for Vitagraph and he produced "The Eyes of Lady Lotus" for the Community Theatre, Los Angeles.

PASSING OF OLD WEST IN Bray Pictograph

In accord with its policy of securing pictures of current interest that reflect significant happenings throughout the world, the editors of the Goldwyn-Brag Pictograph have selected "The Passing of the Old West" as the lead-off subject for the issue of November 23. Interest in this film is likely to be particularly keen just at this time when there is so much agitation about fortunes being made from oil wells. Supplementing the featured subject are two other numbers certain to appeal to motion picture patrons—an intimate study of Rupert Hughes, the author, and a gay cartoon.

FAMOUS PLAYERS BUT THREE MORE STORIES

The purchase of the motion picture rights to three of the most popular stories of recent years is announced by the Famous Players-Lasky Corporation. They are "Amos Judd," by the late John Ames Mitchell, former editor of Life; "Lady Rose's Daughter," by Mrs. Humphrey Ward, and "Dinner at Eight," a short story by Samuel Merwin. John Barrymore will be starred in "Amos Judd" and Elsie Ferguson in "Lady Rose's Daughter." "Dinner at Eight" will be filmed under the title "All in a Night," and Ethel Clayton will have the stellar role.

GOLDYN PRODUCING IN THE EAST

During the first week of November Goldwyn Pictures Corporation began production in the east with Robert B. McIntyre in charge. "Partners of the Night" was put under the direction of Paul Scardon at the Biograph studios with Harry Keippers at the camera. This is an Eminent Authors' picture.

An unusual cast has been selected, including Pinna Lesbit, William B. Davidson, Emmett Corrigan, William Ingersoll, Mario Aguirre, Vantine Coleman, Frank Xington, Terry O'Connor, Law O'Connor and Ed Boulden.

TALKING POINTS IN THE SCREEN'S FAVOR

"People of the United States like the moving pictures because they can see the actors and actresses better than on the stage," declared Professor F. W. C. Hersey of Harvard, ex-president of the Drama League of Boston, speaking before the Boston Twentieth Century Club. "Then, too," Professor Hersey added, "the little moving picture houses provide places where young people can go. Many girls live in places where they cannot have men callers, and the movie places give them a chance for meeting and for some conversation."
"SCARLET DAYS" (Paramount-Firstart)

California in the days of '49 is restored to life with the usual D. W. Griffith vivacities in "Scarlet Days," a seven-para Paramount-Firstart production directed by the producer of "Broken Blossoms." The story is straight melodrama and is peopled with the men and women of primitive passions beloved of Gert Hertz. All the usual Griffith characteristics of Director Griffith are found in the picture, but action is never sacrificed to touches of local color, and there is a sweep to the movement of the picture. The story is an adaptation of a novel, and the narrative is handled with skill and forthrightness in an exciting climax after the manner of the finish to "The Birth of a Nation." The locations are particularly impressive, the cabin of John Randolph being so situated on the side of a mountain as to give a wonderfully picturesque view of the surrounding country and to permit a spirited battle between outlaws and inmates of the cabin to be staged with remarkable realism. Scene after scene is shown which would serve as a model for a painter of historical subjects intent on preserving the lawlessness, courage and adventurous spirit of the times.

The story is not at all complicated, although it is several important characters, and there were two sets of happy young lovers riding bravely toward to meet the future. Rosy Hell, the inmate of a dance hall, has been robbed by an old woman, and startled to learn that her daughter has arrived from Boston. The girl has no suspicion that her mother is not a respectable woman, and fortune throws her into the hands of the man who has been touched by her youth and innocence and is taken to the cabin of one of her new-found friends, on the edge of the town. The mother, who has killed one of her companions at the dance hall, has robbed her of goods on which she has her back to her child and responsibility, has been condemned to be hung, but is granted three days in which to visit her daughter. From this point on the story tells of the efforts of the dance hall keeper to get hold of the young girl and of the flight made in her defense by her new champions. From these men is a desperado named Alvarez, most picturesque played by Richard Barthelmess. Other fine impersonations are those of Clarine Seymour, Eugenie Besserer and Carol Dempster.

"THE WOMAN HE LOVED" (Swedish Biograph)

An excellent foreign-made picture is "The Woman He Loved" produced by the Swedish Biograph Company and handled in this country by Biograph. The story is an adaptation of the novel, "The Girl From Marsh Croft," by Selma Lagerlof, one of Sweden's foremost authors and a winner of the Nobel prize for literature.

This picture is well produced and tells an interesting, consistent and coherent story of self-abnegation on the part of a wronged girl who plans to sacrifice her own happiness for the sake of the man she loves, and who has been kind to her. There is a happy ending when the hero realizes the depth of the girl's love.

Excellent types have been selected by the director for the different roles, and not only the featured players, Lars Hanson and Greta Almroth, but the entire cast give fine performances in their allotted characters. While there is not naturally a foreign flavor to this picture, made in Sweden by a Swedish company, the story is one of universal appeal, and should please the majority of spectators. The production is in six reels.

"THE RINGBOX" (Pathes)

Produced by Deitrich-Beck, Inc., and distributed by W. W. Hodkinson Corporation through Pathes Exchange, the screen version of Louis Joseph Vance's story, "The Ringbox," is a rousing, delectable drama, with a pearl necklace as the major item, which keeps the struggle between virtue and vice going at a lively clip through seven parts of the picture.

The opening scenes will find the spectator as puzzled as the hero when young man enters his cabin on the ocean liner which is to carry him back to California. In every city one has sent him a bandbox containing a fashionable silk hat and a pair of diamond headgear. Eleanor Searle, the heroine, is returning on the same liner and has a hatbox which is the mate to the hero's. Alison Landis, an actress known to own a valuable necklace and objects to paying the duty on it, hides the pearls inside the lining of the hat which is puzzling the hero, in the hope that the officers will not search such an article when it arrives in New York. Meanwhile, the clever crook who is related to Eleanor's father and bears a rather close resemblance to him, that it is difficult to tell one man from the other.

At the dock the two bandboxes become mixed up, and Eleanor gets the one containing the necklace. The crook follows the other bandbox to the hero's apartment, and hurries to Eleanor's room when he discovers she is on the wrong trail. There is a series of exciting incidents from then on, which includes scenes in a cabin on a deserted island where Eleanor has to fight for her life with her one remaining relative. The arrival of the hero and of other things matters to a satisfactory finish, with a marriage in prospect for Eleanor and the bearer of the mysterious bandbox.

Roy Somerville, who made the scenario, has been praised for his interpretation of one of the roles, and Doris Kenyon and her supporting company give an excellent account of themselves.

"THE THUNDERBOLT" (First National)

Beautiful Katherine MacDonald, of unbounded talent, and Thomas Meighan, of "Miracle Man" fame, carry "The Thunderbolt" through a devious course of fiction by exceptional personality and fine skill. Their support is fine, and the motion picture is well acted by all. The action is so well conceived as to present an original and excellent theme in the story, but it wanders along, through a Kentucky feud into the Eternal Triangle with a lapse of memory incident barely saved by dignity of action, and depends upon periods of emotional disorder and recurrence of childish fright during thunderstorms for its name and its theme.

This first National attraction is a screen novel with dramatic moments in the most impressive way, involving the presentation of a spirited American girl or consistent loyalty and intelligence. This characterization shone out like a star in a dark sky, the one bright and clear light in the gloom. It is a quiet and refined interpretation Miss MacDonald gives. Meighan contributes all the power of contrast to be extracted from his role. She impersonates the heroine of the picture and he the last of the bandits. They have been killing to the point of extermination, when the last two marry. She is free her father from disgrace, he out of motives of revenge. It is a loveless pair, except at a moment of passion during one of the husband's periods of fright. A child is begotten only to become a cause of bitter feeling at first but finally an instrument of reconciliation. In spite of the story's lack of dramatic construction it holds attention closely through the interesting characterization of two exceptionally fine interpreters.

"SOLDIERS OF FORTUNE" (Pathes)

Richard Bamping Davis left a rich mine of dramatic action in his story, "Soldiers of Fortune," and Allan Dwan turned it into a most impressive picture, a color version produced by Mayflower and released by Pathes. As scenarist and director his work takes high rank, and the picture is filled with red-blooded men and women whose lives are packed with romance and the joy of battling for a worthy cause. Most of the scenes are placed in a South American republic, and the locations selected for the exteriors are near actual. The results were a genuine asset to the story that the picture was made south of the equator. The palace of the President and the public square in the capital of Olancho are particularly impressive, as,
are the scenes of a rebellion in which citizens and soldiers on horseback and foot surge and struggle in apparent thousands.

Robert Clay, an American engineer, is sent to South America to develop a mine owned by a wealthy New Yorker, the father of two attractive daughters. The President of the republic is an honorable man, and Clay and his chums fight on his side when one of his generals tries to overthrow the government. The mine owner and his daughter arrive, and Hope, the younger of the Langham girls, wins Clay's heart by shooting down some of the general's men when they are trying to kill the engineer. There is a great fight at the finish, with a United States battlefield and a landing force of Uncle Sam's sailors to put the soldiers of General Mendozas to flight as they are about to execute President Mendoza and his cabinet officials in the open square.

"Soldiers of Fortune" is seven reels of action, adventure, and appealing romance, without one dull moment, and is spiritedly acted by an admirable cast, of which Forrest, Kerry and Pauline Starke are the brightest.

"THE RIGHT TO LIE" (Pathé)

A seven-part production, written by Jane Murfin and directed by Edwin Carewe, this features Dolores Cas-siméri as Carlotta, a girl reared in an Italian convent, who finds her way to New York City. The cast includes Phillips, who is in reality her father, though he cannot make the fact known because he had innocently married a second time, thinking his first wife dead. The situation soon gets out of hand in the little Italian district, and the tendency to the world in the fact that the father is suspected of immoral relations with the girl. This feature is minimised to a great extent by certain strong melodramatic happenings. The social scene and trial at court are excellently staged.

"THE GIRL FROM OUTSIDE" (Goldwyn)

Rex Beach has gone back to the scene of his first and greatest success in "The Girl from Outside." A film version of his story, "The Wag Lady." The picture is an interesting affair, and leading actors are Clara Horton and Cullen Landis. It is cleverly put together, the smiles and tears being almost evenly divided. The characters are all in the hands of competent players. Rex Beach knows Alaska, and every scene is reproduced with convincing thoroughness.

The girl who gives the story its name lands in Alaska an orphan, the daughter of a dying on the trip from Seattle. She is befriended by a group of cow-punchers, and her influence over them reforms the entire gang. The manager of a trading company becomes interested in her and finds that the owner of the leading bar room in the town was not the girl's father.

He has already trapped, the manager is in a mine, but the Curly Kid, himself in love with the girl, gives his life in a successful effort to clear the man to happiness for June and his rival. WETZEL.

"A REGULAR GIRL" (Select)

Elsie gets you in the guise of "A Regular Girl," convinces you by her sincerity, touches your heart by womanly tenderness, makes you ashamed of yourself by her simple nobility of her purpose. Here is the case of a mere vehicle rising to the strength of a dream because of one intense characterization and because there is a girl brave enough to show up our national ingratitude. Elsie is amusing at times--she even performs in a circus as Madamoseille Stickon, but she is strongest in the simple pathos of her after-the-war compassion for the unemployed soldiers we love and neglect.

In the guise of a rich girl who has been serving the army abroad, who finds social life dull, and disguises herself as a servant in order to get back among the people, Elsie is Miss Elizabeth Schuyler, of a wealthy New York family. She longs to be "Lizzie" once more, the idol of those who bravely sacrificed themselves for their country's sake, so she gets down among them as a servant, wins them with her beauty, but then finding out what kind of work attracts them and secretly furnishing it through her fiancé. The boys are realistic, but the whole show is Elsie.

HARRISON.

"A MISFAK EARL" (Goldwyn Release)

Comedy which frequently becomes wildly hilarious in the mood of the Bi任何形式 production. "A Misfit Earl." Wilson Bayley, the author of the scenario, has played safe by utilising only well tried material, and is fortunate in having the leading character of the story played by Louis Bessie. It is doubtful if any American raised cowboy ever crossed over to England and turned the sacred social customs of that country upside down even when he discovered that he was a belated Sir Walter Raleigh in the centre of any coven of villains in real life or in moving pictures who could get away with such high-handed proceedings that person is Louis Bessie.

The Jennison smile, evident essence of guile and quietly effective way of doing things, from settling down to supper with his own servants and teaching them to sing "Hail, hail! the gang's all here!" to getting into suit of his ancestor's armor and routing a gang of thieves with vigorous taps from his war club, carries him through such an experience with flying colors: the story will not please the highbrows, but there will be good honest screen fans all over the land who will chuckle heartily when the newster dies out mashed potatoes like a Mack Bennett comedian, nor care a rap if at another meal corn on the cob is served and made to yield more laughs. American green corn comes to the fore this season, but its high time they started to plant the seed.

Briefly outlined, the story follows the fortunes of a cowboy whose father was disinherited for marrying below his station, his son being a little boy. After the boy has grown into a splendid specimen of the American cowboy his grandfather dies and the young fellow goes over to England to claim his title. His relatives try to prove he is an impostor, but in the course of things the boy picks out a sweet little English girl for a wife, leaves his relatives the castle and goes back to the old ranch. The cast and general production, under the direction of W. L. Lowry, are excellent.

"YOU NEVER KNOW YOUR LUCK" (World)

A five-reel adaptation of Sir Gilbert Parker's novel is this. It is full of stirring action and a constant conflict of human emotions. It has a full, rounded story, with plenty of dramatic interest and suspense; there are also good humorous moments. It is set in the leading role, that of a ranch foreman in Canada, who lost his fortune in his early years in England, with gambling as his besetting sin. The characterization is an attractive one and well sustained, with the interesting production as a whole running well above the average in general appeal.

"THE GAY OLD DOG" (Released by Pathé)

An exhibitor in search of a novelty will find it in "The Gay Old Dog." This picture, adapted to the screen by Mrs. Sydney Drew from the story by Edna Ferber, is an entirely outside of the run of ordinary run of photoplays. Directed by Hobart Henley, it is refreshingly human in every turn of the plot, and surprises and delights by its rich humor and honest pathos. None of the conventional motives of the machine-made school of screen fiction are to be found here. It moves along with the untheatrical step of life itself and is without the sensational incidents that are depended upon to put the punch in many worthy screen dramas. Such it is by Lewis Momogut. Plot of excellent design, and the balance between tears and laughter is maintained with perfect skill.

It's story is that of a man who sacrifices his happiness to his mother and watches over the future of his three maid sisters. He cannot support two families and so gives his young friend to the girl who has to be married. He marries the girl and is left a widower, but it is by Louis Bessie. He then goes to Britain and presents himself as Miss, proving husbands for the old maid sisters and showering them with wealth. He becomes a gay old dog in his efforts to forget his disappointment, and has the full measure of his success. He sits by the side of his old sweetheart and watches her boy march on his way to France with the soldiers of Uncle Sam. The finish is a touch of nature that will be recognized by all grades of humanity. This is one.
of the fine things about the picture—it will be understood and enjoyed by everyone.

The production is of the best class. Every scene, whether of the present or of thirty years ago, is absolutely correct in atmosphere and feeling. John Cumber-land has the title role, and depicts the various phases of the character, with consummate skill. The other parts are splendidly played. The subtitles indicate the subtle psychology that is in written language when used by a master of words and their meanings.

"IT PAYS TO ADVERTISE" (Paramount-Arcoart)

A good-natured comedy of good fortune, "It Pays to Advertise," affords Bryant Washburn opportunity to show his versatility in such a manner as to make the experiences which go to prove that all things come to him who waits, whether it be winning great wealth or going to jail. The story opens with a grand orgie, in which Washburn, in the role of the only son of a rich soapmaker, gives a final entertainment before returning home. His arrival brings to light the fact that his father intends to put him to work, but that is out of his line.

Father then attempts to lure him to work through a pretty stenographer, but the girl falls in love. Father then turns both out into the cold. The prodigal sells his car, his airship and other articles of luxury and opens a superb office with the pretty steno as his private secretary. They have the office, but have not yet decided what business will suit them because the city mayor of the theatre company which appeared at the orgie, and after a long session decide to advertise "13 Soap." "Unlucky for Dirt." They lose all they have invested, even their ornate office furniture, but to old man pro-
lificly given them a lift. Thirteen soap is put up and shipped by them. It proves a tremendous success, and a happy reconciliation follows. This Paramount-Ar-
coart product is an entertaining comedy very well

"A FIGHTING COLLEGM" (Vitaphot)

Slum life is entertainingly depicted in "A Fighting Colleen," a Vitaphot production starring Bessie Love, and directed by David Smith. The author of the scenario is Herald V. Duffy. The heroine is a quick wit-

"LASCA" (Universal)

A highly picturesque screen version of Frank Du-

"UNDER SUSPICION" (Universal)

A six-reel feature, adapted by Boris Schrader from a story by Mildred Condon. Ora Carew and Forrest Stanley play the leading roles, assisted by a good cast. This is a crook-comedy with a number of amusing novel turns, with Ora Carew as a crook who has been happily married to the home of a wealthy young man, who appears on the scene later. He is mistaken for a thief, but given another chance and employed as chauffeur. A real so-

"SALOMO VS. SHENANDOAH" (Paramount-Sennett)

The Famous Players-Lasky presentation of the George V. Hobart farce, "What's Your Husband Doing?" produced under the supervision of Thomas H. Ince, is a
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EDWARD HYMAN'S FOURTEEN POINTS TO BOOM

"SHOULD A HUSBAND FORGIVE" PRODUCTION

EDWARD HYMAN, who runs the Rivoli and Isis theatres, Denver, for the Fox interests, sends in his plan for booming the Fox production, "Should a Husband Forgive". Unintentionally he follows an illusory example in making fourteen points of contact with his public in his campaign.

The first move was a teaser campaign in the newspapers. This consisted of one and two column cuts. The single column dropped three or four lines deep on half inch inch. It merely a question mark enclosing the title without the usual quotation marks. The larger space was seventy-five lines deep across two columns and contained more talk. The campaign was started with the simple column cut two weeks in advance of showing, followed by the double columns three days later.

At the same time the first of four film trailers was run, the four covering the two week interval preceding the showing.

Four hundred forty by ten inch cards were placed in permanent locations reading "Should a Husband Forgive at the Rivoli, beginning Sunday, November 19."

Three hundred one-sheets were cut out at the same time.

Two hundred half-sheet hangers were also distributed.

Window displays in the music stores featured the

PORTraits USED TO ADVERTISE HAZIMOVA

One of the greatest current screen artists for Hazimova, in "The Brit," planned by Edward Hyman of the Rivoli and Isis, Denver, consisted of only the house name, the star, and title of "today and all week," and an even dozen pictures of the actress. It was unusual and for this reason it probably sold.

TWO-BLOCK LINE SEEMS TO BE A RECORD

A line two blocks long waiting to get in to see a regular release seems to be a record. At the Strand, Akron, Ohio, recently, the line for Tom Mix in "A Rough Riding Romance" not only ran down the block but across the street to the next.

"CHECKERS" AND "THE SPEED MANIAC" EXPLOITED

WITH QUARTER PAGE ADVERTISEMENTS IN ATLANTA

It was an Atlanta showman who first set the pace for advertising a news reel by spreading a quarter-page advertisement in the Atlanta Journal and in behalf of the initial release of Fox News. Now from Atlanta comes word that Jake Well's chain of theatres in that Georgia city has started an advertising campaign in the interest of the special features booked at those houses. A quarter-page is allotted to each production, and each theatre's ad is placed and designed as to compel the reader's attention to the attraction offered.

In laying out an ad for any of his houses Mr. Wells, with his manager, Hugh L. Cardoza, displays an originality in advertisements of the silent drama. Instead of taking too ponderous a tone and only planting these bodily in the local paper, the wells theatres ads always show a distinctive individual touch of showmanship. The producer's copy is laid out in parts, the management taking out the striking features and arranging these to suit the particular requirements. For example, in advertising the William Fox production "Checkers," the screen adaptation of Harry Blossom's stage drama, which plays at the Forsyth in Atlanta, the house management utilized only those parts of the Fox press sheet that reflected the drama. These they used in their unique layout using as corner illustrations for a square box ad the heads of the four principals in the play--the hero, the heroine, the villain and the girl on the horse and the racing man. This combination made a compelling layout and drew big business for the Forsyth.

In heralding the coming of the cowboy star Tom Mix, in the Fox western "Reloaded," the Strand Theatre in Atlanta, another of the chain of the biggest theatres in the Southeast, played strong on the star.
Here's News from Chicago

BOXELS REPORTS BIG DEMAND FOR PIPPIN

Comedies; Cannot Make Them Fast Enough

General Manager Boxels of the Capital Film Company returned last week from a two weeks' visit to the studio at Chicago, where he discovered that the company's studios were being rushed in production to meet the wishes of the exchange men, who outlined the types of character used in them, and who are continually asking for more. In order to meet this demand the company is being asked to increase their facilities for output at least 100 per cent.

While in Los Angeles Mr. Boxels contracted with D. J. Committee, the Consolidated Film Corporation, of Los Angeles and San Francisco, for Capital's latest short product. This concern has the largest short circuit in the country, covering California, Arizona and Nevada.

In Los Angeles Mr. Boxels appointed Dick Robertson Pacific Coast representative of the Capital, with headquarters in the Markham Building in Hollywood.

S. L. Bernard, president of the Capital Film Company, left for the Los Angeles studios Wednesday, November 3, and will remain four weeks attending to production solely.

EXHIBITOR Ellison With Stomach Trouble

Frank L. Koppelerger, part owner and director of the Majestic, Bijou and Capital, La Crosse, Wis., and also interested in picture theatres in Rochester and other towns in Minnesota, came to Chicago last week to be treated for stomach ailment, at the Mercy Hospital. The attending physician announces that he is progressing favorably. Mr. Koppelerger is well known in exhibiting circles in the Northwest.

PALMER QUASHERS RUMOR

The vague rumors current for several weeks past in Chicago concerning the acquisition of the site of the old Palmer House by various interests, for as many great prices, have been denied by the Palmer owner of the property. "It's just old talk," said Mr. Palmer last week. "We never had an offer from the famous people people and I've never heard anything from the others mentioned. There is absolutely nothing new in the status of the hotel property."

I. A. T. S. E. TO HOLD DANCE

Chicago Local No. 2, I. A. T. S. E., has announced its annual dance will be given on Lincoln's birthday, February 12, at the First Regiment Armory. It is planned to make this coming event the most important in the history of the organization. The event will be billed as the Theatrical Victory Ball and the reception committee will be formed by members who have been active during the war. Robert Sandwich heads the publicity committee and his principal assistants will be Larry Cassidy and Clarence Savage.

CHICAGO ADOPTS CLEVELAND-PITTSBURGH PLAN

Fred J. Harrington, of Pittsburgh, was a visitor in the city last week, and during his stay addressed a meeting of the commissioners of the Illinois Exhibitors and Distributors at the Century Building, on the Cleveland-Pittsburgh plan of financing exhibitors' organizations.

He made a second address, after brief discussion the commissioners decided to adopt the plan proposed, and appointed a committee to draft a measure with a view to putting it into effect at the earliest date possible.

Of the following committee members have charge of the proposed plan: Acting chairman, Charles Lamb, of Rockford; W. D. Burford, Aurora; H. M. Rubens, Joliet; George Herrington, John Frantz, Joseph Kopp and Clyde W. Bates of Chicago.

APPLES OF CRISTAL FILM COMPANY ADJUSTED...

Equity Receivership Vaunted by Judge Harton

A hearing of the affairs of the Crystal Film Company has been affected and Judge Manton in the United States District Court, New York City, on October 17, granted a motion by Los Angeles' Hopp and Company and Lockin and Cohen, receivers of the company, to vacate the receivership on the ground of the insolvency of the company.

In the motion of the appointment of the receiver the company's liabilities to creditors were said to be only $90,000 against assets of about $200,000, and it was understood that the litigation was caused by dissensions between directors and stockholders.

Under the plan of adjustment it is understood that Mr. W. J. L. Lockin and Joseph A. Goldin have acquired the holdings of the stockholders, who have filed the suit, and plan to purchase all of the capital stock in the corporation.

VITAGRAPH OPENS BRANCHES IN ALBANY AND BUFFALO;

ARRANGEMENTS MADE TO ESTABLISH THREE MORE

So brisk has been the demand for Vitagraph products that not only was its studio at Hollywood enlarged during the past summer so as practically to double its capacity but many changes were also made in the Brooklyn plant for the same purpose. Additional branch offices are being opened and many of those already in operation have moved to new and more commodious quarters. New branches have been opened in Buffalo and Albany.

In Philadelphia, New Orleans, Washington, N. C., Seattle, Denver and St. John, N. B., new quarters have been acquired.

The new Vitagraph exchanges at Buffalo and Albany are already in operation. Final arrangements for three additional exchanges in other large cities will be announced.

In Philadelphia, the Vitagraph branch was moved from North Twelfth street to 1225 West street, where its location is on the first floor. Vitagraph entertain the exhibitors of the Phila- delphia district on the occasion of the formal opening, with Corinne Griffith, Violet Leslie and Jean Page as special hostesses.

The New Orleans branch has moved from the Coliseum building, at 1225 West street, to a three story building at 420 Wamp street in the heart of the business section. In Washington the branch has added another floor, giving it an additional 3,000 square feet of floor space. A reserve vault, a projection room and an inspection room were also added at that exchange.
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The set comprises the Universal four cylinder 8 H. P. engine with all parts enclosed, and running in oil including the patented governor, and a 4 K. W. 6 pole compound wound 60 or 110 volt generator, direct connected thereto, the armature taking the place of the flywheel.

(UNIVERSAL GENERATING SET)
This outfit is particularly adapted to moving picture service.

The radiator is of the thermo syphon type mounted on the generator and maintains the proper temperature in any climate. The U. S. Army used a large number of these sets at the Mexican border which is probably the warmest climate that would be encountered.

The governor maintains a steady smooth current and uniform voltage. The 60 volt type is the most efficient for moving picture work, as there is very little loss in voltage between 60 volts and what the arc light requires which approximates 55 volts. The 110 volt type, however, is largely used where it is necessary to have greater voltage for house lighting, and the voltage reduced through the series rheostat.

The Universal Motor Company supplies a series rheostat for balancing the current supplied to either 60 or 110 volts. This outfit produces a beautiful light and has sufficient capacity to easily handle two picture machines or one machine, and the house or sign lighting.

A method that works out well in practice is to connect an arc light outside the building in series with the picture machine and use 110 volts, so that when the picture machine is switched on the outside arc lights also; this absorbs enough current to balance the lights.

Full information regarding these outfits can be obtained by writing the Universal Motor Co., Oshkosh, Wis., for a copy of bulletin No. 30.

DE WRY ISSUES "MANUAL OF PROJECTION"
THAT IS BRIGHT, CONCISE AND HELPFUL

The "Manual of Portable Projection" recently issued by the De Wry Corporation, 7017 S. Damen street, Chicago, manufacturers of the De Wry portable projector, while containing much valuable information of interest to the professional projectionist, is primarily intended for the non-professionals who comprise a large percentage of portable projector users.

The manual was exercised in its preparation to avoid unintelligible technical explanations. At the same time mechanical details have been made clear. The Manual is loose-leaf so as to facilitate additions and changes. It comprises detailed instructions for the threading of equipment, general care and oiling of the projector as well as clean, concise and untechnical explanations of the function of the projector parts. Photographs and instructive diagrams are used to clearly visualize every function.

The complete manual is adapted in an interesting and instructive manner.

The Manual consists of fifty-eight pages, of which fifty-one are devoted to instruction in the care and management of the projector and the remainder to the indexes and illustrated descriptions of accessories such as screens, condensers, lenses, lamp, belts, mirror attachments, shipping cases, reflec tors, rheostats, motors, hand rewind, reels, trunks, canvas covers and humidifier cases.

A complete cross index makes reference an easy matter. Copies of this Manual, accompanying every projector that is shipped, making clear to all owners the simplicity of the De Wry's operation.

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Richmond, Va.
The Broadway
Seattle
The Liberty
The Coliseum
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The Rialto
Washington, D. C.
Loew's Columbia
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Griffin's Circuit of Fourteen Theatres
Newark, N. J.
Proctor's Palace
Hoboken
The Park
Salem, Or.
The Liberty
Williamston, Del.
The Queen
Reading, Pa.
The Colonial
Rochester, N. Y.
The Regent
San Diego
The Superba
Quebec
The Auditorium
St. Louis
New Grand Central
Milwaukee
The Miller
Chicago
Asher Circuit; Lubliner & Torin Circuit
Salt Lake City
The America
Pittsburgh
The Grand
Toronto
The Allen
Portland, Me.
The Strand
Syracuse
The Clemmer
Paterson, N. J.
The Regent
The Garden
South Bend
The LaSalle
Lancaster
The Colonial
Lebanon, Ida.
The Paramount
Cincinnati, O.
The Colonial
Frankfort, Ky.
The Liberty
Rochester, N. Y.
The Strand
Charlotte, N. C.
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Sioux City
The Plaza
St. Louis
The Majestic
Indianapolis
The Circle
Philadelphia
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Tulsa
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Minneapolis
The Lyric
The Lagoon
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The Strand
Portland, Ore.
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Cambridge
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Tampa
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The Strand
Concord, N. H.
The Auditorium
Wheeling
The Colonial

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THOMAS H. INCE
Discoverer of Stars

1913
1914
1915
1916
1917
1919

SESSUE HAYAKAWA
WILLIAM S. HART
BESSIE BARRISCALE
BILLIE BURKE
H. B. WARNER
FRANK KEENAN
WILLIAM DESMOND
DOROTHY DALTON
CHARLES RAY
LOUISE G. CLAUM
ENID BENNETT

?
To Exhibitors

Some years ago, when the so-called "Westerns" of the Silent Drama were hard-riding themselves into oblivion, I ventured the opinion that a rugged, virile, out-o’-doors artist like William S. Hart, backed by he-man stories, would lasso the fading popularity of this style of drama, and bring to the screen a novel characterization.

I had the utmost confidence in my judgment. After engaging the services of Mr. Hart, providing him with the proper scenarios, and surrounding him with strong support, I laid my case before the exhibitors. "Play these pictures and you’ll make money," I said. You did—and you made money.

Some time later there came an incessant demand for a new screen type. I had one in mind—the bashful, unassuming, homespun boy, in roles of rural atmosphere. "Too radical an innovation," said a few of my motion picture friends. "Not enough appeal," said others. But I was convinced that the public was interested in character study, that it would learn to love the personality of its delineator, and the wholesomeness, of his stories. So I introduced Charles Ray. And again I laid my case before the exhibitors. "Play these pictures and you’ll make money," I said. You did—and you made money.

The "American Girl," Dorothy Dalton, was the next type I introduced to your audiences. Physically beautiful, mentally attractive and possessed of a magnetic personality, she has more than borne out my prediction of success. The same may be said of Enid Bennett, that charming little actress, whose latest pictures, "The Haunted Bedroom," "The Virtuous Thief," "What Every Woman Learns" and "Stepping Out," have proved her versatility and ability.

I could go on and cite numerous other instances where faith in my judgment—and your faith in my judgment—has met with rich reward.

But to get down to brass tacks.

The hour is at hand for the presentation of another winner. You know it. So do I. The pulse of business demands new blood.

You have it in DOUGLAS MAC LEAN and DORIS MAY, a combination salad, of youth, love, laughter and romance. The brightest, snappiest, most up-to-the-minutest pair of artists that has ever graced the Silver Screen.
DOUGLAS MAC LEAN, who so popularly supported such well-known stars as Mary Pickford, Maude Adams, Dorothy Dalton, Enid Bennett, Dorothy Gish, Alice Brady, Margaret Anglin, Marjorie Rambeau and others.


I'm offering these stars in up-to-date packages. They have youth. They have ability. They have capable direction. They have the support of unexcelled casts.

Anything else?

Stories!

Scintillating, sparkling stories from the pens of our greatest authors. Comedy dramas, guaranteed to work havoc with your funny bone. Love, romance, laughter—delightful entertainment.

Their first production is "Twenty-three and a Half Hours' Leave," by Mary Roberts Rinehart, baring the emotions of a boy and a girl, the high spirits, the rollicking humor, the reckless daredevilry of our young hero and heroine, bringing forth a riotously amusing plot—that's what "Twenty-three and a Half Hours' Leave" is—and each succeeding story is going to be as replete with the swish and the dash of Youth and its mockery of the prosaic Grown-up.

I speak for a new era in motion pictures. The serious drama has its place, but when the curtain falls, the lights go up—the fiddlers scrape a merry tune—the flutes coo laughing lilts of love, and comedy rules in her painted empire. It is the hour of Youth—the stress and care fade from the scene. Harlequin and Columbine lightfootedly dance through life, while withered Pantaloon shrinks in the background. Smiling and happy faces greet them—for laughter is better than tears, and thoughtlessness of Youth is more precious than the wisdom of years.

Therefore, it pleases me to introduce DOUGLAS MAC LEAN and DORIS MAY. I assure you they were born to entertain. They are destined to delight. As in the case of Mr. Hart and Mr. Ray, I say to you, "Play these pictures and you'll make money."

Cordially,

[Signature]
It has always been a source of sincere pride that, in introducing new artists, my selections have been received with cordial and critical appreciation.

During the present season two names will be added to the list of artists appearing under my direct supervision.

In sponsoring DOUGLAS MACLEAN & DORIS MAY,
I am fully aware of my responsibility to the public and exhibitors, and I accept the hazard of this new venture with complete confidence in my judgment.

These young people possess the rare attributes of youth, charm and intellect; and I am giving them every aid I can command in good direction, skilled support and stories by the best known authors.

Thos. H. Jones
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for the first 5 stories

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by Charles Everhard Hall

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It is a problem more vital than life itself, the dominating problem of every human being of every race, from the aborigines to the most highly intellectual.

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This great question is made a personal and human issue by D. W. Griffith, as only Griffith can picture it.

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And through the glamor of it all, a daughter of the nobility, swept over the fateful barriers of religion and race by the impassioned love-making of an Egyptian—a Christian woman in love with a follower of Mahomet!—and that woman the talented, the beautiful, the magnetic Geraldine Farrar!

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It will jam your theatre to capacity—and more:

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It is an investment that will make your theatre the storm center of attraction, we don’t care what else is in town!

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Missoula Missoulian Sentinel
Helena Independent
Helena Record-Herald
Great Falls Tribune
Butte Post
Butte Miner
Billings Gazette
Twin Falls News
Twin Falls Times

FRANK SEAMAN INCORPORATED
Advertising and Merchandising
470 Fourth Avenue
New York City
This is a word of warning.

Uttered by men who know the inside of the gigantic fight now going on under the surface for control of this industry. We advise our fellow exhibitors to sit tight and watch. The storm will break in two or three months and when it does exhibitors will need to be prepared for it.

You are safe for the present — So long as you make no false alliances.

First National was organized to protect its members. Organized cooperation has placed every one of us in a position of absolute independence. The First National is a success. It has accomplished all we expected it to do. The producing-distributor trust that two years ago threatened our very business existence is no longer in a dominating position. Exhibitors are no longer at the mercy of any one distributor. Directors or producing stars of genius can now find a ready market for their product and are free to produce such stories as suit their talents. First National has revolutionized the industry by throwing the door wide open for all stars, directors and individual producers. The result has been that more good independently produced productions have been made in the past year than ever before.

Now a new and greater danger threatens.

But we are aware of it—are watching it—and are at present engaged on plans to defeat it.

We pledge ourselves to bring about.

Complete protection and supply for the individual exhibitor. We hold that we will more surely protect ourselves by protecting the unorganized exhibitor who hitherto has been at the mercy of the producing-distributing combination. No exhibitor is now so powerful that our plan will not make his position infinitely more secure. No exhibitor is too small to avail himself of the protection which will make him as independent as the most powerful.

Greater protection and support of the individual producer.

We hold that the bona fide producer and the bona fide exhibitor have an equal community of interest in this industry. Our new plan will afford the most equitable working basis yet devised between producer and exhibitor.
Our advice to exhibitors is.

DON’T be bluffed into selling your theatre.

Our plan will make your theatre worth twice as much as you can get now. WHY SELL? Our plan will make every individual theatre owner an independent and free man.

DON’T sign long term contracts for film service.

Our plan will revolutionize the distribution of costs of production and make for absolute equity in rentals.

Wait until the time is ripe for a full announcement of the plans of the

Exhibitors Defense Committee

Composed of members of

The First National Exhibitors Circuit, Inc.

Address inquiries to
The Exhibitors Defense Committee
care The First National Exhibitors Circuit, Inc.
6 W. 48th St., New York
We hail Henry Lehrman as the newly Crowned King of all comedy producers.

A First National Attraction

Wait 'till You See It!
CKOUT!

HENRY LEHRMAN

Presents his first personally
directed production

for First National

"A TWILIGHT BABY"

A Three Reeler.

We've Seen It!
AT LAST SOMETHING NEW!
Something Novel — Something Distinctive & Starlingly Different!
SCREEN FOLLIES

FILM DOM'S ARISTOCRAT NOVELTY FEATURE
ANIMATED FUN—SPARKLING WIT—CLEVER TRAVESTY AND NOVELTY

Never in history a short feature like this one! It's worth looking into
ANNOUNCING
The First Two

"JUST A WIFE"
Adapted from Eugene Walter's powerful

"BLIND YOUTH"
Adapted from the play by Lou Tellegan and

NATIONAL PICTURES WILL BE RELEASED AT INTERVALS AS REQUESTED BY THE BOARD OF DIRECTORS.

The first two are now in production at the West Coast studios. Stories, casts, direction and other production details are up to the highest present-day standards.

NATIONAL PICTURE THEATRES, INC.
LEWIS J. SELZNICK President
SELZNICK PICTURES National Advertising Campaign is of direct benefit to you no matter whether your theatre is in the biggest city or the smallest hamlet of the United States. Every community in the country is reached.

This means that the majority of your patrons—and your prospective patrons—are being won to SELZNICK PICTURES. It means that every time you present a SELZNICK PICTURE you are offering your public something they are eager to buy—it means that a picture carrying a SELZNICK trade-mark brings folks to your theatre that otherwise would not come—it means more money for you.

Advertising in this list does it:

- Saturday Evening Post
- Ladies Home Journal
- Pictorial Review
- Red Book
- Country Gentleman
- Photoplay Magazine
- Green Book
- Motion Picture Magazine
- Picture Play Magazine
- Blue Book
- American Legion Weekly
- Theatre Programs
- Electric Signs
- Painted Boards
- 24-Sheet Boards

ADDITIONAL BUSINESS FOR YOU WITHOUT COST
SELZNICK PICTURES

ELSIE JANIS
in
"A REGULAR GIRL"

Direction- James Young

Made by Selznick

-And so are the crowds!

Broadway never witnessed a longer ticket line than that which swarmed B. S. Moss' Broadway Theatre during the first week of an indefinite run.

A smashing success in New York!

A whirlwind winner

EVERYWHERE!

Distributed by Select
ELAINE HAMMERSTEIN
in Booth Tarkington and Julian Street's
"THE COUNTRY COUSIN"
Director-Alan Crosland

Made by Selznick  Distributed by Select
A Story of Stormy Coasts and Sunny Hearts

OLIVE THOMAS
A Paula Phelps and Marion Shorl
"OUT YONDER"
A RALPH INCE PRODUCTION

Made by Selznick
Distributed by Seiber
EUGENE O'BRIEN
in
"THE BROKEN MELODY"

by Ouida Bergere
Direction - William P.S. Earle

Made by Selznick
Distributed by Select
Round the Town
With the Town
Rounder'

OWEN MOORE
in P.G. Wodehouse's Saturday Evening Post Story
"PICCADILLY JIM"
Direction: Wesley Ruggles

Made by Selznick . Distributed by Select
Joseph M. Schenck presents

NORMA TALMADGE

in

"The Isle of Conquest"

ADAPTED BY JOHN EMERSON AND ANITA LOOS
From Arthur Hornblow's widely-read novel, "By Right of Conquest"

Directed by Edward José

SELECT PICTURES CORPORATION

Lewis J. Selznick, President
WHY THE CAPITOL BOOKED

GUY EMPEY

Supported by
FLORENCE EVELYN MARTIN

in

"THE UNDERCURRENT"

A WILFRID NORTH PRODUCTION
IT'S THE PUNCH PICTURE

A Powerful Drama With a Theme as Engrossing as The Mystery of Life Itself.

Action! ACTION!! ACTION!!!
DERCURRENT

A WILFRID NORTH PRODUCTION
HERE'S YOUR LINK-UP

Booksellers—department stores—public news-stands—libraries and scores of institutions are ready to lend their whole-hearted cooperation in the exploitation of Guy Empey in "The Undercurrent." The printed works of Guy Empey have found their way into millions of American homes and these same millions will rally to rugged romance.

The new national weekly magazine published by Mr. Empey is enjoying a tremendous sale in every nook and corner of the universe. Painted bulletins, half-sheet stands, heralds and novelty posters are blazing a trail that leads straight to your box-office.

Supplementing the active cooperation of book stores and other merchants is the personal service extended by the Select exploitation experts in each Select branch throughout the country.

"The Undercurrent" is loaded with money-making possibilities for the alert showmen. Follow the lead of New York's Capitol and increase your own capital for an extended run that will clean up—BIG

Millions of Readers
are waiting for YOUR presentation of Guy Empey in "The Undercurrent."
Cash in on the magic of advance interest by booking the product on that carries the popularity of a great American personage.

SELECT PICTURES CORPORATION
LEWIS J. SELZNICK, President
Announcing
Cosmo Hamilton's
Super-Achievement
EVE IN EXILE
SAMUEL S. HUTCHINSON

EVE IN

By COSMO HAMILTON

A Superb Special Production

Here's the super-attraction of the season—a feature photodrama by the author of "Scandal"—the play that has run for half a year in New York and Chicago. Enacted by the greatest all-star cast ever assembled. Each player an artist of note—especially chosen for particular ability. Superbly directed by Burton George.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.
Presents

EXILE

FAMOUS AUTHOR of “SCANDAL”

Sensational All Star Cast

John Sheen ..................... Thomas Santschi
Paul Armitage .................. Wheeler Oakman
Eve Ricardo ................. CHARLOTTE WALKER
Jim Ricardo .................. George Periolat
Miss Kekewich ......... Martha Mattox
Nina Carey ...................... Violet Palmer
Easter Monday .............. Harvey Clark
George Armitage .......... Melbourne MacDowell
Simon Bean .................... Perry Banks

Photography and Lighting Effects by Dal Clawson
Architectural Designing and Technical Effects
by S. A. Baldridge

Distributed by
PATHE
Theatres in New York and Chicago have played "Scandal" continuously for more than half a year. Hundreds of thousands of people paid their money at the box office to see it. Other millions are familiar with Cosmo Hamilton stories. His name is known all over the country. People are interested in reading Cosmo Hamilton stories—in seeing Cosmo Hamilton plays and pictures. American Film Company now is offering his latest and greatest work—"Eve in Exile"—as a special super-feature attraction.

Enacting the story is the greatest cast that has yet been assembled to produce a famous story. Included in it are CHARLOTTE WALKER, Thomas Santschi, Wheeler Oakman, Melbourne MacDowell, George Periolat, Martha Mattox, Violet Palmer, Harvey Clark, Perry Banks and a dozen more favorites of screenland. Lois Zellner, famous for her scenario work, prepared the working script. Burton George superbly directed it. It is a perfect production in every respect. Unquestionably it will create new box-office records wherever it is shown. Many theatres will play it continuously for one, two and three weeks. Are YOU going to profit by this opportunity? Get in touch TODAY with the American Film Company representative at your nearest Pathe Exchange.

BOOK THIS BIG SPECIAL FEATURE NOW!

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

Distributed
PATHE
PROCLAMATION

IN this, the season when the year's blessings are recognized, and a time is set aside for the giving of thanks, the week beginning Monday, November twenty-fourth and ending Sunday, November thirtieth is designated as an especial thanksgiving week for the exhibitors of Fox Entertainments throughout the world.

Though wars and calamities have engulfed the world, the exhibitors of Fox Entertainments have been conspicuously spared and their blessings have been continued even in greater measure than in normal times.

Therefore, in a spirit of supreme thankfulness and deep gratitude, we welcome you to a full and complete observance of each and every day of this Thanksgiving Week.

Throw wide the doors of your theatres and invite your public to share with you in the celebration of each of the seven days.

In the name of prosperity and of success we herewith affix our hand and seal.

[Signature]

President

FOX FILM CORPORATION
In Louis Tracy's "Wings of the Morning," which is appearing on the motion picture screens throughout the world,

William Farnum

typifies that fine, clean manhood which we love to call American.

The story was wonderful as a novel. It is amazingly greater in its healthful excitement as a screen drama.

See it at the better theatres and compare it with William Farnum in The Last of the Duane's, Wolves of the Night, The Lone Star Ranger, and other splendid pictures for all the family.

They are examples of the fine value of Fox Entertainments. Attend the theatre that presents them.
Advertisement

is appearing in the following nationally circulated magazines as a part of the Greatest National Campaign ever engaged in by a Film Company.

SATURDAY EVENING POST
TOP NOTCH
DETECTIVE
POPULAR REGISTER
PHOTOPLAY JOURNAL
AINSLEE'S SMITH'S
AMERICAN

BOOK WINGS OF THE MORNING
and ride with the tidal wave of success.

FOX ENTERTAINMENTS
WILLIAM FOX presents

Mutt & Jeff

by CAPT. BUD FISHER

Animated laughter that reconciles audiences to all sorts of programs.

FOX ENTERTAINMENTS
WILLIAM FOX
presents
MADLAINE TRAVERSE
the empress of stormy emotion in
LOST MONEY
A dramatic story of a fight for millions
Directed by Edmund Lawrence

FOX ENTERTAINMENTS
Beauty, Laughter, Surprise!

WILLIAM FOX

Sunshine Comedies

FOX ENTERTAINMENTS

Supervision Hampton del Ruth

Without a competitor in the field of great comedies.
LOUIS B. MAYER presents
ANITA STEWART
The Film of 1,000 Thrills
"IN OLD KENTUCKY"
From The Beloved American Classic
by CHAS. T. DAZEY - Directed by MARSHALL NEILAN
Surpassingly magnificent
The Real Successor to "THE BIRTH OF A NATION"
A SPECIAL FOR ROAD SHOW EXPLOITATION
Because it is different from all other pictures ever made, makes ROMANY “Where Love Runs Wild” the one big bet that it is.
THE moment you think of Richard Harding Davis you think of "Soldiers of Fortune" -- because "Soldiers of Fortune" was HIS BEST. And it was that because it merged romance and thrills and the Great Outdoors. These still are the prize ingredients of photo-drama-that-gets-over. ALLAN DWAN KNEW! That is why he selected this "meatiest" of Davis novels. He instantly visualized the effect of these raids, rescues, and reckless riding in assortment with a smashing love theme, full of twists. With Norman Kerry as "Clay" and Anna Q. Nilsson as "Alice Langham." Well, that's the story, that's the producer, those are the principals -- backed by a typical Dwan cast and hundreds of dauntless men and flying horses -- and YOURS is the house to show it in if you believe in S. R. O. signs.

REALART PICTURES CORPORATION
ARTHUR S. KANE, Pres.
469 FIFTH AVENUE, NEW YORK
MARY MILES MINTER in

Not one book, but four books!

The best features of the most famous works of L. M. MONTGOMERY, combined in one scenario to insure for MARY MILES MINTER the greatest play of her career!

Each story was good enough to be published and sold separately. The four stories scored four distinct successes. But no one of them -- no two of them -- no three of them were big enough for the sort of plays that Realart had promised to MARY MILES MINTER exhibitors.
ANNE OF GREEN GABLES

Nor did Realart stop there!

This best material available was placed in the hands of FRANCES MARION, who has written successful scenarios for Douglas Fairbanks, Marguerite Clark and other well known players.

And then script and star were entrusted to DIRECTOR WILLIAM DESMOND TAYLOR, whose record with Famous Players-Lasky and other producers is one of inspiring successes.

Realart has done its part to make your theatre block look like the town square on band concert night. It's up to you!
THE MYSTERY OF THE YELLOW ROOM
An Emile Chaujard Production

Everybody’s an Amateur Sleuth—
CASH IN ON IT!

HERE’S a chance for all the star mystery solvers of Yourtown! Bring them in (the nifty posters and publicity stuff will do it) to scan this Mayflower and tell what’s so mystifying about the Yellow Room. Here’s a chance for all of em—to be led into making a wrong solution! They will be mystified! Realart Defies Anyone to Solve "The Mystery of the Yellow Room" Until the Director Gives the Snap Away at the End of the Picture. Paralyze those amateur sleuths by upsetting their pretty theories with this Special. Make the town talk! It means thousands of dollars worth of gratis publicity, the finest in the world.

SEE THAT REALART EXCHANGE TO-DAY!
Chains and Chicanery

There is absolutely no reason for selling your theatre while the best films in the market are being made by independent producers.

There is a panicky feeling evident among theatre owners today, but bear in mind that a panic can be started by a mouse.

The cause for the unrest, when you analyze the situation, is of mouse-like importance. The only danger lies in the panic itself.

Sit tight and look the thing squarely in the eye. Here is what confronts us.

Big distributor interests are seeking to tie up your theatres. WHY?

Because their product is of uneven quality and they dare not try to sell it exclusively on a basis of merit.

How are they trying to tie up your theatres?

By forcing you to sign long-term and exclusive contracts.

If you sign these contracts, you shut your house to all the splendid offerings of the independent producers and are compelled to play a program of uncertain quality in competition with the biggest attractions of the screen. You've got no chance to win.

If you don't sign the contract, these would-be monopolists offer to buy a controlling interest in your theatre. If you sell, they run your business. Again you've got no chance to win.

If you don't sign the contract and won't sell out, what then? They try to frighten you with threats of building a house next door to yours, if need be.

Suppose they build. Let them run their programs while you have the pick of the whole independent field and you'll close them up.

Theatre men, if you will only think a moment, you'll realize that it is a monumental bluff that is being shown. These distributor-interests can't control the theatre situation unless they can control productions. Thank Heaven, producers are getting freer every day and the dominant factor in the rental business today is not the old line monopoly, but the independent producers.
I repeat—a panic can be started by a mouse. Forget the mouse; it can do no harm unless you let it throw you into a panic.

There is a remedy for the whole situation—a sure curb to any attempt at monopoly.

Refuse to sign any contract that ties your hands so that you cannot at all times go into the open market and buy what and where you please.

Don't be frightened into selling the control of your theatre.

That's all. There are more than enough good films made to supply every theatre's needs, and these films can be rented freely and fairly. No distributor has a monopoly of good films and you can get all that you want in quality and quantity.

United Artists Corporation is now booking the DOUGLAS FAIRBANKS' releases, "HIS MAJESTY, THE AMERICAN" and "WHEN THE CLOUDS ROLL BY" and D.W. GRIFFITH'S "BROKEN BLOSSOMS" on a single picture basis. The MARY PICKFORD PICTURES and the CHARLIE CHAPLIN PICTURES that are to come to us later on will be booked the same way, each picture on its own merits.

There are many other independent producers making films of splendid quality. As long as this supply is at your command, you have nothing to fear.

Any distributor who insists on a long term contract for product that you know nothing about is imposing on you. You don't need such a contract when the market has plenty of film of superior quality, that the independent producers are not afraid to let you have on a single picture basis.

Remember, to control the theatres you must be able to control productions. Look the field over; check-up the product of all distributors and see if any one company controls all the worthwhile product.

Monopoly? Control?

IT CAN'T BE DONE!

[Signature]

United Artists Corporation
"'Broken Blossoms' . . . has been exploited with more good-looking advertisements than any other production in film history," says Exhibitors Herald in its issue of November 22.d.

Because the showmen of America realize its remarkable exploitation and presentation possibilities, and counting on the responsiveness of human nature to beauty and art and real drama, they are giving to

D. W. GRIFFITH'S
"BROKEN BLOSSOMS"

a tremendous advertising campaign that is carrying the fame of this superb creation into every corner of the country. Since last Spring the newspapers of the nation have carried this advertising in ever-increasing volume and today finds the exhibitor-campaign at its height.

The theatres that book "BROKEN BLOSSOMS" now, will get all the cumulative force of this advertising. Every run of the picture has built business for you, business that is waiting today for your run of the film.

This Coupon Will Bring You Full Information

Write your name and address on the coupon on this page and mail it at once to your nearest United Artists Corporation Branch Office—(see list of Branch Offices on opposite page.) Full information will at once be sent you regarding the rental of D. W. GRIFFITH'S greatest creation, "BROKEN BLOSSOMS."

UNITED ARTISTS CORPORATION
MARY PICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  D.W. GRIFFITH
On Your Screen

DOUGLAS FAIRBANKS on your screen means big money in your box-office.

Whether you play first run or fifth run, DOUGLAS FAIRBANKS draws big business always, and big business is what your theatre is being run for.

Bear in mind that first runs only skim the surface of your possibilities.

Many theatres that have always played first runs exclusively are now playing occasional second runs on big pictures to enormous success.

As a business proposition, an opportunity to make money, why not find out today the terms on which you can rent DOUGLAS FAIRBANKS’ new picture.

"WHEN THE CLOUDS ROLL BY"

Perhaps first run is still open for you. If it is already booked, you can still make big money with a later run. But book it now so that you can get your share of the profit the picture holds for every house that runs it.

By reason of its single picture booking policy, United Artists Corporation is able to deal directly and freely with every theatre, everywhere, your house included.

Our hands are not tied. If you are likewise free, mail the coupon below, today, and get the facts on a money making picture.

Cut out the coupon on this page, fill in your complete address, and mail today to your nearest United Artists Corporation Branch Office—see list below—for full information on Douglas Fairbanks’ new picture, “When the Clouds Roll By.”

Atlanta, Ga.  111 Walton Street
Boston, Mass.  41-43 Winchester Street
Chicago, Ill.  17 North Wabash Ave,
Cleveland, Ohio 2143 Prospect Avenue
Dallas, Texas  1930 Main Street
Denver, Colo.  617 19th Street
Detroit, Mich.  605 Joseph Mack Bldg.
Kansas City, Mo.  922 Oak Street

Los Angeles, Cal.  643 South Olive Street
Minneapolis, Minn.  402 Film Exchange Bldg.
New York, N.Y.  729 Seventh Avenue
Philadelphia, Pa.  1319 Vine Street
Pittsburgh, Pa.  414 Ferry Street
San Francisco, Cal.  100 Golden Gate Ave.
Seattle, Wash.  1200 Fourth Avenue
Toronto, Canada  123 Bay Street

Washington, D.C.  801 Mather Building
Keep your dates open for these great productions

TWO BIRDS with ONE STONE!

AND THEY ARE SOME BIRDS, TOO!
Metro acquires
the Celebrated Stage and Screen Comedian
Mr. Taylor Holmes
and
the exclusive distributing rights to
his famous three Broadway stage
comedies — to be screened by
the Taylor Holmes Productions, Inc.

Nothing but the Truth
by Frederick Isham

The Very Idea
by Wm. LeBaron

Nothing but Lies
by Aaron Hoffman

Metro Pictures Corporation
$500. WILL BE PAID FOR THE BEST ANSWER TO THE WORLD'S MOST PUZZLING QUESTION

WHICH "THE INFERIOR SEX"?
Frank Keenan in a wonderful dual role

in

"BROTHERS DIVIDED"

by Gertrude Andrews

A worthy successor to "The World Aflame" telling in a story full of human interest, humor and dramatic moments the truth that man's humanity to man pays.

Directed by Mr. Keenan. Produced at Robert Brunton Studios.
an a girl, however good and lovely, be translated from the kitchen pots of a country road house to the formalities and numberless demands of society, and fit into the new life and adorn it?

an a wealthy and admired young man be happy with such a wife?

can she be happy with him?

directed and written by EONCE ERRET

6 PARTS

produced by CME PICTURES ORP'N
Pathe's Pearl White Serials have played to about all the nations of the earth.

Men, women and children, white, black, yellow, brown, red have sat spellbound as they watched the action, the acting and the beauty of production, and felt the inevitable thrills.

Here's another the fame of which will echo from Greenland to Bombay!

Produced and directed by George Brackett Seitz
Scenarios by Bertram Millhauser

Pathé Distributors
A BLACKTON PRODUCTION

An apt title; the dawn of love; the dawn of hope for a stricken man; and all the beauty that goes with dawn.

DAWN

with Sylvia Breamer and Robert Gordon

From the successful novel by Eleanor H. Porter.

Directed by J. Stuart Blackton

Six Parts

Pathé Distributors
"A WONDER OF A STAR" says a well known exhibitor of

GEORGE B. SEITZ

IN

"BOUND AND GAGGED"

with MARGUERITE COURTOT

Just had the pleasure of seeing your latest serial, 'Bound and Gagged', with a wonder of a star, George B. Seitz. You have here a star with a wonderfully winning smile, an athlete and a regular daredevil. "SOME BOY, believe me!" - H.B. Waits, mgr. Strand Theatre, Omaha.

Any exhibitor who looks at this serial is sure to be enthusiastic!

Produced and directed by George B. Seitz  Written by Frank L. Smith

TEN EPISODE
USED IN THE MAJORITY OF THE BEST FIRST RUN HOUSES.

Pathé Review

There must be a Reason.

There are several:

- Pathécolor scenics, of a wonderful and unique beauty
- Slow Motion Photography, some in Pathécolor
- Raymond Ditmars' animal pictures
- Scientific subjects of great variety and interest
- Educationals of a general nature but of special value

ONE REEL EACH WEEK

P A T H E

DISTRIBUTORS
"Going BIG over

THE PHENOMENAL SUCCESS
OF THE
EDITION DE LUXE
OF THE

Chaplin

PRESENTED BY
CLARK - CORNELIUS CORPORATION
the BIG time"

Classics

IN THE LEADING THEATRES IS ALMOST UNBELIEVABLE

MANAGERS OF THE

Shea's Hippodrome, Buffalo
Leader (Tom Moore) Washington, D.C.
Beacon, Boston
Strand, Cincinnati
Strand, Louisville
Jewel (Hulsey) San Antonio
Majestic, Jackson, Mich.
Clemmer, Seattle
Casino, Des Moines

Rialto, New York
Rivoli, New York
Loew's Metropolitan Circuit, New York
Ascher Circuit, Chicago
Lubliner & Trinz Circuit, Chicago
Rubin & Finkelstein Circuit, Minneapolis
Madison (Kunsky), Detroit
Miles, Cleveland
Clark and Rowland Circuit, Pittsburgh

ARE DELIGHTED — AND THESE ARE ONLY A FEW OF THE LARGEST HOUSES PLAYING THE "CLASSICS" TO CAPACITY HIGH-CLASS AUDIENCES —

DISTRIBUTED BY

HALLMARK PICTURES CORPORATION
Despite all the efforts of producers, not more than once a year do you get such a powerful combination of star, story, title, author and director as the immediately forthcoming

Robert Brunton presentation of

J. Warren Kerrigan

And His Own Company in

The Lord Loves the Irish

Directed with force by Ernest C. Warde
From the story that means box-office luck by Monte M. Katterjohn

Author of "The Flame of the Yukon," "Carmen of the Klondike," "Alaska" and a hundred other great successes of the screen.

Ready for pre-release engagements throughout America early in December and worth all the exploitation you can give it.

W.W. Hodkinson Corporation
527 Fifth Avenue, New York City
Arthur F. Beck
presents

LEAH BAIRD
in

The Capitol

From the notable stage success by
AUGUSTUS THOMAS
Directed by George Irving

The drama of a woman's fight for her honor and her husband. The story of a fugitive wife who returned to right the wrongs she had done and to trap a crafty plotter.

Produced in Washington, D.C. at the seat of government, where ambition brought a beautiful girl to the brink of disaster.

First prints are now being shipped to the branches for advance screenings or to be available for pre-release engagements.
A CONTEST FOR MILLIONS

The nation-wide campaign inaugurated by Robertson-Cole on "The Beloved Cheater" embraces a love-letter contest backed by advertising that will reach millions of Motion Picture Fans.

The advertisement reproduced on this page which will appear in Photoplay Magazine in the January issue will be on the news stands throughout the United States in December.

What Would You Say in a Love Letter?

$500.00

for the best love letter from a girl to her sweetheart. Any girl may enter the contest and her letter will be eligible to win.

QUALIFICATIONS—Integrity of purpose—Correctness of spelling—Originality—Beauty of language used—Brevity.

Tell us—

WHAT WOULD YOU SAY IN A LOVE LETTER?

You needn't write in a regular letter just as if you were writing to

your own sweetheart. Picture how he or she is. Put yourself in

your letter. Keep your words simple and direct. Tell what you feel

in your heart. Tell him or her how you feel. Make your letter

short and direct. Be frank. This is the only way to win the contest.

Send your letters to Lew Cody, care of Robertson-Cole, 1600


Live exhibitors will realize the value of this exploitation aid to the MOST UNUSUAL PHOTOPLAY ever produced, "The Beloved Cheater".

Communicate with the

ROBERTSON-COLE EXCHANGE

in your territory—do not delay
If you have the Hayakawa following in your theatre this play will be greeted as one of his best. If you have not a Hayakawa following it means that you have neglected building up one of the strongest assets an exhibitor can have today.

This play will bring you that clientele and will immensely please your patrons. Therefore business logic dictates the necessity for your screening it.

Produced by
HAWORTH

Available at all ROBERTSON-COLE EXCHANGES
EXHIBITORS OF AMERICA!

PROTECT YOUR SCREEN!

DON'T SIGN ANY CONTRACT THAT WILL PERMIT INDUSTRIAL ADVERTISING FILMS OR SLIDES OR ADVERTISING INSERTS IN PICTURES ON YOUR SCREEN UNTIL YOU HAVE COMMUNICATED WITH THE UNDERSIGNED.

SYDNEY S. COHEN, Pres. Motion Picture Exhibitors League, N. Y. State
H. H. LUSTIG, Pres. Cleveland Exhibitors Association
KING PERRY, Sec'y. Michigan Exhibitors Association
SAMUEL I. BERMAN, Executive Sec'y. Motion Picture Exh. League, N. Y. State
FRED. J. HERRINGTON, Sec'y. Pennsylvania Exhibitors Association
W. J. SLIM, Executive Board Member Cleveland Exhibitors Association
CHAS. L. O'REILLY, Motion Picture Exhibitors League, N. Y. State
SAM BULLOCK, Executive Sec'y. Cleveland Exhibitors Association
PETER JEUP, Executive Board Member, Michigan Exhibitors Association
I. M. SALYERDS, President Rochester Exhibitors Association

Committee on Organization For The Protection of The Screen.
SYDNEY S. COHEN, Temporary Chairman of The Committee
SAM BULLOCK, Secretary

Temporary Headquarters of The Committee
Room 708, Times Building, New York City

WATCH FOR OUR NEXT ANNOUNCEMENT!
Jesse L. Lasky — presents

Cecil B. De Mille's

"MALE and FEMALE"
A Paramount Aircraft Picture

Adapted for the screen by Jeanie MacPherson
COSMOPOLITAN PRODUCTION

"The Miracle of Love"

BY COSMO HAMILTON Scenario by ADRIAN JOHNSON and LEON DUSSEAU
DIRECTED BY ROBERT Z LEONARD

A Paramount-Artcraft Picture
“Art thou indeed Truth? I did not know thou wert so old and ugly.”

EVERYWOMAN

The Most Beautiful Love Story Ever Told

Directed by George Melford.

With Violet Heming, Theodore Roberts and Wanda Hawley. From the play by Walter Browne. Scenario by Will M. Ritchey.

A Paramount-Artcraft Picture
She was the spirit who turned the table for a medium. And when it came to turning the tables on her captors, she was as good as a whole army of spirits.

Dorothy Gish in her first new picture of the new season, a lightsome, rollicking farce of roaring complications, with George Fawcett as the medium.

The screen’s most original comedienne is at her best in “Turning the Tables.”
A good bet to play straight. Ray runs the full gamut of emotions,” says the N. Y. World.

A little bit different in characterization, a little bit different in drama, a little bit different in thrills—and with it all, the same Charles Ray about whom exhibitors report “always to be counted on for crowded houses.”
—call it his last false step, his last fiasco, his last faux pas, his last affaire flambee; say it in English, in Yiddish or French but—

Call it a feature, for that’s what it is. Ford Sterling and Phyllis Haver in a riot of merry nonsense that sure draws crowds.

Big exhibitors are making the Paramount MACK SENNETT Comedies their features. The result is “house records broken.”

Make them your features and you will do record business. Bill them big, advertise them well, play them long!

There’s no false step about that!
Starring in "A Modern Salome"
The First of the
Hope Hampton Productions, Inc.
The End Is in Sight

After seven weeks of chaos in the printing industry of New York, of untold monetary damage, there comes the word that the end of the disturbance is in sight, that soon we shall see a return to normal conditions. It is not stated that immediately there will be 100 per cent efficiency in all the departments of the many printing establishments where there have been lockouts and "vacations," although it is announced that at this writing there are pressrooms where every machine is fully manned.

The contest for supremacy has been one unique in the annals of publishing. The outstanding factor at all times has been the recognition on the part of the employing printers and their clients the publishers of the principle of collective bargaining. But they did insist there must be bargaining. They declined to permit dictation, dictation of the most ruthless sort. They stood firmly on the proposition that it took two to make a bargain, and if the bargain concerned their own business they must be included as one of the pair.

An accompanying and hardly less important factor in its determining influence was the position of the international officers of the trades unionists affected. These men without exception contended for adherence to the traditions of their organizations, for conciliation and arbitration. They refused to concede that the New York craftsmen, numerous as they were in membership, should be permitted to disregard rules of procedure that were the fruit of bitter controversies extending over a half or three-quarters of a century.

As one of the organizers of the American Federation of Labor expressed it: "The men are up against an unbeatable combination—their employers and their international officials. They can't win."

Of course, the men had one chance: in the absence of cohesion on the part of their employers, and undoubtedly they banked on it. How futile that hope was the result has proved. The men return to work on the same terms as those under which they might have continued their labors on October 1—at an increase of 50 cents per week and such increased remuneration and decreased hours of labor as any fairly selected arbitrator may determine.

Thousands of dollars have been sacrificed—in many, in thousands of instances the loss will be felt for a year to come—business has been disrupted and many publications have departed from New York. Hundreds of skilled workers have left the city to enrich the trade in other cities. Time will be required to put the industry back where it stood October 1.

To our many friends who have so loyally and wholeheartedly stood with us and by us "for" us in these necessarily circumscribed days the publishers of the Moving Picture World extend their sincerest thanks. As facilities are stabilized and extended it will be their earnest endeavor to repay their subscribers and advertisers with increased service.

A Real Showman

The cleverest bit of showmanship connected with the visit of the Prince of Wales to New York was developed by the William Fox staff in connection with the Academy on the afternoon of November 19. The publicity staff and house management handled the affair with fitting dignity and as a result of this policy the New York dailies gave liberal space to that part of the Prince's day which was spent at the same theatre, whereas, sixty years ago, his grandfather was in attendance upon a ball.

The temptation to overdo—to cheapen the event by tawdry efforts at publicity—was spurned by Mr. Fox and his associates, and the resulting compensation in dignified and untinted newspaper accounts of the event proved—as has been proved hundreds of times before—that a real showman will get his reward when he goes about his business in showmanlike manner.
Taylor Holmes Productions To Be Distributed by Metro

Taylor Holmes Productions is launching a new film, "Nothing but the Truth: The Very Idea". A successful comedy-drama, it will be a major departure from its usual Western roles. The film, starring William Collier, will premiere in select theaters nationwide. The production is a testament to the company's commitment to diversifying its repertoire, offering audiences a broader range of cinematic experiences.

Select Exchange in New Offices

SAM E. HIRSON, general manager of Select Pictures Corporation, announces that Select's New York exchange at 729 Seventh Avenue has moved to larger and more convenient quarters on the ground floor of the building at 130 West Forty-sixth street. The volume of business transacted by the New York exchange has more than doubled in the past two months, and it has been deemed necessary to seek more spacious quarters. The new offices afford more than four times as much space as those formerly used by the exchange.

The Copperhead Completed

The filming of "The Copperhead," adapted by Charles Maigne from the play by Augustus Thomas, with Lionel Barrymore in the stellar role, has been completed at the Fifty-sixth street studio of the Famous Players-Lasky Corporation. At present the picture contains four hundred scenes, and when it is released as a Paramount-Artcraft special production it will probably run eight reels. Charles Maigne, who directed the presentation, has been cutting it, after which it will go to California to film "The Fighting Change," by Robert W. Chambers.

RC in Broadway Houses

What is believed to be a record for any motion picture concern in New York city is heralded by Robertson-Cole in announcing that every motion picture house on Broadway from Fifty-ninth street to 165th street, each week in the year plays capacity houses with at least one Robertson-Cole production.

Officials of the Robertson-Cole company declare that this continued run in the most patronized theatres of the Allan street area is absolute proof that the Robertson-Cole pictures carry a 100 per cent attraction weight to every house that contracts for these features. They are convinced that when a discriminating exhibitor takes the time to interest himself in Robertson-Cole productions he will get his business and encouragement," said A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation, in discussing the unanimity of the Broadway exhibitors who are booking Robertson-Cole attractions. "We are endeavoring to make every production powerful enough in point of quality of production and story to continue not alone the mass of exhibitors but even the most cautious and careful of them," concluded Mr. Kirkpatrick.

Since the organization of the new exchanges the officials of Robertson-Cole have concentrated on getting the maximum amount of service to the exhibitor and in this connection a strong campaign of advertising and exploitation is under way with each of the new releases. This is advertising direct to the motion picture public designed to fill seats for the exhibitor.
Winning With 'The Hoodlum' 

JOE MAITLAND, owner of the Palace at Kansas, K. S., has just put over a "tie-up" advertising stunt in behalf of photoplays to which he has been committed in accordance with his contract with Diamond Film in the Northwest. Mr. Maitland had booked "The Hoodlum," for a two day run. For a week in advance of its presentation he had every housewife talking about this first National feature.

Mr. Maitland bought one large newspaper bag, such as are used by merchants for the distribution of groceries to customers. On one side of each of these bags he had printed in red letters the announcement that "The Hoodlum" had been booked for a run at the Palace. He then gave 1,000 bags to each of five grocery stores proprietors.

A play that won City fans talking," read the advertisement on one of the bags. "Our Own Mary Pickford in the second picture from her own studio, 'The Hoodlum', which is little Mary's greatest achievement. Palace two nights, Wednesday, Thursday, November 5 and 6— scheduler.

Inasmuch as Mr. Maitland obtained the co-operation of the five leading grocery stores, practically every home in that town bought its food in Maitland received these grocery bags with the intelligence concerning the coming attraction.

Prince of Wales Guest of Fox at Academy of Music

WILLIAM FOX'S Academy of Music was once more the scene of a royal reception on the afternoon of November 19. In accordance with the scheduled plans of the committee of arrangements, the Prince of Wales made his appearance at Irving Place entrance to the famous theatre—recalling the reception held at the same place nearly sixty years ago in honor of his grandfather, then Prince of Wales.

A special cordon of police maintained order in the masses of people that packed Irving Place as well as Fourteenth street. The Prince immediately upon arrival entered the theatre and was received by William Fox, whose theatre was now jammed with guests invited by Mr. Fox, lessee of the property.

The program as arranged was carried through without mishap. The Prince showed the heartiest appreciation of the Fox Sunshine Comedy, "The Tallow Dog Catron;" a Matt and Jeff animated cartoon, "Sound Your 'A';" and the current release of Fox News. Upon completion of the picture showing, the royal party rose, left the house, and proceeded to Madison Square Garden, where Wales visited the Horse Show.

The Prince while at the Academy posed for several close-up motion pictures with Mr. Fox. He also shook hands with each of his favorite film workers, as in the costume of 1860, presented a striking picture to recall the reception to the Prince's grandfather during that year.

The Prince and his party went to the Academy directly from the Chamber of Commerce luncheon. They were received at the entrance by the Navy Band and a detachment of Marines sent from the Flagship Pennsylvania. The party proceeded to the building by the Seventh Regiment, N. Y. N. G., selected as a guard of honor for the occasion.

Within the Academy music was provided by the New York Police Band, and at the conclusion of the reception, the Prince and his party were entertained at the Academy directly from the Chamber of Commerce luncheon. They were received at the entrance by the Navy Band and a detachment of Marines sent from the Flagship Pennsylvania. The party proceeded to the building by the Seventh Regiment, N. Y. N. G., selected as a guard of honor for the occasion.

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The theatre was closed to the public until a p.m.

PRISONERS SEE DE MILLE PICTURE

As in the case of the George Loomis producer, "The Miracle Man," Cecil B. De Mille's super-special for Paramount-Arcturus, "Male and Female," was recently given a special prerelease showing at Sing Sing prison for the members of the mutual Welfare League. The production was enthusiastically received.

Selnick Busy on Coast

WORD comes from the Selnick west coast studios that the whole aggregation has gone into second release on the production of the first two pictures which will be released through the Select Pictures Corporation to National Picture Theatres, Inc., the new exhibitor co-operative organization founded by Lewis J. Selznick.

These two pictures are under the personal supervision of Harry Karp, and are being escorted by all-star tours. The first to be released will be "Just a Wife." A version of Enrico Caruso's big domestic drama which Belasco staged on Broadway several seasons ago. This picture is definitely announced for release on January 1st. "Blind Youth" which will follow closely is the joint product of Lou Tellegen, the famous actor-sculptor-author, and Willard Mack, playwright, responsible for such successes as "Tiger Rose" and "Kick In." Mr. Selnick was compelled to play the leading role in the stage version of this play last season.

Many notable players, some of them stars in their own right, have been engaged for the casts of "Just a Wife" and "Blind Youth."

D'Way Allison to Star in "Judah"

Maxwell Karger has decided that D'Way Allison will be starred in "Judah," the successful drama by Harry Arthur Jones, which Sarnoff recently acquired the script rights.
ASTIGMATISM IN FILM TITLES.

IS MAKING THE PANS CONCEIVED

How easy it is to use a film title after some real smart guys have picked a good one and widely advertised it! There was Ed Hoefft, of Universal. He started something when he monikered the "Blind Husband" film and opened the way to copyists. Thus early we have promised "Blind Witness." It took a heavy brain to null that one out and the book, "Blind Youth" is to be screened by Select. While it is a bit early nothing has yet been heard from the number of other relatives so many of us are favored with.

There's "Blind Cousins," "Blind Aunt," "Blind Brothers," step-children, cousins, mothers-in-law, half-sisters and the rest of 'em. Ultimately when everybody is stricken blind in film titles who will remain to patronize and make profitable all of the blind presentations? Is there no way to avert the plague that promises to drive us all screen-sightless?

While the industry is up this "blind alley" playing "blind man's buff" why not become timely in the output and fillum-present "blind dogs" and "blind tigers" and speakeasies? Then, there's still the "blind baggage" awaiting screen presentation.

Contrariwise and more delightful: The costuming in "Girl of the Sea" would indicate that the final word in the title should be spelled a-double-e.

ZeSu Pitta is soon to star in "Where There's a Will." "There's a Lawsuit" is suggested as a fitting subtitle.

ADDING TERROR TO SUSPENSE

The film "The Present" as presented by the entertainment," said Arthur Beck in a recent interview.

That the way sixteen spoke of fillums twenty years ago, and that they six months to live.

After two decades it looks as though the movies are a decidedly a future to entertainment.

In an advertiser raises the question: "Which Is the Inferior Sex?" There is no question.

June Elvidge used "The Poison Pen" to sign up members to the Red Cross in Boston and Cleveland, according to Lee Kupel, and it is not reported that any woman suffered evil effects.

"The Guests of Hercules," Katherine McDonald's forlornoom, suggests an assembly of bull-throating pugilists admiring the old boy's muscle.

Postals of unidentified source are being sent to the trade bearing this cryptic message:


Overlooking entirely "The Downboys of '18."

SMOKING GUN IN TWO DOZEN

Concerning a recent marriage in the Los Angeles film colony we read that the groom was a member of the Lafayette "Boadridale" and its twenty-three stations for bravery, among which is the Croix de Guerre.

"Everywoman! Is Here from the Coast!" is a headline that discloses why this old town is just now crowded with exceptionally good looking gals.

Here's news in a crisp paragraph:

Harry Cripps has filed a divorce suit for separate maintenance against his wife, Donald Cripps.

SOME PLAYERS PAY THEIR STAR

From publicity we learn that in remodelling a certain studio "the entire second floor of the build-

ing is to be given over to dressing rooms, those designed to accommodate Miss Baird being the most pretentious."

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TAKING A FAULT OUT OF A FEM FILM TITLES

"Honor's Cross" (Goldwyn). Generally speaking it is the double cross.

"The Pointing Finger" (Universal). Another name for the finger of scorn.

The Right to Lie" (Pathe). That sacred privilege one can be very happy to lose on screen, film or film. The Invisible Bond" (Fox). Sounds like the backing of some film booking contracts.

The A B C of Love" (Pathe). Should be ready booking for this one in A. D. 2002.

"Man In Exile" (Armitage). No reference to вечес Duell's stay in England.

All things being equal. C. O. H. hamilton's production for Cosmopolitan release should be distributed by Com-

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Bury Descent is signing publicity sent hither in the interest of Capitol Films. Go ahead! We'll take a deal.

SERVICE K-SERVICE IS OUR MIDDLE NAME

Anticipating a rush of similar titles when William Fox releases William Russell in "The Lincoln Highway" we are ready for use the following subdivisions: "The Old Folk Road," "The Mad Admired Avenue," "The Concrete Concouse," "The Brick-Paved Street" and "Down the Pike."

SPECIAL ANNOUNCEMENT: Peter Crisley Smith, pifficult for Marshall Neilan's movie, registers delight. Junior got 37 pound one ounce start in life November 10. Sweet Caporals (edtv.) will do.

"Except to read in due course of publicity that Gladys Rockwell, in "Flames of the Flesh," will discuss 's burning question. As a title, "Burning Meat" would rise more smoke.

President, P. E., is suggested as a good convention town for fillum magnates. Then each pifficult could claim that the town was named for his boss.

Observe by Sunday Telegraph's "Directory" that Mary Ellis Minter is an American flying A Star. It pays to pay to advertise.

In films that fizzle-out with a second marriage probable or impeding we never know whether the subsequent elopement worked out any better than the first one. Why not add a reel to show how matters develop? Perhaps, in some cases, they don't "live happy after effect" and ticket buyers are entitled to the full story.

"Is Best Ever" says. Salisbury of His Casket."---

Crenedeader Headline.

There will be no crowding to steel that kind of publicity.

The bitterenders are lugging their own boose into res'lent and puzzle, while their mates also take along their own food if they would have a good square meal in these days of open cheating.

Screen gossip babble as Taylor Holmes buys screen rights to three stage plays.


Our young screen heroes look so swell in military togs its too bad they didn't wear them off to war when they had such a fine opportunity.

PAT NOW ARE FORCED TO BE GOOD NICKED

"Bring your own bottle and gloves" warns Joseph Limerick Kelley when inviting us to a social bout between "Kid" Hill and Bennie Leonard New Years Eve.

"Forced to forego," it will be an exceedingly Kilkenny effect end no place for a man too fit to run and too cowardly to fight.

The time has passed when picture showmen see no one but film schemers around their theatres. Its a poor day when the boss, the general manager or the field marshal of some exhibitor's organization does not inquire in and inquire about the crops and how's business end is all the family waves. Much national attention is likely to swell the head of many a man who has heretofore been the "Fall Guy."
Advertising for Exhibitors

CHILEAN MANAGER FINDS HOUDINI SERIAL THE
BEST ATTRACTION OF THE CURRENT SEASON

SENIOR FRANCISCO S. PUENTES SMITH, managing director of the Splendid Theatre, Santiago, Chile, sends in some of his advertising for the Houdini serial and says that he has found this the strongest attraction of the season. At the showing of the first installment the profits on the week were $5,600 in the native coin, worth to the dollar about 40 to 45 cents American coinage. Even on a forty-cent basis it shows considerable at a clean-up. In the two examples shown, the first is a two eights and the other is a five eights. The larger is for the today for this rapture, the other being run through the week. If we except the eight-point lines in the larger display, which are too wide to be easily read, the layout consists in line with the present Advaris. The audience have to well proportioned, but it was not possible to govern the cut display. All the rest of the layout is right up to the mark. That lower line in the larger space is a double statement, announcing the exclusive showing of the feature and adding "Absoluta moralidad" to show it contains nothing offensive to good taste. This should prove enlightening to those who have not already come to realize that a Chinese audience have no demand for erotic sensation, if such a demand ever really did exist. They want strong drama, but it does not have to be obscene.

AN OHO FIVE SETTERS FOR "THE THIRD DEGREE"

H. L. Block sends in a nice looking five setters for "The Third Degree" and adds that he often consults with his printer relative to displays, this is his idea of a layout. He adds that the cut in the upper left-hand corner was not what he wanted, but all he had to work with. This form of cut is planned for use in reading columns and it is seldom that a formal cut will work well in an advertising display, but when nothing better offers one has to use what is at hand. The silhouette cut or one vignette to let the edges soften in the space is more desirable from every point of view, but they cost fifty percent more than straight edge cuts, which is probably the reason we get them so seldom. In general the space is nicely laid out, but we think that a better use could have been made of the name of the star. Evidently Mr. Block trusted to the cut to get the star over, but that is never as strong as a good strong blank type name, and Miss Joyce has been a star for so long that her name has a real box office value. It is interesting to note that while Mr. Block tells me more about the play than the average advertisement gets over, there is no line running more than a double. More than that, by planning a variety of type faces he further emphasizes the suggestion of brevity while telling all he wants.

TWO DISPLAYS WHICH SHOW WIDE DIVERGENCES

It is perhaps a little late to show advertising for the last Fairbanks picture, but here are two cuts in two distinct styles. The first is a cross page thirtiene from the Clemmer Theatre, Seattle. Like most of the western displays, it does not try to tell much of the story. It announces Fairbanks and takes it for granted that people will come if they want to see him. It is an interesting study in type handling. Setting

DOUGLAS FAIRBANKS IS COMING IN HIS MAJESTY, THE AMERICAN

The First United Artists’ Production

FROM EVERY STANDPOINT OF PRODUCTION—STORY—SETTINGS—ATMOSPHERE—PLAYING—HIS AMERICAN BLACK SHINES ANYTHING "DOUG" FAIRBANKS HAS EVER ATTEMPTED

COMING SEPTEMBER 13 TO THE

The title is an upper and lower case which would have helped the display not a little. Upper and lower would have done even more for the three line black below. The display would have been helped by using a smaller letter for the title. In a Fairbanks production the use of the title merely tells that it is a new story and not a repeat. In this case "His big new picture" is a more important line than the title itself. This could have been stretched across the space in a large letter with the title in a smaller line below, running clear across. In the second example the Loew houses in Cleveland split a cross page eleven, using mostly cut out type for the attraction. The portrait is a poor attempt at using boxed. Skillfully handled, this medium merely suggests that Doug must have freckled terribly last summer or that he has recently recovered from the smallpox. The other cut is intended to be set into space against a border or rule. It is cut off too abruptly to ride in the centre of a space. With the large stock of cuts available it would seem that to use this cut in such a position was bad judgment.
Gotham Likes Fairbanks

So great was the success on Broadway of the first Douglas Fairbanks production, "His Majesty the American," produced independently for United Artists Corporation, that his second production, "Then the Clouds Roll By," will be run for two consecutive weeks at the Rivoli and Rialto theatres, respectively, during the weeks of December 29 and January 5.

Although it is not an unprecedented thing to have a Fairbanks production run for two, three and even four weeks, the policies of the leading Broadway theatres in the past, has been to run Fairbanks pictures only seven days apart.

Elaborate preparations are being made for the presentation of this production at the two theatres. Each presentation will be different. Dr. Hugo Riesenfeld, managing director of both theatres, has planned a particularly elaborate program for the two weeks.

This situation that has broken through the policy of Broadway managers recently, that of the necessity of extended runs, is a condition that United Artists Corporation reports the country over. So successful has been the business on the first Fairbanks production for the "Big Four" that a large percentage of first run customers who have already contracted for the second release have requested additional days on "Then the Clouds Roll By." There is much enthusiasm among exhibitors over the fact that this is their first opportunity to offer a Douglas Fairbanks production as their Yuletide holiday feature.

BOB ELLIS A FULL-Fledged Director

A new director has been created by Byron Selnick, president of Selnick Pictures, to work with Elia Kazan in her second production for that concern. "The Imp," written by herself and Edmund Goulding, he is Robert Ellis, leading man who played opposite Olive Thomas, another Selnick star, in "Upstairs and Down" and "The Spite Bride."

"Bob" Ellis was a director previously, and would probably have continued if he had not had also the fatal charm that hangs about an actor. So he played leading roles at intervals between directing picture stars and being theatrical manager for the Schuberts and Klaw & Erlanger.

"CHECKERS" Goes Big In Youngstown

C. M. Deibel, manager of the Liberty Theatre, Youngstown, Ohio, was not slow to see the box office possibilities of "William Fox's screen version of 'Checkers.'" Henry Blossom's play of the racetrack, and made arrangements for showing the picture at his theatres. Manager Deibel had both the exterior and interior of his theatre appropriated decorated.

On the exterior, banners, cut-outs, and other decorative paraphernalia were arranged in attractive fashion. Above the facade a fifteen-foot banner, bearing the words "Cheekers, the Most Famous of Racing Plays," was displayed. Below this Deibel placed a cut-out of the horse Remora on the home stretch. On one side of this display a striking cut-out of the Judges' stand was set.

In his lobby manager Deibel used a twenty-four-foot banner, numerous smaller ones, posters of all descriptions, and photos of scenes in the racetrack drama. The interior of the theatre reflected the spirit of the play, being attractively dressed with checkered draperies and decorative material tending to create a racetrack atmosphere.

Deibel also utilized all other publicity factors to full advantage. He used liberal space in the newspapers and collaborated with the music stores in a campaign for the sale of the song "Checkers," inspired by the spectacular melodrama.

NEW STOTTSBURY HOME HAS PICTURE THEATRE

A motion picture theatre will be one of the modern features of the new home of Mr. and Mrs. C. L. Stotssbury at Palm Beach. The structure is now building on the fashionable north Ocean Boulevard and will cost $250,000. It will have the effect of a Spanish castle in minute detail, and will include such modern conveniences, camouflaged so as not to clash with the scheme of decoration, as radiators, baths, elevator and numerous closets.

The motion picture theatre will be on the main floor. Adjoining Mrs. Stotssbury's chambers will be a loggia, from which she may view an open-air theatre in the garden below.

GETS "DAMAGED GOODS" FOR AUSTRALIA

J. A. Lipman, Sydney, Australia, has contracted with the American Film Company for the Australasia distribution of "Damaged Goods."

F. Alland & Brothers, Boston, have secured state rights for the same film in Maine, Vermont, Massachusetts, Rhode Island and Connecticut.

PRINTS OF "PAGEAN" REACH NEW YORK

Finished prints of "Pagean," Jessie Love's final feature under the Vitagraph banner, have reached the general offices from the West Coast studio, where the picture was filmed, and prove to be one of the most interesting the star has made.

The play, which is based on the novel of the same name by Jean Rhys Brander, is far different from any in which Miss Love has hitherto appeared. It is a combination of comedy and tragedy.
KINORAMA PICTURES PLEAS OF NAILS

Kinorama offers many interesting sights in its latest release which is being distributed by World Pictures.

Since the armistice a year ago, our army has been called upon to do thankless jobs. For the last couple of months they have been on strike duty, and here we see them at Bagley, West Va., keeping peace at the mines.

The next flush is the Working women's Convention which was held at Bryn Mawr. It is a form of work, but in this instance it was a game of hockey between the Philadelphia Country Club and Bryn Mawr.

The Prince of Wales finally reaches the east, and his first stopping place is Washington, where we see him make a call at the White House. We also get a glimpse of him at the Percy Belmont house where he resided during his stay at the capital.

Kinorama closes this week's release with authentic pictures made by the American Red Cross showing how Germany is using a second Belgium of Siciloe on the eastern front.

SHOWS HORRIFIC FIRES ARE STARTED

Each year millions of dollars' worth of valuable timber is lost in the United States through disastrous forest fires. These are caused in many ways; some unavoidable, others the result of carelessness. A new Prism natural color picture is now being distributed by World Pictures which bears the title "The Cost of Carelessness" and shows the devastation that may result from a camper's negligence. This picture will appeal to all lovers of the great out-of-doors.

The building of a "Siwash" camp is followed from the selection of a suitable site in the heart of the woods, through the various steps of forming the "tops" and lining the walls and floors with boughs of evergreen, to the completed camp.

PARAMOUNT EXHIBITION AT MOMBASA

The Famous Players-Lasky Corporation is in receipt of a letter from Dr. Leonard J. Vandervenbergh, head of the Vandervenbergh-Paramount Expedition to British East Africa and Uganda, bearing the news that the expedition had arrived at Mombasa, British East Africa, and would proceed into the interior as soon as supplies which they were waiting for arrived.

"FORTUNE HUNTER" NEXT WILLIAM'S RELEASE

Earle Williams' first picture of the year, and the last to be completed at Vitagraph's West Coast studio, will be "When a Man Loses," a picturesque story with some unusual settings. Since finishing the picture Mr. Williams has come East to Vitagraph's Brooklyn studio, where he is now busy on "The Fortune Hunter," a screen version of 'Mitchell Smith's novel.

ALICE LAKE SIGNS WITH METRO

Alice Lake has been engaged exclusively for Screen Classics, Inc., productions for the next five years by Metro. Announcement has been made by the corporation that Maxwell Zarger, closed the contract with Miss Lake several days ago, by the terms of which Miss Lake will be identified exclusively with Metro Pictures for five years to come and will be featured in productions of a wide range, such as will give her opportunity Zarger to demonstrate her powers not only as a comedienne but as a dramatic actress.

Miss Lake is a Metro "discovery." Prior to her first appearance for Metro in "Blackie's Redemption" as leading woman for Bert Lytell, Miss Lake's chief claim to recognition had been her work in screen comedies with Roscoe (''Fatty'') Arbuckle and for Mack Sennett. In this medium of expression she had revealed remarkable powers as a comedienne, but it remained for Mr. Zarger to see her possibilities as an interpreter of the deeper emotions.

RECREATING SENNITT KEYSTONE COMEDIES

A series of Mack Sennett Keystone comedies have been recreated by Triangle and will be released through the Keystone Triangle exchanges commencing November 23. Not only have new prints been made for the forthcoming releases but the pictures have been re-edited, retitled and attractive art titles inserted. New posters have already been sent to all the exchanges.

A two-reel Keystone will be released every other week and a single reel comedy will be shown on alternating weeks. The first release, the two-reel comedy, "Other Men's Fives," featuring Chester Conklin and Jack Swain, will be issued November 23. "Thirsty, the Magician," a one-reel comedy with Isabel Normand, Jack Sennett, Ford Sterling and Roscoe Arbuckle, will be released November 30. A two-reel comedy, "The Life of Reilly," with Ford Sterling, may be had beginning December 7. "Crashing Through," a one-reel comedy with Ford Sterling, will be released December 14.

DE MILLE COMPLETES "JACK STRAW"

William C. De Mille still has another week's work directing Robert Warwick and his company in "Jack Straw." This is an adaptation of W. Somerset Maugham's comedy and is a story on an entirely different order from Major Warwick's preceding production, "The Tree of Knowledge." The work of Carroll McDonald, noted stage star, who makes his screen debut as Major Warwick's leading woman in "Jack Straw," is said to have been particularly pleasing to Famous Players-Lasky officials.

ELIZABETH HAMMERSTEIN

Beautiful Bela Lugosi star, now scoring in "The Country Cousin"

CLARICE SEYMOUR

D.W. Griffith star, appearing in his "Scarlet Days"

ALICE LAKE

Who will be featured in a wide range of Metro Screen Classics
Goldwyn Ready to Launch Big Advertising Campaign

AFTER months of preparation, during which every angle of advertising designed to benefit the exhibitor and attract extra patronage for pictures, the advertising campaign will be launched on December 1. On that date Goldwyn copy will appear in the leading newspapers throughout the country, reaching an audience estimated at 30,000,000 people.

The campaign, as perfected by Frank Seaman, Inc., an advertising agency, in cooperation with Ralph Block, director of advertising and publicity of Goldwyn Pictures Corporation, is unique. It has been worked out with the utmost detail in order that the advertising will be of direct benefit to the exhibitor showing Goldwyn pictures. It will be backed up by all resources of the organization’s exploitation forces at the home office and in the field, including the twenty-two press and service men in the exchanges.

Building Bigger Audiences

One point always kept in mind is that an advertisement to be 100 per cent must create immediate business for the exhibitor and build bigger audiences for the future. The problem was to tie up each advertisement with a Goldwyn picture, a Goldwyn star and a Goldwyn exhibitor showing the production.

A distinctive feature of the Goldwyn campaign is the complete circulation of the advertisements. In a city of 160,000 population, for example, having three newspapers in good standing, each paper will carry Goldwyn copy and the exhibitor showing the Goldwyn production will profit by advertising that literally covers the community. In New York, nine of the leading morning and evening newspapers are on the list. Frank Irving Fletcher is writing the Goldwyn copy and artists of the first rank are preparing attractive lay-outs. The greatest care is being expended on the art work. The distinctive designs selected are the result of weeks of labor and the elimination of all but the best.

BUY POPULAR STORY FOR CORINNE GRIFFITH

Albert E. Smith, president of Vitagraph, and George Randolph Chester, its production editor, have selected “Dead Line at Elaron,” adapted by Lucien Hubbard from the magazine story by Ruth Byers, as the next feature for Corinne Griffith. Miss Griffith completed her latest picture, “Human Collateral,” less than a week ago and will take a few days’ rest before commencing on her new feature. It will be directed by George Pauwett.

Capitol Books Semon Comedy

A Gain Broadway has shown its appreciation of Larry Semon comedies. This time it is the Capitol Theatre, Manager Bowes has selected “The Head- writer,” the latest Semon comedy, for the week of November 23. This will be a pre-release showing as the picture is not scheduled for release by Vitagraph until early next month.

In booking the new Larry Semon comedy, the management of the Capitol is following the example of all the big motion picture theatres on Broadway, from Forty-ninth to Fifty-third street, which have motion pictures as their chief attraction. Its patronage is wide, and the fact that a Larry Semon comedy should be one of the first comedies to be shown in this temple of the silent drama is not only a compliment to the comedian but an acknowledgement of Vitagraph’s claim that the Larry Semon comedies are among the best.

PROOF OF J. WARREN KERRIGAN’S POPULARITY

SEEN IN HEAVY BOOKING OF “THE JOYOUS LIAR”

No greater proof is needed to show that J. Warren Kerrigan in Robert Brunton productions has caught on with every class of picturegoer and that exhibitors generally share the public’s liking for the popular star than the heavy exhibitor demand for “The Joyous Liar,” second of the Kerrigan-Brunton pictures released by Hodkinson, as revealed by the flood of contract bookings received at the Hodkinson home office since its release three weeks ago.

“The Joyous Liar” demonstrated its remarkable audience pull during the past week in two of the biggest first-run houses in the South, Hodkinson’s Trianon Theatre, Birmingham, Ala., and the Broadway, Columbus, S. C.

What has happened in these southern cities is by no means the rule in every other section of the country where “The Joyous Liar” was presented, Hodkinson says. The Kerrigan vogue, which was greatly increased by the star’s first Brunton picture, “A White Man’s Chance,” has firmly convinced the big exhibitors that Kerrigan has great audience-pulling power, it is said. This is shown in the advertising. At Selfort’s Kaito, Dayton, the management announced the first Kerrigan-Brunton production with a three-quarter page ad in the Dayton Sunday News.

The Sun Theatre, Omaha, has booked the production for a late November engagement and Manager Goldberg, who is “Sahara” and “The Westerners” unusually fine presentation, is planning something out of the ordinary for his exploitation campaign.

JUST A LITTLE REST

Sought and found by Harry Carey in his Big-J, “The Rider of the Lam”

LIONEL BARRYMORE

Paramount-Artcraft star, who comes in “The Copperhead”

INTRODUCING HUCK JONES

A cheerful kind of guy who will be starred in Fox pictures.
Romany Press Book Ready

Christie Completes Tour of All Independent Exchanges

Three of Triangle's Best Pictures Announced
For an Early Release in a Recreated Form

Everything is set for the distribution of Romany's "There Goes a Honeymoon" by the World Film Corporation. The advertising material includes a twenty-four-page stand in six colors; six sheets, three sheets, one sheet, advance ones, half sheets, heralds and other announcements. There is a plan book which is the last word in exploitation, without necessitating the spending of enormous sums of money properly to place the merits of the picture before the public.

The scheme of the plan book is based on the elemental principals of showmanship. The plan book has sixteen pages. There are many practical and inexpensive stunts and sample ads in which white space predominates over black ink. The sample press notices have the salient features of a special story and add interest to reading notices.

Three of Triangle's Best Pictures Announced

For an Early Release in a Recreated Form

Triangle is the best productions made by Triangle, "The Flame of the Yukon" with Dorothy Dalton, "Betty of Greystone" with Dorothy Dickson and "The Clodhopper" with Charles Dixey, have been announced for release through the Keystone Triangle exchanges beginning November 23. These productions have been chosen to head the list of recreated features which Triangle will release, one every third week, on account of the diversified character of the stories and stars.

The three stories differ as widely in theme as they do in the character of the stars. Dorothy Dalton plays the stellar role in "The Flame of the Yukon," said to be Hulda H. Katterjohn's greatest story of the frozen north during the days of the gold rush when life was cheap and honor unknown. The production was supervised by Thomas H. Ince.

"Betty of Greystone" starring Dorothy Dix and to be released December 14 was directed by Alan Dwan and produced under the personal supervision of Griffith. "The Clodhopper" is said by some critics to show Charles Dixey at his best. This is also a Thomas H. Ince production and will be released January 4. The story, written by Hulda H. Katterjohn, puts Charles Dixey on the farm and later transplants him upon the musical stage where the "Harry Morris" hold forth. How this hometown boy, with the stamp of the rube written indelibly over him, makes good when thrown among a chorus of stage beauties gives Dixey a wide range of situations in which to perform his unforgettable antics.

Constance Binney
Charming-assist star who will make friends in "Erstwhile Susan"

Samuel Gimbles
Former Big-J exchange manager heads Commonwealth Films

Myra Guinard
Prophet's two-reel Westerns will be graced by Myra

Universal Release Features Carey

Western stars may come and go, but the popularity of Harry Carey, Universal's luminary, will probably continue for years. The fact that Carey with the assistance of director Jack Ford was responsible for the scenario of "A Gunfightin' Gentlemen," his latest production, adds interest to this drama, which is a December release.
**Minneapolis Theatre Break Records While Legion Meets**

A DRIVING rain, followed by sleet and snow and a sharp drop in temperature below the freezing point, failed to put a check on motion picture exhibiting business in Minneapolis during American Legion Week. Phenomenal showings were made at three of the city's leading photo-play houses, the New Lyric, the Strand and the New Astor.

"The Miracle Man" was the attraction at the New Lyric, and it is now having an indefinite run, while Wallace Reid in "The Valley of the Giants" played at the New Astor and Charles Ray in "The Egg Crate Wellop" at the Strand.

An advertising campaign was carried out in behalf of "The Miracle Man." Billboards were used within a radius of thirty miles of the city. Newspapers carried the largest volume of publicity in the history of the race. It has been reported that columns of mystery in four Sunday issues to the picture.

**Win Co-operation of Newspapers**

The interest and co-operation of the newspaper men of the Twin Cities was won at a private showing of "The Miracle Man" in the Gold Room of the Radisson Hotel.

"This showing demonstrated what may be accomplished in the way of co-operation from the newspapers when the right method is used to interest them," said George Briggs, publicity director for Ruben A. Pinkleman. He did not offer to ask of them, but even went so far as to offer suggestions as to the best manner of handling the publicity.

A private showing was also given for Christian Sciiffish, woman's clubs, ministers and select groups who would be likely to appreciate the underlying theme of faith in the picture.

**New Astor Now Ranks With The Best**

The New Astor made a remarkable showing with Wallace Reid as a result of its publicity and the transformation of the lobby into a log cabin decorated with American flags and the insignia of the American Legion. The New Astor now ranks with the best photo-play houses in the city and will hereafter be the permanent home in Minneapolis of all Paramount-Arcafts. An augmented orchestra has been engaged.

Charles Perry, manager of the Strand, again made old time showmen of the Twin Cities sit up and take notice. One of his stunts was the arranging of a daily contest for free passes through district advertising "Uncle Tom Without a Cabin," which was shown on the same program with "The Egg Crate Wellop."

Takes Pictures of Legion Convention Notables

The procession was headed by a bugle-blowing negro in fantastic costume, followed by "Little Eva," boring and smiling to the crowds; "Uncle Tom" trudging along, ducking and dodging the blows of the whip-slaughting, curving Simon Legree.

Mr. Perry had moving pictures taken of the Minnesota-Illinois football game, circulating 5,000 heralds on the field announcing that the gridiron contest would be shown on the screen at the Strand the next day; he had "movies" taken of the notables in Minneapolis for the American Legion convention. Among those photographed were Sergeant Alvin York, hero of the world war; Lieutenant Colonel Theodore Roosevelt; General L. Collardist, representing Marshall Ferdinand Foch, and Major General Hean, convention representatives from the war department. A private showing of Elsie Janis, idol of the A. E. F., in "A Regular Girl," was also given for the Legion delegates at the Strand.

**GRONBEAUX JOINS GARNER**

Paul Gronbeaux, for whom, in his military capacity, of government photographer throughout the war, President Wilson, Provost Marshal General Crowder, Secretary of War Baker and scores of other notables posed, has been engaged to take charge of "still" photography at the Park Theatre. In addition, Gronbeaux will be active in photographing for general exploitation the forthcoming Law CodY feature, "The Butterfly Man," which the May Park is directing.

**Metro to Resume Production on Big Scale in the East**

A POLICY of vast expansion for Metro-Pictures Corporation, embracing a resumption of production in the east on the same large scale as now conducted in the west and the extension of activities to the decorating field, was announced by Richard A. Rowland, president of Metro and Goldwyn, Inc., upon his recent return to New York following a month's tour of inspection of the new Metro studios in Hollywood.

Production in the east will be resumed early in the coming spring. Metro recently reserved its lease on its west sixty-first street studios, overlooking Columbus Circle, temporarily vacated by the company when with other motion picture enterprises it pooled its facilities to curtail its activities to aid in the government's policy of restriction and economy to win the war.

Karger to Have Complete Supervision

Metro will now embark upon a program which will mean no vital change in policy except in the extension, according to Mr. Rowland, of facilities to improve the quality and make better pictures. As the exigencies of the war situation began to disappear Metro increased its activities at Hollywood. It announced a policy of "faster and better" pictures. At present there are no special productions under way at one time at the studios.

Director General Karger will supervise all productions in the east and west when production commences in the spring. Mr. Karger will be backed by the system of having a number of productions begin at about the same time and progress at an equal pace to give his personal supervision to every picture presented by the studio. This is an unprecedented traveling for Mr. Karger, but he has expressed a disregard for the inconveniences entailed.

**ELsie Janis In "A Regular Girl" Establishes Records at the Broadway Theatre, New York**

The S. R. O. sign has been working overtime at 352 West 47th Street where the first performances of "A Regular Girl," preceded and trailed by exploitation and publicity that has set a new standard for pep and power, have been performed. "A Regular Girl" has literally captured Father Knickerbocker in a most luscious and successful engagement.

At the end of the first week's presentation, the management of the Broadway Theatre reported that all previous box-office records had been shattered, with receipts totalling the highest in any previous week in the history of the Broadway Theatre, and that the doors were now opened for an indefinite run of Elsie Janis' first Selznick picture, "A Regular Girl." Preceded and trailed by exploitation and publicity that has set a new standard for pep and power, "A Regular Girl" has literally captured Father Knickerbocker in a most luscious and successful engagement.

With the start of the second week, the ticket seekers continued to form a line which extended for three blocks down Broadway. So consistent has been the response to the Broadway Theatre's picture that performances have been arranged. Special children's performances and a benefit presentation for returned soldiers and sailors will be held every Saturday morning during the indefinite run.

**Great Success Also in Chicago**

Reports from the Randolph Theatre, Chicago, where Elsie Janis in "A Regular Girl" is successfully holding forth also point to record business. Paul G. Smith, Select's exploitation representative in the Chicago office, conducted an exploitation campaign similar to the one put over by Select's home office staff and the S. R. O. sign has been in prominence since the start of the engagement. Fact that it has been far and wide--in S. R. O. homes, sales for Select, continues to report heavy bookings on "A Regular Girl," with many leading exhibitors.

**Salkin Gets Vaudeville for Christmas**

With the celebration of Thanksgiving week Manager Leo Salkin, of the Jackson Park Theatre, Chicago, will inaugurale a chance of policy. This week marks the third anniversary of the successful operation of the theatre, in addition to the regular showings there will be interpolated special acts of vaudeville, musical numbers by soloists and seasonal novelties.
Keeping In Personal Touch

PETER J. SCHUP and King Perry of Detroit; Sam Bullock, H. Charness and W. J. Slim of Cleveland and Fred Harrington of Pittsburgh, were a merry little party of exhibitors we met in New York last week. They were loud in praise of the general condition of business in their several territories. Fred Harrington, who has covered the principal cities east of the Mississippi and Kansas City, says: "Things are flourishing and all the exhibitors are enthusiastic about the Cleveland-Pittsburgh plan of organization." From our deductions we are of the opinion that there will be a general get-together of the different state exhibitors organizations inside a month or two.

Charles Rosenfeld, who represents Robertson-Cole in Brooklyn; George Ross, of the same territory and same concern; Lester Tobias, of Robertson-Cole, Connecticut and New York representative; Joff Dolan, of Robertson-Cole's New York City department, together with S. E. Friend of the New Jersey territory, were holding a curb conference in front of the Mecca Building last Monday when we awoke bumped into them. 'Seldom do we strike them in such bunches.'

John A. DeG., former manager of the Hex and Sixty-eighth street theatres for Charles X. O'Reilly, ascended with a considerable amount of cash in 1918 while Mr. O'Reilly was in Albany on Sunday opening legislation, was convicted of grand larceny in second degree. The case came up for trial last week. At the request of Mr. O'Reilly sentence was suspended.

Benjamin Knowles of the United States Theatre at One Hundred and ninetieth street, Bronx, New York, was burglarized last week and $675 in cash was stolen.

George Schaefer has taken over "Yankee Doodle in Berlin" for Cuba and the West Indies. He is sending a company of eight Mack Bennett bathing girls, who will sail the latter part of this week.

Charles Paths is bound for his return trip to France the latter part of this week.

Stewart Nelson, representative of the American Film Company at Indianapolis, was met by the Moving Picture World's travelling representative in Cincinnati this week. He reports bookings as never better in his territory. E. O. Child, Nealart's publicity man, was busy among the "hoosiers" in company with Mark Goldman of the Mercantile Library Building, Indianapolis.

Hal Roach, producer of the Harold Lloyd comedies for the Molin Comedy Company, was in New York last week, selecting a gold trophy, which he is offering for the winner of the motor boat contest to take place at Los Angeles on November 30.

A. J. Whyte, New York sales manager of Famous Players-Lasky, has resigned from that organization. His resignation to take effect some time in December.

Elmer Pearson, special feature representative for Pathé, is still in the South. He will probably be away another week, visiting the principle southern cities stimulating the two-reel Lloyd comedies.

Lillian Walker, who has just completed the serial, "A Million Dollar Reward" for the Grossman-Pictures Corporation, at Ithaca, N. Y., arrived in New York on Saturday, November 10, and left for her estate at Saratoga, N. Y., on Sunday, November 16, where she will remain until after Thanksgiving day.

W. G. Productions will release seven "Olive Thomas Gags" under their original titles, beginning the first week in January. The same company will release "The Iron Strain," featuring Dustin Farquhar.

E. F. Carrell, of Chicago, western division manager of the Vitagraph Company, was in New York for a few days recently.

Louis Weis of the Uman Pictures Company left for the coast with Charlie Johnson, on Wednesday, November 19, Mr. Weis goes in advance to prepare for the "Return of Tarzan" players, who will reach Los Angeles December 1.

Mary L. Walker of the Fox eastern publicity department left for the coast November 16, to assist Carl Downing of the western publicity department at Los Angeles. She was given a rousing send-off by her companions at this end.
Reviews of Current Productions

"THE UNDERCURRENT" (Select-Empay)

A production based on the spread of the propaganda and written by Guy Empay is what Select presents in "The Undercurrent," featuring the author. The picture appeals by the fine spirit of American Whig it symbolizes. Jack Duncan, played by Guy Empay, is an American soldier just returned from France, and faced with the problem of making a living for a wife and child as well as for himself. Employed in the machine shop of the Loring steel mills he becomes the prey of J.P. McConnell, a corrupt official and a crooked politician. He rises to the top by manipulating the government of the United States. At a moment when the J.P. believes him to be entirely on their side, his own recent actions prove his discretion, and Duncan gets quick action on a roundup of J.P. agents by soldiers and police. On his return home he finds one of the ringleaders attacking his wife and puts him to rout. The production was made by Wilford North, and succeeded in driving home some truths regarding Bolshevism. It also contains a great deal of stirring action, presenting a thrilling spectacle in the scenes of the riot at the mills and the attack on the Loring home. Guy Empay is supported by Florence Swaim Martin, Betty Hutchinson, Sally Crute, Frederick R. Buckley, Arthur Donaldson, Frank Norcross and Harry Lee.

"MIND THE PAINT GIRL" (First National)

The first national adaptation of the Pinero play features Anita Stewart, supported by a cast consisting of Conway Tearle, Victor Steele, Jaspier Saxe, Arthur Donaldson, Robert Lee Keeling, Virginia Jordan, Matura Delaro, George Stewart and Gladys Valero. The production tells an entertaining tale of life among the stage folk of London, and of how Lily Upjohn, a girl of the slums, succeeded and was lifted from the sordid slums by a trick of circumstance. The sombre shade of the story acquired by giving prominence to the undoing of the career of a certain subaltern who managed the girl to follow in the wake of the "mind the paint girl."

"VIRTUOUS VAMP" (First National)

Presenting Constance Talmadge in a role which shows great improvement in her performance, "A Virtuous vamp" can well be called an attraction. The motive of the story, that of showing the advantage of presenting a smiling front, is turned to account in a light comedy with a pleasing love interest. It is derived from a play written long ago by Clyde Fitch, which is modernized in settings and costumes. It has little other merit, however, than a delightful little love affair between the winsome girl impersonated with great charm by Constance and a solid and stolid young businessman of wealth she wos with all the feminine arts at her command. On their courtship interest hangs, and it is amusing by some fine revelations of thought over done by the star. In this she is admirably seconded by Conway Tearle, his interpretation of his difficult role being dignified and funny. A virtuous vamp pleased a crowded house at the Strand.

"COUNTERFEIT" (Paramount-Arterfes)

Although the atmosphere of smart society clinging closely to "Counterfeit," Blaise Ferguson's latest Paramount-Arterfes picture, the theme is melodramatic, a gang of well-dressed crooks being matched in a game of wits by blue-coated Southern girl who joins the Secret Service and captures a large reward when the family pocketbook is out, out and her widowed mother's pride. The picture is directed by Frederick Harrison, who is able to present a splendid production of fast action and clean-cut direction. The crooks are a well-mannered lot, the ladies having enough culture to get them into the exclusive Newport set, and to employ a steam yacht of the largest class to carry them into an exciting situation. While trying to obtain evidence against a society matron and one of her guests, Virginia is herself caught in the web of duplicity and is found by the man whom she loves. A strong suit of the picture is certainly the spectacular raid on the yacht, and Virginia returns home with the reward and also with a letter from Stewart Kent telling her that all is over between them. A misused old family lawyer brings the lovers together again.

"Counterfeit" is not one of Blaise Ferguson's strongest pictures, but it is interesting as a detective story, and star, support and production make up the best.

"HAWTHORN OF THE U. S. A." (Paramount-Arterfes)

A mythical kingdom farce-comedy in which a young American breaks the bank at Monte Carlo and leaves in a car with a grip full of coin, accompanied by a chum, and reaches an impoverished kingdom where there is a villain trying to overthrow the king and marry his daughter, the princess. This regulation formula is brightened by Wallace Reid and a splendid cast, and by some highly amusing incidents. There are some elaborate ensembles and ingenious pieces of business, but honors must go to the cast of this Paramount-Arterfes production.

It includes, besides Reid, "Ella Mae, Harrison Ford, Theodore Roberts, Sally Marshall, Charles Oglesby and Robert Stack, the old-time stars still shining brightly. The American buys off a revolution, sets up business generally and eventually marries the princess. The story is mildly amusing and received more than one laugh at the Balto Theatre, where it was shown in good style.

"THE STEEL KING" (War)

A five-reel production written by Giles S. Warrin and produced by Oscar Apfel. This features Montague Love and June Bridego. The story depicts a young financier revenging himself upon a Jew England aristocrat, only to find that he himself has really been his benefactor. A love affair with the other man's daughter follows, which is complicated by the appearance of a former suitor. This is not strong from a dramatic standpoint, but has a pleasing balance of interest and tells a well-rounded story. The cast and settings are pleasing.

"DAWN" (Path)"

A six-part production, adapted by J. Stuart Blackton and Stanley Olmstead from a novel by Eleanor E. Porter. Robert Gordon and Sylvia Dresner are engaging in the leading parts, and Emmett Rice and Flora Finch have good humor parts. The production is extremely picturesque and sentimental and will appeal strongly to audiences which like the heart interest type of production. It deals with the subject of
THE COUNTRY COUSIN (Select)

Booth Tarkington and Julian Street's drama, "The Country Cousin," has been put into screen form and produced by Selznick with Cluene Hammelein as the star. Alan Corbin has made the film version pictorially alluring and introduced a series of rural scenes which delight the eye. The case is composed of prominent actors, and Cluene Hammelein's agreeable impersonation of the heroine is ably seconded by the incomparable Miss Lunsford, Sigey Coop, Walter Lewis and the rest.

The story rings several new notes on the familiar theme of the irascible country folk being pitted against the ways that are aglow with the spirit of the city. No effort is made to hurry in getting things underway, but the development of the plot leads up to a tragic situation of considerable power when the heroine undertakes to defend her cousin from the attack of a wealthy blackguard and finds she must compromise herself in order to clear an innocent girl, who has been given a second chance that she might become an easy victim. The country couple, including the prominent characters of the story, have a share in the general action, but the man she cares for assures her as promptly that she does not believe her, and the course goes on from this and are married to the proper chaps. A number of rural type comedy situations are handled with a particularly strong picture, but the excellence of the production gives it good entertaining value.

VAGABOND LUCY (Fox)

A five-reel story of the race track, written by frank Tenney Jackson and directed by Scott Dunlap. Albert Hay and William Fair play the leading roles, the former of that of a young jockey who is a former race horse to victory over a muddy track. The plot interest is rather slight, but has been developed in an agreeable manner and works up to a well-staged racing event at the grand stands. The story contains considerable humor and has a number of novel points, in spite of its general familiarity. The storm scenes and the race at the close are particularly good.

EASTWARD HO! (Fox)

A six-reel production, adapted by Roy Somerville from the original by William McLeod Kain, the leading role being played by a young Westerner. In New York, is played by William Hays, who is thoroughly congenial. The assisting cast includes Johnny Hines, Mary Hay, C. A. Stevenson and Esotillo Lee Stewart. The story is based upon the action of a man who tries to make a go of it as a horse trainer, but is forced to give up his idea of becoming a prizefighter. The hero comes East to upset a fake deal in options made by a racing promoter, with himself and many others as victims. There is a love story, and incidentally the hero saves a Western girl from white slavery.

A GUN-FIGHTING GENTLEMAN (Universal)

An excellent "Cheyenne Harry" story, featuring Harry Carey, Kathleen O'Connor, Barney Sherry, Harry Metter and others. Harry Carey and Jack Ford wrote the story, which is full of genuine humorous effects. It pictures the revenge Cheyenne takes against a Chicago jockey who tricked him out of his ranch. He becomes an outlaw and makes away with the jockey's daughter. When due time learns to love him. The contrast of East and West scenes is particularly good and the action carries a generous supply of light, agreeable humor. It makes a strong offering.

CHASING CACOS (Chester)--This is an interesting picture of life with the United States Marines in Haiti. Fort Au Princes is the seat of events, where a good United States Marine undertakes to prove that the war is not over yet. It shows the work of cleaning up that had been accomplished in Haiti. The story is

BESSIE JAFUSON IN HER PARAMOUNT-HESTCRAFT "COUNTERFEIT"

establishing of incinerators instead of street ditches, for instance, for the elimination of garbage; the doing over of poorly paved streets and many things which have been accomplished for the good of the inhabitants of Haiti, through the influence of the United States. The putting out of a rebellious tribe of Cacos affords an interesting and amusing situation.

THE TUNNEL OF DOOM (Universal), Nov. 17--Chapter 6 of "The Great radium Mystery." Most of the action in this installment occurs underground, where Gloria and her henchman battle with a radium and his followers. Adan Janis takes a hand in things and agrees to help Gloria recover the radium. The number closes with Gloria tied to a beam, with a lighted fire at her feet.

A CLASH IN THE DARK (Universal), Nov. 24--Chapter 7 of "The Great radium Mystery." At the opening of this stirring installment Gloria escapes from the beam to which she is tied before a blazing fire. She is taken by the man of mystery to the house where he banker is being forced to sign over a deed by The radium and his men. Gloria brings the attempt to fraud to a dramatic close, holding up the entire gang with a revolver. The number is filled with melodramatic incidents and has a strong climax.

FILM MAGAZINE, No. 27 (Pathe)--An outstanding feature of this number is the "slow camera" illustration of javelin throwing and pole vaulting. The animals of the Bronx zoo also turned up in interesting new stunts. Tinted scenes from rural France and laughable glimpses in a Newark hospital for babies are other subjects of appeal.

ORDER IN THE COURT (Rollin-Pathe)--A "Snub" Pollard subject, in two reels. In this number Snub appears as a married man of the hankered variety. He sallies forth in the morning and wanders into numerous difficulties. One of these is a hurried summons to appear on a jury. The burlesque court scenes are amusing. This is fully of lively action.

OUT AGAIN, IN AGAIN (Pathe)--Episode No. 6 of the serial "Sound and Wagged." This pictures Archie's battle of wits against the bandit chief, his first unsuccessful attempt to escape and later successful effort. He then humorously undertakes once more to help that "doggone princess" out of her fresh set of troubles. He finds her a prisoner of Garnero and Archie himself is soon in their clutches again.

MISS GINGERSNAP (Pathe)--A two-reeler comedy number, which features Baby Marie Osborn and the colored boy, Rastus. In this subject Baby Marie appears as a war orphan, who is taken in charge by her two aunts. The sedentary life is not to her liking and Baby Marie stirs up a lot of excitement. The doll funeral makes a good feature and the scenes at the beach are nicely pictured.
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<th>List of Current Film Releases</th>
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**FOX FILM CORPORATION**

- The Glorious Lady (Olive Thomas; November)
- The Undercurrent (Special)
- A knees (Olivia Thomas-Selznick)
- Love or Fiance (Eliot Hanson-Selznick; The Perfect Lover (Eugene O'Brien-Selznick)

**TRIANGLE DISTRIBUTING CORPORATION**

- November 23, The Flame of the Yukon (Dorothy Dalton with John Carradine)
- November 23, China (Shelly Hall-Stage Women's War Relief)
- November 24, The Fighting Man (Art Accord-Western)
- November 24, The Middle Night; Men, 7 of the Great Radium Mystery; The Million-Alarm, Where Do (Lyons-Moran; November-29, The Trail of the Hold-Up Man (Roy Gibson-Two Films))

**UNIVERSAL FILM MANUFACTURING COMPANY**

- November 12, A Tight Fix (Rainbow)
- November 15, The Pooch in the Patch (Hoot Gibson; November 17, His Divorced Wife (Monroe Salisbury; November-19, The Million Man; No. 6 of the Great Radium Mystery; Babies of Babies (Noel Hands-Doak; Blind Husband's Error (Theodore Marlowe; No. 6, The Million Man; No. 7, The Great Radium Mystery; the Miss-Alarm, Where Do (Lyons-Moran; November-29, The Trail of the Hold-Up Man (Roy Gibson-Two Films))

**EXPLOIT DISTRIBUTING CORPORATION**

- The Golden Shower (Lida Leslie)
- The Tower of Jewels (Coralie Griffith)
- The Darkest Hour (Harry T. Moore) 12, Broken Love (brightness; The Vanishing of Durand (Alice Joyce; Dew Drop Inn (Cennos Comedy; The Midnight Ride (Lida Leslie)
- The Fortune Hunter (Carle Williams; Wish and Thieves Luck (Tom Terrell; Rades (Desmond; What Is the Friendly Call (Julie Evelyn Gordon; Vets and Yokes (Big 7; Tamps and Tristars (Big 7; Hates and Models (Big 7; Squabs and Squabbles (Big 7)

**WORLD PICTURES CORPORATION**

- October 29, The Black Circle (Creighton Hale; Arizona October (Edythe Sterling; November 3, Me and Captain Kidd (Evelyn Greasley; November 10, The Poison Pen (June Elvidge; November 17, You Never Know Your House (Robert Peterson; November 24, Dad's Girl (Jackie Slonders)

**RELENT PICTURES CORPORATION**

- Soldiers of Fortune (Swen-Six-Parts; The Mystery of the Yellow Room (Sherard-Six Parts; Anne of Green Gables (Dinter-Six Parts; Prerrestrial Susan (Blinney)

**FEATURING RELEASERS**

- Women Men Forget (Mollie King-American Cinemat Corporation; The Square Skamker (Capitol Film Corporation; Home Brew--Her Race Rescue (Christie Film Company; The Amazing Graces (Gloria Darling-A. P. Fischer Sky Eye (Sol Lesser). His Majesty the American (Fairbanks United Artists; Broken Blanques (United Artists)
- October 19, Her Game (Florence Reed)--The Eternal Mother (Florence Reed)--The Corsican Brothers (Burt Furman--United Picture Theaters)

**STATE RIGHT RELEASERS**

- Crimson Shadows (A. H. Pfizers; Where Do You Live? (Monopol Pictures Company; Hall Room Boys--Comedies (National Film Corporation of America). Are You Legally Married? (Elk Photoplay; The House Without Children (Film Market-Juarde--Texas Film Comedies; Prohan Amusement Company; The Long Arm of Mannister (Henry Walthall--Atoning (Tow Davidson--Pioneer Film Corporation; The Fatal Fortune (15-L. C. Medford--Stripped for $1 Million (Craig Hibben)--Geo (George Lebore) The Mother and the Law--Hearts of the World--The Fall of Babylon--(W. D. Griffith; Lost Battalion--Everybody's Business--The Supermarket (A. H. Pfizers; The Issue of Seven Olive Thomas Triangle productions--Special Chaplin Reissue--(W. H. Productions). Reissue of Chaplin Burlesque on Carmen (Vitor Kromer)

**NOTICE**

- FOXXXING CORPORATION
- Week of November 9, A Woman's Pleasure (Monochrome Sweet-Six-Parts; No. 18 of the Great Smuglre; No. 3 of Sound and Gag; No. 1 of the Black Secret; Call for Mr. Dave Money--Harry Pollock; Week of November 14, The Right to Lie (Dolores Cassinielli-Six Parts); No. 4 of Sound and Gag; No. 2 of the Black Secret; Give the Bride Away (Harry Pollock; Week of November 21, Dawn (Sylvia Breamer-Robert Gordon-Six Parts); No. 6 of Sound and Gag; No. 4 of the Black Secret; Order in the Court (Harry Pollock); Miss Singer and (Baby Marie Osborne-Two Parts); Week of November 30, Dawn (Sylvia Breamer-Robert Gordon-Six Parts); No. 6 of Sound and Gag; No. 4 of the Black Secret; It's a Hard Life (Harry Pollock); Captain Kidd's Kids (Hardy Lloyd-Two Parts).

**NATIONAL PICTURES CORPORATION**

- November, The Illustrious Prince (Hayakawa)
- The Blue Bandana (Dimond) A production from Mimi Thomas (Werner; December, Where There's A Will (Sternfell)
- Beckoning Roads (Riurkett); The Tong Men (Hayakawa); The Golden Hope (Storey), Special; November, The Blue Bandana (Dimond), December, The Beloved Chester (Gannor), Supreme Comedies, December, Good Night Judge; Struck Out. Martin Johnson Pictures December, Tulee-A White Spot in A Black Land.
WITH an excellent program of motion pictures and music, the handsome new Ohio Theatre, the latest amusement shrine to great Indianapolis devotees of the silent drama, was formally opened to capacity crowds at noon, Saturday, November 16. The name "Ohio" signifying beautiful, describes at once the new theatre and its furnishings.

Occupying a space of 50 by 200 feet and situated in the center of the city's amusement belt, a half block from the post office, Monument Circle and the interurban station, the theatre promises to become one of the most popular amusement places in the city.

Officers of Company

The theatre is owned by the Ohio Theatre Company of which Frank J. Kemmbaug, of Shelbyville, is president; David A. Walter, of Indianapolis, vice-president, and John B. Welsh, banker and real estate dealer, secretary-treasurer. Harry Koch, who has been associated with Mr. Kemmbaug's theatre for a number of years, is active manager of the house.

A marquise of ample size and deeply paneled and decorated with ornamental lights gives a bright and pleasing effect to the entire front, which is built of ornamental cast cement and painted in varied colors. The lobby, which is well illuminated, contains some statuary boxes for announcement of coming attractions, and is inlaid with portable storm doors to provide shelter and comfort to those entering.

Stairways Built of Marble

Inside the lobby a black and white tile floor leads to the main auditorium, while marble stairways lead to the mezzanine floor and balcony. The general scheme is much enhanced by the general use of Tennessee and Alabama marble around the baseboards and walkways. The walls and ceiling of the main auditorium are decorated in attractive oil colors, the design and color scheme being that of the French Renaissance. Above the proscenium arch is a large landscape painting which adds much to the beauty and embellishment of the screen.

The most modern and scientific lighting system has been installed. The usual canopies are entirely eliminated, the light being subdued and reflected by indirect rays. Since the same proportion of illumination flows from all angles of the theatre and is reflected from the screen, the eye is accommodated to one light condition without vibration.

Shadow Box Around Screen

The picture screen is protected by a deep shadow box from extraneous light, which adds brilliancy to the picture, at the same time allowing the auditorium to be well lighted so that patrons can easily find the seats and aisles. All of the 1,600 seats are upholstered in French gray leather, with box-tenting cushion and barrel-shaped backs, assuring both comfort and rest.

The heating and ventilating systems have been planned along sanitary and scientific lines. Fresh air is brought from the roof, carried and washed through purifiers, and then sent into the auditorium through a system of ducts, which circulate the air above the heads of the patrons. The theatre contains retiring rooms for women and men, and has one of the finest orchestral organs of any city in the middle west.

FIVE EMINENT AUTHORS PRODUCTIONS UNDER WAY AT GOLDWYN STUDIOS: "CUP OF FURY" FIRST RELEASE

WITH five productions under way east and west at the Goldwyn studios, the Eminent Authors now have five directors completing photoplays by Rupert Hughes, Basil King, Gertrude Atherton, Leroy Scott and Mary Roberts Rinehart. "The Cup of Fury" by Rupert Hughes will be the first release and the first completed production by Eminent Authors. Mr. Hughes expects to press upon the film in New York next week. The director was C. Haynes Hunter, and the leading players are Helene Chadwick and Rodcliffe Fellows.

The first picture made in the west by Goldwyn at the Biograph studio is an Eminent Authors picture by Leroy Scott, entitled "Partners of the Night," Paul Sorcard will direct.

"Tower of Ivory" First Parke Picture

At Culver City most of "Tower of Ivory" by Gertrude Atherton has been taken under the direction of William Parke. It is his first picture at the Goldwyn studios. In the cast are Barbara Castleton, Lewson Butt, John Bowes, Sydney Ainsworth, Doris Pawn and Elythe Chapman.

Basil King is still at Culver City for the production of his novel "The Street Call & Strait" for Eminent Authors. Walter Worsley is directing the company, which includes Milton Sills, Naomi Childers, Charles Clary, Irene Rich, Jane Sterling, Lewson Butt, Also Francis and Lydia Yelmena Titum.

For munition plant scenes in "Dangerous Days" by Mary Roberts Rinehart, Herman Barker will take his company to San Francisco. Mrs. Rinehart has returned from Culver City where she spent four weeks with the director and editorial staff. The continuity was prepared by Thompson Buchanan and Charles Kenyon.

SELECT TITLE FOR CORINNE GRIFFITH FILM

"Human Collateral" is the name selected for the new Corinne Griffith feature which was completed last week at Vitagraph's Brooklyn studio. The screen play is the work of Sam Taylor, who adapted it from a magazine story, and is the first Corinne Griffith picture directed by Lawrence C. Windom, who recently joined the Vitagraph forces.

Photographic drinks from "The Cup of Fury" the Eminent Author's story by Rupert Hughes for Goldwyn

THE MOVING PICTURE WORLD
THE LISBON THEATRES OF CINCINNATI DISCOVER
SEVEN PEOPLE WHO NEVER SAW A MOTION PICTURE

The Lisbon theatres of Cincinnati have an advertising stunt which has the merit of being adaptable to any theatre or community. It was based upon an idea for a method that would discover the names and addresses of every person in Cincinnati who had never seen a motion picture. Seven people who had never been to a motion picture exhibition were reported at the box offices of the theatres.

The stunt was the outgrowth of a discussion of the general appeal of the screen to the masses. R. H. Haines, manager of the First National Exhibitors' Circuit exchange, suggested that while there might be some people who had never seen a motion picture there was no way of discovering them. This remark gave the idea to the motion picture editor of an afternoon paper and the Lisbon publicity man.

Story Starts "Stunt" Going

The stunt was started with a story in the photograph column of the afternoon paper inviting readers to send in the names and addresses of any person who had never attended a motion picture theatre. A few days later the Lisbon theatres inserted advertisements asking for the same information to be left at the box offices. Nearly 200 names and addresses were turned in, but a little investigation cut the list down to seven—two men and five women.

The two men declared themselves to be absolutely indifferent to motion pictures. One of the women declared that when she could find time she would attend a show, but at the present was working hard all day every day, and that nothing could appeal to her like her bed when evening came.

Circumstances had prohibited the four other women from appeasing a desire to see an exhibition. All four are inmates of an old women's home. Their combined ages total 310 years and all are in feeble health.

Decide On Constance Talmadge Film

Certifying their desire to see a picture appealed to the publicity man as a good stunt and Mr. Haines made the arrangements to accomplish it. The advertising matter on every First National production was taken to the old woman and it was left up to them to decide which picture they would rather see.

For over a week their bewildered efforts to select one from the whole list provided very good readable stories for the afternoon paper. The matter was finally decided by lot, for the four members of the special audience could not decide upon a selection. Constance Talmadge in "A Temperamental Life" was the attraction named on the slip which the matron drew.

Mr. Haines will give a private exhibition of the picture in the home.

In addition to the four old women who have never seen a picture, the other inmates and employees of the home will compose the audience. The Lisbon theatres have issued a pass, good at any time, to the overworked woman, and she has declared that she will attend a show when the run of Katherine MacDonald in "The Beauty Market" is on.

SUMPLIDE HELPS FOX NEWS MAN AT FIRE

Thrills aplenty were in store for Paul Mitchell, news editor of Fox News, when he set out recently to "cover" a $500,000 fire in Long Island, N. Y. The view from Queensboro Bridge was excellent, so Mr. Mitchell stopped his car and the camera was set up to take a long distance shot. A policeman, unmoved by the call of the films, served Mr. Mitchell with a summons for halting his car on the bridge.

Mr. Mitchell and his cameraman produced all their credentials, proving them to be qualified camera news correspondents and the policeman consented to let them go on their way. At the fire, excellent shots were obtained. Then as Mitchell noticed a模板plane in the East River nearby. The flyer was induced to take both Mitchell and his cameraman aloft and soon Fox News was filming the flames from a height of several hundred feet.

BUCK JONES BEGINS HIS FIRST PICTURE WORK

Buck Jones' first vehicle under William Fox is "Camouflaged," in which he is being directed by Charles Swickard, who incidentally makes his Fox debut at the same time. Buck Jones is new to the screen. His horsemanship is claimed to be the most thrilling yet shown on the screen.
REVENUE BUREAU PLANS ISSUANCE OF FORMS FOR FILING INCOME AND ExCESS PROFITS TAX RETURNS

PLANS for the issuance early in December of forms for filing incomes and excess profits tax returns are being made by the Bureau of Internal Revenue. Taxpayers will thus be given the opportunity of making out their returns immediately upon the closing of their books for the year 1919, when accurate knowledge of their accounts is fresh in their minds.

As a convenience to themselves and as a means of expediting the work of the government, taxpayers are urged by the bureau, in a statement just issued, to avail themselves of this opportunity. The period for filing is from January 1 to March 15, 1920.

If the tax is paid in quarterly installments, one-fourth of the amount must accompany the filing of the return.

Form 1040 A will be used for filing individual income tax returns of $5,000 and less and Form 1040 for filing returns of income in excess of that amount.

Some Alien Non Residents Also Taxed

The normal rate of tax for 1919, provided for in the revenue act of 1918, is 4 per cent on the first $4,000 above the exemptions and 8 per cent on the remaining net income. The tax for 1918 was 6 and 12 per cent respectively. The surtax rates, which range from 1 per cent on the amount of net income between $6,000 and $8,000 to 15 per cent of the amount by which the net income exceeds $1,000,000 are the same as for the year 1918. The exemptions of $2,000 for single persons and $4,000 for married persons and heads of families remain unchanged.

These rates apply to every citizen and resident of the United States. Alien non residents receiving income from sources within the United States are subject to the full tax of 8 per cent on such income in excess of the exemptions.

Form 1041 will be used for filing returns of fiduciaries, Form 1065 for partnerships and personal service corporations and Form 1120 for corporations.

Announcement will be made of the date on which the forms will be available at the offices of collectors of internal revenue and branch offices.

H. B. WARNER IN ANOTHER SUCCESS

The success of H. B. Warner on the speaking stage is more than equalled in his latest Robertson-Cole release, "The Fugitive from Matrimony," which is presented by Jesse D. Hampton. The story deals with high society life, abounds in surprises and thrills, and gives Mr. Warner a real opportunity to display his acting ability.

Robertson-Cole officials believe that the latest release starring the famous actor will by far eclipse all former records made by Mr. Warner, in releasing "The Fugitive from Matrimony." Robertson-Cole has assured its exhibitors that the production was made

OWEN MOORE BREAKS A NEW HEARTS IN "PICCADILLY JIM" AND PRESENTS HIS FIRST SCREEN IN A RECORD BREAKING TOUR

The cosmopolitanism of New York City is strikingly illustrated by the number of Paramount Magazine to be released November 23 by the educational department of the Famous Players-Lasky. In this number one of the subjects is entitled "Taxicabbing Around the World," and although nearly every capital of the earth's biggest nations is represented, all the scenes were shot in New York City, in the various foreign colonies that go to grace the metropolis among the most interesting cities in the world.

Another interesting subject in this issue of the magazine is "The Land of the Reindeer," a photographic study of the region around Lamsenok, Russia, where United States Soldiers have been fighting Bolshevik for the last year or so. "Three Minutes of Wit and Wisdom," a collection of the brightest epigrams from the Scott Metamezele, completes this number of the Paramount Magazine.

BARCLAY BOYCE SEEN CO-DIRECTING AS FEATURE

Bill Wright, of the Vitaphone, sends in some photographs in which our old friend, L. *S.*, of the Nemo Theatre, Johnstown, Pa., shares his advertising space between a Rex Beach feature and a Larry Semon comedy, giving a full half of the space to the comedy. This is unusual, but Semon has come to the fore, and if a two reel can draw as strongly as a five, it seems foolish not to give it equal prominence irrespective of its length.

JAMES VINCENT RETURNS TO NEW YORK

Director, James Vincent returns to New York after completing a production of a thirty reel subject on which he has been engaged for several months in Wilkes-Barre, Pa., and which is to be released shortly in sections. A private showing was given a short time ago at the Savoy Theatre, Wilkes-Barre. Mr. Vincent's future plans have not been decided yet.


**Curtain Goes Up on Mabel Normand in Golconda's "Pirot"**

**Changes in Canadian Exchanges Bring About Many Promotions**

With the establishment of several new moving picture exchanges in Canada and the opening of a number of new branch offices in the six film centers of the Dominion, there has been somewhat of a shake up in the present personnel of the exchange business. Where they are and how they are form questions which are being asked regarding the well-known exchange figures since the organization of the new establishments. Following is the semblance of a directory to indicate where some of the exchange managers are now located:

**Jordan Managers of the Famous Players-Lasky Film Service, Ltd.**
- **Winnipeg:** Rev. W. N. Kersey, 231 McDermott avenue; Calgary, A. A. Hilligan, Princess Theatre Block; Vancouver, William Manson, 535 Granville street; Montreal, A. Angish, 9 McDowall College avenue; St. John, W. J. H. W. Horndorf, Mill and Union streets.

**Select's Branch Managers**
- The Select Pictures Corporation, Ltd., 13-15 Adelaide street west, Toronto, has Phil Kaufman as general manager, and the following branch managers have been appointed:
  - Toronto, S. S. Vaino, 13-15 Adelaide street west; Montreal, Earl Krimer, Orpheum Theatre Building; St. John, R. E. Brown, James Travis; Vancouver, R. B. Bowers, 21 Granville street; Calgary, Harvey Kissock, Princess Theatre building, and Winnipeg, Daniel Freeman, Phoenix Block.

A recent appointment is that of Charles H. Gurner, formerly of Cleveland, to the position of Ontario representative of the Famous Players-Lasky Film Service. Gurner was formerly with Mutual.

A. J. Berte has been appointed division manager of Regal films, Ltd., with supervision over the Montreal and St. John branches of the company. Berte was formerly with Goldwyn in Michigan. J. Gorman has become sales manager of the Montreal legal office and W. Sally is office manager of the Montreal branch. J. W. Berman has become service sales manager of Regal at Toronto and Sam Utler has returned to Regal Films, Ltd., to become manager of the "C Facial Department" to have direct charge of first national distribution. Walter Kennedy and Don Stapleton have joined the sales staff of the Regal at Toronto.

**Exhibitor Joins Fox Forces**

J. Allan, formerly with Starling Films, Ltd., Toronto, has been appointed manager of the new Montreal branch of the Canadian Exhibitors' Exchange Company, Ltd. Lindsay McPherson has charge of the exploitation department of the Select Pictures Corporation, Ltd., Toronto, under the supervision of general manager Phil Kaufman. Bert Collott, formerly a Winnipeg exhibitor, has joined the staff of the Fox Film Corporation at Winnipeg.

**Vitagraph Announces "Slaves of Pride"**

"Slaves of Pride" has been selected by Albert B. Smith, president of Vitagraph, as the title of Alice Joyce's special production recently completed. The working title was "Pirot." It is an adaptation by William J. Courtenay from a novel by an English author and affords Miss Joyce another of the roles which seem to be particularly suited to her personality the out- wardly calm woman of society who rises to great heights of strength and passion when aroused.

"Slaves of Pride" will be Vitagraph's next Alice Joyce feature following "The Vengeance of Durand," which is now having an advance showing in several of the larger theaters previous to its general release.

At present Miss Joyce is working on Vitagraph's screen version of "The Sporting Duchess," the famous Drury Lane melodrama of a score of years ago. Miss Joyce has been joined as the Duchess of Darnborough is now with her company in the vicinity of Ivey and Stamford, taking outdoor scenes on beautiful estates copied after famous English Tudor residences.

**The "Hellion" Booking Activity**

"The Hellion," the American Film Company's recently released sensational drama in which hypnotic power plays so important a part, is selling rapidly in all sections of the country.

John Keane, manager of the Band Box Theatre in Chicago, who has booked "The Hellion" for a seven-day run, says:

"There are few films which will not respond to the fascination of a play in which occult power is featured. I am confident of a record-breaking week."

"The Hellion" has been booked for the Princess in Springfield, Ill. Fans Brothers, managers of the house have in preparation several startling features in connection with the screening of the production. In Chicago the picture is in great demand, the Strand, 1106 W. Monroe, Victoria, 1114 N. Halstead, Triangle and Finsbury being among the most recent additions to the list.

**Dr. Marshall to Edit Non-Theatrical Films**

The Rev. Dr. Charles C. Marshall, pastor of St. James Methodist Episcopal church, director of the division of stereopticon, motion pictures and lectures of the Methodist centenary conservation committee, and for years an exponent of motion pictures in religious work, will edit films of the non-theatrical distribution department of the Famous Players-Lasky Corporation for use in Protestant churches, according to the announcement made jointly by Dr. Marshall and Famous Players-Lasky Corporation.

The announcement is the direct result of appeals sent to the non-theatrical department by clergymen and church leaders of all denominations for films suitable for religious work. Dr. Marshall thought it had been consummated in order that some one directly familiar with the needs of the church could participate in the preparation of films for this field.

**Curtis Pictures Not Connected With Other Film**

There has been a general impression that the Curtis Pictures Corporation and the Catherine Curtis Company are one and the same concern.

Henry G. J. among the former organization, wishes it understood that the Curtis Pictures Corporation is independent of any other motion picture company, and that L. Roy Curtis, who financed and guided the producers of "The Pearl Card," in which Julia Arthur was starred, is the president of this firm.

The Curtis Pictures Corporation makes its headquarters in the Aeolian Building, 33 West Forty-second street, New York.

**Additional Press Sheet of "Six Feet Four"**

In conjunction with the Pathes' organization, the American Film Company has just put out a special press sheet on "Six Feet Four," supplementary to the material included in its regular campaign boxes. For exhibition purposes this extra furnishes practical suggestions to theatre owners who book this big Western with the idea of backing it up with the right kind of exploitation, a series of ads have been developed ranging from a single column to a full page. The illustrations, for the most part of the poster variety, are strong line drawings.
UNIVERSAL'S PURCHASING AGENT Feted

When a film official reaches the half-century mark he deserves to be feted. This was the kind of treatment the friends of Albert Tuchman, Universal's purchasing agent, who was the honor guest Friday night, November 14, at Mouquin's. Tuchman was celebrating—he had become fifty years young.

Tuchman became associated with Universal at the Fort Lee studio more than fifty years ago. He was at one time private secretary to Universal's president, Carl Laemmle, and later honored manager. He has been purchasing agent for two years.

Among the Universal officials who attended were R. H. Cochran, Harry Rico, George B. Kann, Paul Gulk, Don Edromon, Edward Honkan, Edward Hoffst, E. M. Bern- man, George Uffner and John Schroeder.

Tuchman was presented with a masonic ring.

LEWIS HAS COLORFUL ROLLS IN NEW SELECT FILM

In his forthcoming Select release, "The Last of His People," Mitchell Lewis brings to the screen a characterization as strong if not stronger than any previous forceful photodramas credited to this popular star. "The Last of His People" is a story of life and death in a tribe living among the northern woods. A strong supporting cast together with excellent photography, beautiful scenic effects, unusual lighting, and the coherent work of the entire director, Robert Braydon, marks "The Last of His People" as the best Mitchell Lewis production since his appearance in "The Barrier."

ANNA STUART ON WAY TO THE COAST

Anita Stewart left for the coast on November 14, after two months of vacation in the east, during which time she has rested and got in shape for the strenuous year which is planned for her in Louise B. Mayer-made productions. Accompanying Miss Stewart to the coast was her mother and her brother, George Stow- art.

A week after the star's arrival at the Mayer Studios in Hollywood she will begin work on her first picture of the season to be directed by Edward Jose.

METRO BUYS RAIN PUMP

Clifford E. Butler, general superintendent of the Metro studio in Hollywood, has ordered a specially constructed, three-stage centrifugal mining pump from San Francisco to make rainstorms for coming Metro produc- tions. The pump has a 150 foot lift through a six inch suction line and will feed three fans with water at a pressure of 125 pounds, and will require an eighty-five horsepower motor to operate it.

In making scenes of rain, the company had to employ three plunger pumps, one centrifugal pump, and a fire engine to get the desired effect. Hence the new mine pump.

TRAVESON STARTS WORK ON NEW PLAY

Madeline Traverse has completed work on "The Hell Ship," and has bought the leading produc- tion for William Fox. "What Would You Do?" is the title of this latest feature. It is from the pen of luminous Cliff, who also adapted it for the screen. Ed- mund Lawrence is the director.

George Leman is again the leading man. Edwin B. Dillon also is making his third appearance in a fea- ture in which Madeline Traverse has been starred. Other- ers in the supporting company are Charles K. French, Violet Sullivan, Lonida Lynard, Cordelia Callahan, and Bud Gary.

VINCENT COLEMAN JOINS COLUMBIA

Vincent Coleman, leading man in Fox's "Should a Husband Forgive," has been engaged for the juvenile role in Leroy Scott's "Partners of the Night." This picture, which Paul Searson is directing at the old Biograph studios, is the first of Dodd's eminent authors Pictures to be made in the East.

TILSON COMPLETES PLANS FOR NEXT SERIAL

Ben Wilson, star of Hallmark Pictures Corporation serial "The Trail of the Octopus," who was in New York recently arranging arrangements for the second serial production, reports from his Hollywood studio that plans have been completed for his next serial produc- tion, the working title of which is "Fifteen Days for a Life." Nova Barber will be his leading woman in the chauvin picture.

FOX'S 'EVANGELINE' GOING BIG AT PHILADELPHIA'S STANLEY

"Evil in Exile" Is Next American Superfeature

This is the next super-feature attraction American Film Company, Inc., will offer. Suzanne Hamilton's "Evil in Exile." This, the producer claims, is by long odds the most powerful of all the Cosmo Hamilton stories, and from the reception accorded his "Scandal" as a speaking stage attraction it should enjoy a big success.

The biggest theatres in Chicago and New York played "Scandal" continually for more than a year. Millions have read Cosmo Hamilton's novels. Consequently the exhibitor offering a Cosmo Hamilton feature is almost guaranteed a box-office attraction of a sensational sort.

In undertaking the presentation in films of 'Evil in Exile,' we naturally prepared to stage the production in the elaborate manner such an unusual story des- erved," explained President Samuel S. Hutchinson of the American Film Company in discussing the new offering.

"First of all we gathered a strong cast, including Thomas Santachi, Weldon Oakman, Charlotte Walker, Malcolm MacDonnell, Martha Mattox, Violet Palmer, L. C. Shumway, George Periolat, Harvey Clark and Perry Bank.

Players Have Been in His Productions

"Exhibitors well know that the majority of those named here themselves were featured as leading players in a number of big productions. Yet in 'Evil in Exile' all have wonderful opportunities for the displ- ay of their peculiar talents. And so enthusiastic did each player become over the particular role as- signed to him or her, that each put every ounce of energy into portrayal of the role allotted, and a truly wonderful production results.

"Lois Callen was intrusted with the task of prepa- ring the continuity and working script of the story, and has handled it in an exceptional manner. Bur- ton George was the director, and Del Clawson was the cameraman. Some shots are exceptionally beautiful, and numerous art critics who have witnessed the production at a private advance showing have gone out of their way to compliment us on the artistry of the subject.

"Our Chicago laboratories have just completed the work of preparing the prints for shipment, and exhibi- tors are invited to use the American Film Company representatives at the nearest Pathé exchange without delay for early bookings. Observations have already been made for 'Evil in Exile' by a number of the big- gest and best theatre.

Get in the Cine Mundial

Birthday Number for January

November 29, 1919

THE MOVING PICTURE WORLD
ROTHACKER FILM COMPANY ESTABLISHES AERIAL DEPARTMENT FOR USE OF INDUSTRIAL PLANTS

November was the reason for the establishment of the newest department of the Rothacker Film Company—the aerial department. Waterson E. Rothacker, president of the company, intended to be in a position to make any kind of picture on a moment's notice. He couldn't do this without a permanent aerial department, which will operate from the Rothacker Chicago studios.

The aerial department was established largely to meet the increasingly exacting demands of clients who wish industrial pictures made. Pictures taken from the ground do not tell the whole truth about a large industrial plant.

Advertisers nowadays are selling the organization behind the product as well as the product itself. This is particularly true in the case of firms which are casting a covetous eye toward the foreign trade.

Frequently the industrial plants of Rothacker clients are situated in small towns or at the edge of a city and upon arriving at one of these plants the director and his cameraman find that someone has neglected to erect a tall building at a strategic point nearby from which a panoramic birdseye view of the client's plant might be made.

W. E. Zingleonsmith, cameraman of the Rothacker aerial department, has in mind some nature study educational pictures, particularly shots of various species of birds in flight, in color.

HOKKINSON MAKES MORE FOREIGN SALES


TRIANGLE'S NEW SALES POLICY RESULTS IN GREAT DEMAND FOR RE-CREATED PLAYS WITH FAMOUS STARS

The new sales policy inaugurated by Triangle beginning in November has resulted in increased business in every one of the eighteen exchanges. A widespread demand had been reported for the re-created Triangle plays with famous stars, which are to be released every third week, beginning November 23 with "30 Miles of the Yukon," one of Dorothy Dalton's best pictures.

Following "The Flame of the Yukon," Triangle will release "Betty of Greystone" on December 14. This production was supervised by D. W. Griffith and directed by Allan Dwan. It features Dorothy Gish and Owen Moore. The third release of the series will be "The Clothed Puppet," in which Charles Ray achieved fame. Although no definite program beyond this date has been announced, it is stated that all of the other Triangle stars, including Hart, Fairbanks, Gowan, Norma and Constance Talmadge, John Stehan, Beusie Barrassoake and Louise Glaum will be represented in their best pictures.

Big Business Reported

To take care of the increased business in the Chicago exchange, it has been necessary to divide the business with Milwaukee, which in the future will be an independent branch. New Haven has also reported an increased demand, and at the request of Manager Rathacker, the exchange will also operate independently in the future instead of depending upon New York for its film supply.

Additions to the sales force have recently been made in practically all of the exchanges. Manager Kunn, of Denver, reports that during his first week one of his new salesmen took on almost $2,000 worth of new business in the Washington exchange. $1,500 worth of new business was reported in two days.

Managers, salesmen, bookers and cashiers are to share in the increase in business under a bonus system recently installed. A quota has been placed on each branch and a commission will be paid on all business in excess of this amount.

FLOYD ST. JOHN RETURNS TO SAN FRANCISCO

Floyd St. John, for the past two years manager of the San Francisco office of the World Film Corporation, has returned from a brief sojourn in New York, where he went to acquaint himself with the policy of the newly organized Republic Distributing Corporation, with which he is now affiliated.

Before leaving on this trip he was delegated by the San Francisco Film Exchange Board of Trade to represent that body at the New York meeting held to perfect the organization of the National Association of the New and United States clubs and was chosen vice-president of this body.

In announcing the policy of the new distributing organization he advises that all World contracts will be carried out. The local staff has been augmented by the addition of Harry Seipel and Martin Berlin, who will soon visit exhibitors in the interest of the Republic Distributing Corporation.

HELEN BROACH A NEW UNIVERSAL BEAUTY

A new beauty has been obtained by Universal in the person of Helen Broach, who has been engaged to play minor roles in several features at the Big U studios.

Miss Broach, who is scarcely out of her teens, is of French American parentage. For screen purposes she is using the name of her mother, a Parisienne, who married a Missouri planter.
Richardson Completes Lecture Tour

The owner and manager of the Robertson theatre, Beaville, Ontario, H. C. Robertson, had motored twenty-two miles to meet us and hear what we had to say. On the way south to Buffalo we stopped in Beaville, shook hands with friend Robertson and looked over his really pretty little theatre which seats almost 400. His screen is surrounded by black, and everything apparently is as it should be.Neighbor Robertson is a real manager; that is evidenced by the fact that he can maintain such a theatre in so small a village as Beaville.

We did not visit the theatres at Niagara Falls, but went right on to Buffalo. I wish I could say that the projectionist union of Buffalo is as enterprising and hustling as the city itself. I had written the Buffalo union offering to address it but received no reply. Neglect for this has been expressed by several of the local, who say the membership knows nothing of our coming. Of course all things are possible and the two letters might have miscarried.

Light Reflected by Music

Upon our arrival in Buffalo we visited Shea's Hippodrome, met its manager, H. D. Franklin, and witnessed a fairly good presentation upon the screen. The Hippodrome screen result is just a bit injured by light reflected by the orchestra lamps striking on the sheets of music—also the item of speed is not given the attention it should. Apart from this the picture was very good, and the house itself spacious and beautiful.

Aside from a rather poor location, the Hippodrome projection room is not at all bad. It could be a bit larger without hurting anything, but on the other hand it is not crowded. Its walls are black, and the equipment and room itself give evidence of careful intelligent work on the part of the projectionists, H. E. Signor and J. L. Schreiber, who are both members of the Buffalo local.

Meet Theatrical Association Members

At noon, we had the pleasure of meeting the Buffalo Theatrical Managers' Association, Inc., of which I. M. Kosen is the president, (and I believe also owner and manager of the Palace Theatre); J. H. Michaels, manager of Victoria and Regent theatres, vice president; and W. E. Bradly, of the United Theatrical Enterprises, secretary-treasurer. We found the members gathered about a luncheon table at the Hotel Iroqouis, and were their guest at lunch. The association does not, as I understand it, comprise anything like all the theatre managers of the city, it is an organization of what we commonly term "live ones."

Association Calls Meeting

In view of the failure to connect with the local, we presented to the association the matter of calling a meeting, and that body decided to do so. The time, however, was too short to accomplish much, so that at 11 o'clock there was only a small number of managers and projectionists who met in the Palace theatre to listen to our address. We spoke to them, however, for something more than two hours.

In view of the large increase in wages and the bettering of working conditions in that city, it is decidedly up to the Buffalo local to go every possible endeavor to encourage the education of its members in the technique of their profession to the end that they may give improved service in return for increased wages and better conditions.

Over in Rochester, I visited several theatres and met Lewis Towne, president of the Rochester local, a wide awake man whose projection room shows intelligent application of knowledge and care for the apparatus in his charge, though there were no means provided for handling larger angles, and other evidence that Brother Townsend has need for exactly what we were there to supply.

Walls Are Slate Colored

The room itself is spacious, has slate-colored walls, ports of fair size and is the best projection room of a large theatre we have ever seen which combined correct location with adequate size and ceiling height. The room is at the front of the balcony and is entirely under the balcony floor.

The Piccadilly is managed by Howard Shannon. It seats 2,500 and has a rich, quiet and pleasing decorative effect, during intermission, the screen drops down disclosing a sort of grotto effect, which combined with the sides forms an Italian court. In the arched grotto fountains play upon a figure behind colored lights, and the effect, as a whole, is charming.

Piccadilly Has Good Projection

In the evening we witnessed a screen exhibition which was fine, except for one scene of the topical which ran out of frame for probably twenty feet. Two Sinaplex projectors are used, also arc controllers. Seventy-five amperes is the current strength. Lamp houses are piped to vent and the projection room seems to be good.

We looked in at several smaller theatres, but time prevented more than a glance at screen results. The city has a number of fine theatres. I am sorry space and time forbade a description of all.

Speaks to Large Crowd at Utica

Utica had, due to an error, but three days notice of our coming, but the Utica local number 337 is a live wire and we were greeted by a 100 per cent gathering when we spoke at the Avon Theatre. We have addressed the Utica men three times and have al-
ways found them to be responsive, wide-awake, willing and eager to listen to anything promising to advance them in their profession.

At the Hippodrome we met our old friend W. H. Linton, owner and manager. Mr. Linton is other president or secretary, I forget which, of the Utica exhibitors. He also owns the Hippodrome, a motion picture house, and the Linonian, a "legitimate" house in Little Falls. He related an easily assured promise that Little Falls being on the route, we would stop and have lunch with him. He made the Linonian to be a net 1,000-seat house, up two flights of stairs. It plays road shows and occasional week stands of stock. It is a new venture on Mr. Linton's part, but promises well. His other house, the Hippodrome, we did not see, but met the projectionist in charge, brother Charles Gore, member of the Utica local, and his presence assures the Hippodrome of excellent screen results.

Schenectady looting went bloody

We had confidently expected a good meeting at Schenectady, but alas it all went bloody. We found that although the letter had been received in ample time for arrangements to be made, many of the members knew absolutely nothing about our coming and nothing at all had been done to make the meeting turned the letter over to the president and the president had apparently placed it in his pocket and forgotten it.

At the Palace I found C. H. Train delivering excellent results when the difficulties under which his works are considered. I found the condensers to be of wrong focal length and the carbons to be unheated to his work. The auditorium is lighted by four white side lights, which glare into the eyes of that portion of the audience seated in the side seats. We got in touch with friend manager and explained to him the damage this was doing. He promised to have the lights eliminated at once, but has ample opportunity for properly lighting his auditorium without using the side lights at all.

Too Much Light Again

The Happy Hour had a dirty lighted picture. This fault was made worse by a piano just to the right of the screen with light plastered literally all over it. Its upper half and by the further fact that to the right of the screen was what seemed to be a door transom of frosted glass behind which was a white light, the glass itself was uncolored. To its left extending close to the screen was a sort of alcove of considerable size, in which was an advertising poster fully six foot high. The whole alcove was illuminated rather brightly with red light. And just to finish the matter off clearly, suspended from the back of the left side was a brilliantly illuminated white and red sign "exit" sign.

The observation parts of the projection room did not exceed six inches square, and the lens ports were not stopped down as they should have been. I did not go into the projection room. I had seen quite enough. Just one more example. At the Crescent the auditorium lighting was not objectionable from the projection viewpoint. Screen illumination was fair as to brilliancy, but was uneven. There was considerable flicker and occasionally very bad dis-coloration of the light at bottom and center. Lights were not always turned down. I found Frank Heigle in the projection room, which was approximately six feet square. The right hand projector was a Poiver, with a Poiver's wooden table. We thought those antiquated models had long ago disappeared.

At the Albany theatres, which seats about 1,000, we found projectionist L. N. Smith in a room about six by nine with a specially low flat of the type of the simplex built into the ceiling. The screen illumination was brilliant, but the orchestra lights bad.

Michaels.

EXHIBITOR'S LESSONS IN "VIRTUOUS VAMPING"

When A. E. Abelson, manager of the Minneapolis New Lyric, invited the woman of the Hill City, through the columns of the daily press, to take some lessons in "virtuous vamping" at his theatre, there was a ready response.

Constance Calmadge acted as instructor, demonstrating just how it was done, in the presentation of the first National production, "The Virtuous Vamp," in which age is the star. Of course, Constance was not the only woman in the audience to do a job as effective as anyone, according to Mr. Abelson.

"The picture ran for a week at the Minneapolis New Lyric and attracted more women collectively and individually than four pictures ever shown at that theatre," declared Mr. Abelson.

"The Virtuous Vamp," read a bit of publicity under a picture of Constance Calmadge in the Sunday papers. It cannot be denied that Constance Calmadge is a woman with any doubts, however, go to the New Lyric and watch Constance Calmadge lead a blameless life through the live real of her latest photoplay.

The woman came out in droves, indicating that there is a real live insect here in the subject of vampi..." said Mr. Abelson. "The advertising had a tendency to create a feeling of incitement in some of the curious or they all finally believe it could be done after they had seen the picture, and that it was some lesson."

Haza Made Head of Regal in Montreal

Phil Haza, manager of the Canadian Universal Film Exchange in Montreal, has resigned his position in order to take up the appointment of manager of the Universal office of the Regal Films Ltd. Mr. Haza has been with Universal for four and a half years, having managed the Edmonton, Calgary, Winnipeg and Montreal offices.

The Regal Film Company, which has now secured its services, is the Canadian distributor for productions of Charlie Chaplin, Mary Pickford, Nazimova, Norma Talmadge, Mary Miles Minter, Constance Birdie, George Arliss, and a host of other stars. Constance Calmadge, Jack Pickford, Bert Lytell, Viola Dana, May Allison, Anita Stewart, Alice Brady, the Allan Dean productions, the Triangle Features and Loew's comedies.

UNIVERSAL COMPETES FIRST TURU AKI FILM

The first Universal feature starring Tsuru Aoki [Mrs. Susume Watanabe] has just been completed under the direction of the Japanese star. It is called "Brother of the Gods," and is based on Sydney Callah's novel of the same name. Nearly fifty distinct sets were built for scenes in this picturesque drama, aside from many locations which had to be used in and around the capital cities of California. A wharf erected adjacent to the Japanese fishing village at Santa Monica is an exact reproduction of the docks at Yokohama, while different Japanese streets were reproduced for exterior episodes.

FOX FILM GOES BIG IN DENMARK

Running co-continuously for four weeks, showing in all 224 classes at one time, in Copenhagen's biggest theatre, it is called "Daughter of the Gods," made motion picture history in the capital of Denmark, beginning early in September. The Victoria Theatre opened early in the morning, and did not close before II M. Standing room only was the order of the afternoon as well as the evening performances.

While the Danish exhibitors do not advertise as extensively as do their American brothers, they do not hesitate to use the newspaper.
WASHINGTON MANAGERS DISCUSS SCRAP FILM PROBLEM

Manager S. R. Hampton of Pathé, Inc., has been elected president of the Scrap Film Exchange. The election was held following the annual dinner at Harvey's. He will be assisted by George W. Fuller, manager of Astro, as vice-president, and H. H. Hodkinson, of the Capitol Film Exchange, as secretary. W. H. Pollock was retained as recording secretary.

A matter of varying importance but of definite interest to Washington is the scrap film problem. Some time was devoted to the Maryland censorship situation and, in fact, the general topic of censorship was gone into at some length.

J. B. Smeltzer, manager for the world film corporation, retiring president, made a brief speech in which he advocated the formation of a similar organization by the salesmen employed by the different exchanges. When the call went out for the annual meeting it specified that the salesmen would be welcome to attend and a considerable turnout resulted. There were a number of speeches on this subject, the salesmen agreeing that it is the responsibility of the exchange to assist them in forming a proper organization in accordance with his views.

The Scrap Film Problem

There are a number of salesmen employed in Baltimore and it was suggested that if the various exchanges would meet and work it out, some satisfactory arrangement might be made for the exchange and the salesmen's organization. That the market is a small one and the demand is limited. It was reported that the disposal of scrap film was becoming a grave problem for the exchanges. The junk men of Washington do not want to bother with it now, it being the fact that the market is a small one and the demand is limited.

Aside from this feature, however, the managers are up against a difficult proposition in not having any place where they can get rid of the film. It comes under the head of explosives, inflammable, etc., and of course is subject to fire laws and regulations.

The nearest place where it can be sold is in New Jersey. It was established that the market is a small one and the demand is limited.

New York Influence

The proposal that the local organization become part of a national film exchange managers' association met with some opposition. One of the principal objections was that it would be dominated by New York. It was charged that this would have an adverse effect upon the work being accomplished by the Washington association.

The state rights men are more or less averse to this. A number of them believe that the home offices can dictate to their managers the course they would wish them to pursue on any given question, but as at that the local association can accomplish more, it was said, as an independent venture than if tied up with similar associations elsewher...er. In the first place, conditions in Washington differ from those of any other city. It was taken on the matter. A copy of the by-laws worked out at a recent meeting in New York attended by representatives of the various managers' associations are to be sent to each member of the Washington association, to be voted on later.

Retiring Officers Thanked

A rising vote of thanks was tendered M. S. Smeltzer, manager of Astro, and W. H. Pollock, who retired from the offices of president, vice-president and secretary-treasurer, respectively. Their efforts to make the organization a success has being unceasing; they have made the work of the board of the approval, thanks and admiration of their associates.

After wishes of co-operation were made to the incoming officers an adjournment was taken. After the adjournment of the Strand Theatre and witness the stunts of the bathing girls who were doing a two-weeks' turn there.

Zane Grey's "Desert Gold" Praised by Public

Benjamin B. Hampton and Eltinge F. Yarnell's first Zane Grey picture, "Desert Gold," employed by big promos from the release date attained the quota set for it by the Hodkinson organization at four of its branches.

Many of the country's most exciting critics have joined with picture-goers in praising the Benjamin B. Hampton picture. Edward Otis, editor of the New York Post, has written glowingly of "Desert Gold" as one of the year's four big productions "that have had no stars and yet have not only satisfied the general crowds through their draw but have shown several steps ahead of anything that had ever been done in previous years on the screen."

After its record-breaking business in three of Colorado's largest theatres, "Desert Gold" has proved that its success was not confined to any one section of the country. The Liberty, Theatre, Long Beach, Calif., has booked the first-run engagement for the Strand's "Desert Gold" and the same play date was selected by the Newark Theatre, Newark, for a week's presentation. Among the other big first-run houses that have contracted for an early showing are the Strand, Dubuque, Iowa; Empire, Montgomery, Ala.; Visalia, Visalia, Cal.; the Graphic, Bangor, Me., and Poli's Yikesbarre, Pa.

Edna Shipman, Film Actress, Is Cited

A Surprise Party on Her Eighteenth Birthday

An informal surprise party was given to Edna Shipman at her residence at 253 West 100th Street, New York City, November 16. It was in celebration of her eighteenth birthday and the many achievements in the film industry and of her professional career were noted.

Among the invited guests were Sir John Cooper, Col. Dough shea, Major J. H. Lyons, Mrs. and Mrs. J. D. Williams, Mrs. and Mrs. David P. Howells, Mrs. and Mrs. Emil Worthheimer, Mrs. and Mrs. C. B. Yoreyer, Mrs. and Mrs. Harry G. Shwiribe, Mrs. and Mrs. Willard Johnson, Mrs. and Mrs. Harry L. Cort, Mattison R. Rothacker, James Oliver Curwood, James A. O. Cobb, Faith Green, Lady MacKenzie, Mrs. and Mrs. Raymond L. Dittmers, James Granger, R. L. Giffin, Capt. Joseph D. Kane, Charley MacPadden, Paul H. Enman and Ernest Shinaman.

Colorgrams of congratulation and a wealth of flowers and numerous presents were received in evidence, one being a $5,000 life insurance policy from "Uncle Erie." Among the noted film personalities present were James Young, June Day sang "Back to God's Country" and Claire Whitty and Cantan Headed the dancing.

BUILD LOWER NEW YORK STREETS FOR FILM

A faithful reproduction of a typical section of the east side of lower New York City has been constructed on the outside stage of the Strand, Poor Paul Studio and Fort Lee for "The Dark Mirror." The Louis Joseph Vance story which Dorothy Delton, the Thomas R. Iraje star, under the direction of Charles Coblyn for Paramount-aircraft relations. It was necessary to build the set instead of actually making the shots on the east side, as there are night scenes with a terrific rain and wind storm raging.
FITS OF LAUGHTER

COMEDIENNES THERE BE
GREAT — GREATER — GREATEST
(They admit it themselves)

But do YOU KNOW—are you willing
to bet—that there

D O T

NOW APPEARING
EXCLUSIVELY
IN

ROMAYNE

TWENTY-SIX A YEAR
Always on Time Superb Paper
Good Stills

When "Bumps" Adams, Dorothea Wolbert, Alf. Goulding, Horace Carpenter and Maynard Laswell, begin their funny antics, some of the AUDIENCE laughs, some scream, some roar, while friends throw discretion to the wind and slap each other on the back, for "MIRTH IS A BENEFICTOR OF THE HUMAN RACE."

FARLEY??

NOW APPEARING
EXCLUSIVELY
IN

ROMAYNE COMEDIES

ONE TWO-REELER EVERY TWO WEEKS
—and—

PLACE YOUR BOOKINGS TODAY THROUGH THE FOLLOWING EXCHANGES:

New York State and Northern New Jersey:
Merit Film Corporation,
130 West 46th St., New York City.

Maine, New Hampshire, Vermont, Rhode Island, Massachusetts and Connecticut;
American Feature Film Company,
60 Church St., Boston, Mass.

Eastern Pennsylvania and Southern New Jersey and North Carolina;
Electric Theater Supply Company,
S. E. Cor. Thirteenth and Vine Sts.,

Delaware and Maryland;
Capital Film Company,
210 N. Calvert St., Baltimore, Md.

District of Columbia and Virginia;
Capital Film Company,
Mather Bldg., 916 G St., N. W.,
Washington, D. C.

West Virginia and Western Pennsylvania;
Exhibitors Film Company, Pittsburgh, Pa.

Arkansas, Oklahoma and Texas;
First National Exhibitors' Circuit of Texas,
1920 Main St., Dallas, Texas.

Kansas and Southern Illinois:
Standard Film Corporation,
4th Floor Boley Bldg., Kansas City, Mo.

Missouri;
Standard Film Corporation,
3316 Olive St., St. Louis, Mo.

Ohio, Kentucky and Michigan;
Sterling Film Service and Amusement Co.,
362 Sloan Bldg., Cleveland, Ohio.

DISTRIBUTED BY

ROMAYNE SUPERFILM CO.

LOS ANGELES, CAL.
ALBERT E. SMITH
presents
HARRY T. MOREY
in
“The Darkest Hour”

A burglar—a blackjack blow in the dark, and Peter Schuyler, wealthy social scion and clubman, wandered forth from his palatial home, with brain clouded and identity lost.

A new world claimed him. Prankish Fate played with him. The soft, well groomed hands became calloused; the broadcloth and patent leather of the gentleman was replaced by the corduroy and cowhide of the lumberjack.

Romance came to soften Fate’s follies and the new world was bright until another dastard’s blow sent him back in mind and body to the world he had left behind.

Instead of ending here, this delightful and unusual photoplay story really just begins. Surprise follows surprise and the interest mounts higher every minute until there comes a crashing, satisfying climax that passes the picture into memory as a great achievement for its star and another pridesful accomplishment for the producer, Vitagraph.
**N.A.M.P.I. Man Recovers $100,000 of Stolen Film**

The largest and perhaps the most daring individual theft of a film in the history of the business, together with the quickest arrest of the alleged offender and recovery of the loot, is announced by the Film Theft Committee of the National Association of the Motion Picture Industry. From $75,000 to $100,000 is the value placed on the recovered film. Thefts of this character, after their discovery, were handled and filed by Officer S. C. Greenfeldt, charged with the stealing, and had been placed under arrest.

These films, all first run stuff, were over 300 in number, and were owned by such companies as Vitaphone, Famous Players-Lasky, Select, Metro, Midget, Fox, and Dorner, Educational Films and Griffith Enterprises. They were taken together with the truck on which they were loaded from in front of the Goldwyn exchange, 509 Fifth avenue, New York. The truck, belonging to the Prudent Film Delivery Company, was said to have been un guarded at the time.

S. C. Hawkins, a special representative of the Film Theft Committee, got word at 4 a.m. that the truck and contents had suddenly disappeared. Before noon he had tracked it to the Broadway Motor Company, 544 East 38th street, and with the assistance of the police, raided the garage, where the films were found. The two night watchmen of the Motor Company, William J. Smith and Alvin R. Brown, were taken into custody and are said to have admitted participation in the crime.

**Securing Jail Sentences**

Greenfeldt, the alleged ringleader of the gang, was arrested at 1:20 p.m. and after learning of the watchmen’s admission, is reported also to have confessed.

The Film Theft Committee, which is working independently in its investigations, only calling in the assistance of the police when necessary, has gone far toward clearing up the numerous film thieves who formerly operated on an extensive scale. Barnett Alvin, who was arrested by representatives of the committee in the Backstage vaudeville last September, was convicted and sentenced to Elmira Reformatory on October 21 by Judge Crane in the Court of General Sessions. A Lehrer, head shipping clerk in Select Pictures Corporation, was arrested last October with Alvin, was sentenced on November 6 to the penitentiary for a term of from one to three years. Joseph Srebeckin got a suspended sentence through the fact that he was not one of the prime offenders in the theft.

These last convictions and jail sentences are the first jail sentences that have been secured since the campaign was started, though many suspended sentences have been secured. It is believed that with the knowledge of the efficient work of the committee and the tightening of the lines in regard to punishment for such thefts, it will not be long before the practice is discouraged, if not entirely stamped out.

**ENLISTS CO-OPERATION OF AMERICAN LEGION**

An exploitation idea conceived by H. Strauss, a film salesman covering North and South Dakota, has proved an unusually successful one. It has not only added to the popularity of "Our Teddy," but it has above and beyond that established a warmer feeling of regard for each other between the returned war veterans and the picture theatre proprietors.

The plan was given its initial tryout in Doland, S. D., a town of 800 population, where Exhibitor P. D. Riley "called Teddy" to two days of capacity business after enlisting the co-operation of the American Legion. Mr. Riley acted on the suggestion of Mr. Strauss, star salesman of the Minneapolis First National Exchange.

The American Legion chapter, which was in need of funds, was quick to take advantage of the opportunity to fatten its treasury. Mr. Riley gave a percentage of the receipts to the American Legion, but the amount above that was "velcro-for film."

The publicity he derived through this kind of cooperation was the best possible type he could hope to rain for the showings, and the results were better than they would have been, had he presented the picture in the everyday manner.

**AMERICAN FILM BROKES RECORD AT DENVER THEATRE**

"Six Feet Four," starring William Russell, opened at the Strand to big business in its first engagement, weather which kept the streets and business places deserted throughout the day. Credit "Six Feet Four" with new box-office record. Second to none. Congratulations.

This is in part the text of a telegram received at "Flying A" headquarters in Chicago, from the management of the Strand Theatre, Denver, to the opening of a week long engagement of the production.

The rain couldn't keep 'em away from Smith's Theatre in Indianapolis, either, and manager McCormick had a packed house from the first matinee of a seven-day run, to the last show on the last night.

The Strand and Alamo in Atlanta have both contracted for a long early date; the Maisto in Augusta and the Capitol Theatre at Jervin are featuring the six-reeler for a winner; a five-day run is booked at the Signal Theatre in Chattanooga, Tenn., and the Strand in Tampa, Fla., is down for big business with a big play.

**FAMOUS PLAYERS BUYS LASKY STUDIO SITE**

By the recent purchase of approximately ten acres of land, the Famous Players-Lasky Corporation acquires all that is left of the property occupied by the Lasky studio, according to an announcement made by the officials of that organization.

Some real estate people in the recent transaction comprises a portion of the Lasky property and hitherto has been leased by the corporation.

Negotiations for the transaction were carried forward by Neil B. McCarthy, attorney for the Famous Players-Lasky Corporation, and representatives of the Beveridge estate, former owners of the property.

**SHOW TIME FOR HARRY CARRY'S COMPANY IN HIS NEXT BIG-U**
UNIVERSAL GOES LETTERS FROM LAEMMLE AND ALDER DESCRIBING THEIR EXPERIENCES IN WILDS OF SIAM

UNIVERSAL'S foreign producing companies are now so actively engaged in production and meeting with such success that hardly a day passes without some sort of communication failing to arrive at the Universal home office telling of the exceptional scenes that are being obtained.

The most recent communication is from the Far East expedition under the supervision of Edward Laemmle and J. F. Alder. The trade will remember that some time ago a cable was received which stated that Mr. Alder had been attacked by a tiger. The letters last received state that Mr. Alder escaped with a slight injury and that pictures were taken of the attack.

The hunt was staged in the country of Siam. Many scenes of the life of the Louk, the native of Northern Siam, were filmed. Both Laemmle and Alder were required to take fifteen grains of quinine a day to keep off the malaria.

The two explorers and photographers have been haphazard with Siamese royalty. Prince Kon Phang Pet, brother to the king of Siam and minister of Railways, accorded them a reception and placed at their disposal many natives and much equipment with which to make the jungle trip.

The tiger hunt picture is being sent to the Universal home office in New York.

To Photograph Borneo Headhunters

One of the unique scenes obtained was that of the Siamese monkey theatre. A group of traveling monkeys who act a Siamese drama in full make-up and costume were photographed.

The last letters were written from Singapore, where the two men had returned from the Siam country. They expected to sail within a few days for Borneo to explore the Malacca river region, noted for its savage tribe of headhunters. One of the two men is the island of Borneo country.

After finishing the Borneo scenes the two men will return to Singapore and will proceed to India, where a still longer trip into the interior will be made.

CIRCUIT HEADS BACK IN SAN FRANCISCO

San Francisco and Irving C. Ackerman, heads of the Hippodrome Circuit, have returned to San Francisco, from the New York run for the purpose of completing arrangements for parallelizing their vaudeville circuit with moving picture houses.

Plans for the creation of new theatres are going ahead space, and the announcement in trade that houses will be created at Palo Alto and San Jose, Cal., the one in the latter city to be devoted exclusively to moving pictures.

While in New York they concluded arrangements with Thomas Lamb, architect of the Capitol Theatre, to supervise the planning of all their Pacific Coast houses, of which more than twenty are planned. The services of San Francisco architects will be continued, but all plans will receive the approval of Mr. Lamb.

LARRY SIMON AND HIS BEAUTY BAND IN "THE HEAD WARTER"

SOLDIERS OF FORTUNE PREMIERE TO HONOR MEMORY OF THE AUTHOR

The biggest theatre in the world is going to have one of the biggest pictures in the world," says Arthur S. Keno, president of Realart, in announcing that "Soldiers of Fortune," the Allen Dwan production, will be shown at the Capitol Theatre, New York, beginning November 26th.

The Capitol publicity department under the direction of Ben Atwell is making elaborate plans for the exploitation of "Soldiers of Fortune," including an affair which is being one of the biggest publicity stunts ever undertaken in connection with the presentation of a picture in New York.

On November 15th, the Capitol Theatre will be thrown open to invited guests for Richard Harding Davis' memorial exercises. More than 5,000 Boy Scouts, it is announced, will attend at attention while Hope Harding Davis, daughter of the author, officially receives the dedication by Arthur Murray and his band of the "Soldiers of Fortune March" composed especially by Mr. Pryor for Realart's photo-drama.

Colonel Roosevelt May Speak

Colonel Theodore Roosevelt, jr., has been invited to the Capitol Theatre to see the new film, "The Roosevelt Alliance," which is made in cooperation with the authorship which existed between his father and Richard Harding Davis.

The invitation list will include, beside the Boy Scouts of the Boy Friends of the author, "Riders of Fortune." These comprise newspaper men, statesmen, business men, authors, dramatists and others prominent in the affairs of the world.

It is to conduct dedication ceremonies it was necessary for the Capitol management to revise its schedule of rehearsals. Seats on the stage will be provided for a number of notables and for relatives of Mr. Davis, including his widow, Edith Selby Davis, and his 3-year-old daughter, Hope. This occasion will be the "author's first public appearance.

Numerous other exploitation plans are being worked out by Mr. Atwell and his staff. One of these is the placing of special feature articles on Richard Harding Davis in the literary and magazine sections of newspapers. Another is book-store tie-ups. All are dignified plans in keeping with the announced policy of the Capitol Theatre.

PRODUCERS WORK AT SAN FRANCISCO

Arvid E. Gilliaton, director for the Famous Players-Lasky Company, and a company of eight, arrived at San Francisco, railroaded over scenes for the "So This is America" series. Others in the company are Jack Gardner, Ethel Burton, Viola Daniel, Bob Eddy, Bud Ross, J. Hardman, Pink Kirby and D. Konover.

On the few the forthcoming film, "This Is America," production "When the Clouds Roll By" are being made in San Francisco, most of these being filmed on the waterfront.

The same company with W. Lawson Butts, Clarissa Blythe and Howard Leo is expected here shortly to commence work on scenes to be incorporated in "Dangerous Dave," from the story by Mary Roberts Rinehart.

HODKINSON ANNOUNCES DECEMBER RELEASES

The best J. Warren Kerrigan screen play of the year and the best Leah Baird play from the successors of Augustus Thomas are December releases announced by the Warren O. Hodkinson sales organization through Pathé Exchange, Inc., according to Hodkinson.

The Lord Loves the Irish is the title that links the star of the Irish name with an Irish-American tale by an obviously Irish author, Monte H. Katterjohn. It is a Robert Brunton production directed by Ernest C. Worthington's cast contains Patsy Brunatto, Rev." Barrow, Wedgewood Well, William Milkingford, Angie Herring and the character actor, Joseph D. Bowling.

The Lord Loves the Irish" is available for prerelease engagements in every part of the United States for December 14 and thereafter.

The Leah Baird play in "The Capitol," an emotional society drama. It is available for prerelease presentation in theatres for December 7 and thereafter.
CONSTANCE BINNEY'S FIRST REALART PICTURE
REPORTED HEAVILY BOOKED IN OHIO AND MICHIGAN

T HE enthusiasm displayed by Michigan exhibitors, according to Mr. William Kingsey, Realart's general manager, indicates the reception which Constance Binney's first Realart picture, "Erstwhile Susan," will receive as soon as it is released.

Miss Binney opened at the Shubert-Garrick in Detroit on Sunday, November 9, in "39 East," the Rachel brother's play which is creating as profound a sensation on the road as it did in its eight month's run in New York. The Judy and in the lobby in the afternoon. There were stands two deep back of the orchestra floor when the curtain went up.

"Erstwhile Susan" opened at the Stillson Theatre in Cleveland on November 9 following Miss Binney's personal appearance there the previous week in the Columbus play, "James B. Reilly, Realart's Cleveland manager having virile that his territory is booked practically solid.

The following Michigan houses already have contracted for the Constance Binney picture: Luxezone, Jeelite, Paul W. Schleman; Plint, Strand, Leaver & Matt. Grand Rapids, Majestic Gardens, Charles Sherman; Battle Creek, Regent, Zip and Grove: Laming, Gladner, Clarence B. Cory; Jackson, Majestic, W. R. McLellan; Ann Arbor, Armada, S.A. Homan; Detroit, Leland, Alhambra, Fox, many others.

ALICE BRADY WORKING ON "THE PEAR MARKET"

Although continuing her work as a stage star in her last season's stage success, "Forever After," Alice Brady has begun the filming of her forthcoming Realart feature, "The Pear Market." Realart's picturization of the play by Princess Trotskieti is following closely the successful drama of romance, intrigue and love which ran at the Comedy Theatre in New York for four years ago, with Edmund Greene and Sydney Shields in the principal roles. The author, Amelle Havem, wrote her play around actual facts which were known to the public at the time of the play's run and to the growth of this pleasant photo play will contain splendid human appeal.

Miss Brady's cast will include Henry Mortimer, Richard Hattorius, Frank Loes, Jim Carson, Alfred Winfield, Bradley S. Barker, Leo Reed, Edith Stockton, Sara Blaisa, Captain Harrison and Wille Parker Spaulding. Kenneth Webb is directing the production.

MAYER TO HAVE MODEL STUDIOS

The last word in motion picture studio equipment has been added to the huge $2,000,000 Los Angeles Mayer Studios, now under construction in Los Angeles. H. E. Bus, head electrician, has installed a number of his own inventions, among them being externally operated interlocking switches, said to be absolutely "foot-proof.

The powerhouse is being equipped with synchronizing motor generator sets with a capacity of 600 kilowatts. The entire studio will come up to the standards of safety demanded by underwriters and state laws.

The powerhouse is centrally located to all three stages and the transformer vault is built on the second floor.

An innovation is the installation of stage-length overhead bridges that permit full lighting of the stage throughout their entire lengths. The stages, together with the hallways connected with immense openings equipped with sliding doors, thus permitting long shots of all stages.

FIRE DESTROYS THREE "THIRLWIND" EPISODES

Fire in the Hoot Lake Studio in Claremont Park last week destroyed the positives of the first three episodes of the Allgood Pictures Corporation serial, "The Thirlwind," starring Charles Hatichson. The negatives of the picture were saved by Directing Location Manager, Golden. "11," and will be delayed about ten days in the production of the serial due to the necessity of making new positives. The fire was started by lightning and fire damage was about $5,000, fully covered by insurance.

In spite of this delay, the Allgood Corporation, under the direction of General Manager A. A. Auster, is going ahead with its plans for a big exploitation campaign for the serial.

DAVIDSON OF CLEVELAND WINS MUTF AND JEFF CUP

ANNOUNCED is made by the Fox Film Corporation that D. S. Davidson, a salesman at the Cleveland branch of the Fox company, is winner in a cam-
paign carried on by Fox for salesmen in the interest of the Mutt and Jeff animated cartoons. Davidson received from Captain Bud Fisher, creator of the Mutt and Jeff series, a silver loving cup as an expression of appreciation of his efforts. Mr. Davidson had no chance to achieve victory in this con-
test, for there was a liger number of competitors. Mr. Weatherly, a live wire at the Fox exchange, was second in the race. Mr. Purt, of New York exchange, was third; Mr. Campbell, Chicago, fourth. Some of the other par-
ticipants who qualified in the inter-
ests of Mutt and Jeff, named in order of their positions at the close, are Hall, Dallas; Hich-
son, Los Angeles; Goodwin, Buffalo; Ealy of Pittsburgh; Murphy of Cincinnati; Possinger of St. Louis; Gross of New York; Green, Kansas City; Bine, of Minneapolis; Lewis of Denver, and Rol-
d of Los Angeles.

Mr. Davidson, sales manager, attributes his suc-
cess in the competition to the handy selling
merits of the showroom and is qualified to give the exhibitor valuable advice.

In his campaign for contracts for the Mutt and Jeff animated cartoons, Mr. Davidson did not request exhibi-
tors to turn in personal proofs of their friendship merely to assist him in his endeavor to win the Bud Fisher loving cup, but because he considered the series to be one of the best business propositions on the entire film market.

VITAGRAPH OPENS BRANCH IN MILWAUKEE

John M. Quinn, general manager of Vitagraph, Inc., returned last week from a ten days' trip to the Middle West, where he has been visiting the various Vitagraph branches and exchanges, and announced the completion of arrangements for a new branch in Milwaukee. It will have its formal opening on December 1.

The jurisdiction of the new Milwaukee branch will include the entire state, a territory formerly included in the field covered by the Chicago branch.

Branch offices already are operating in territory not covered by Wisconsin, at Kansas City, Minneapolis, Omaha, Cleveland and Detroit, but they are too busy to take over any additional territory and it was quite impossible for the Chicago and Milwaukee branches to continue to look after the constantly increasing business.

WILL TURN MONEY OVER TO HOSPITAL ASSOCIATION

The first organization to benefit from "The Inferi-
or Sex," Mildred Harris' Caulin's first Louise B. May-
er's First National Attraction, will be the American National Hospital Association.

The thousand dollars to be paid by the Chasav-Hav-
er Company for the use of the beautiful Lucien H. Brunswig estate on Mount Adams street in the city will be turned over to the hospital asso-
ciation by Mr. Brunswig.
Hall Made Manager of London Branch of Fox

LIEUTENANT FREDERICK MORRIS HALL, ex R. N. V. R., formerly of the New York Herald and latterly of the British Intelligence Forces, has been appointed manager of the Fox Film Corporation in London by William Fox, president of Fox Film Corporation of America.

Lieutenant Hall is well known in New York and other cities in the United States as a result of the staff of the New York Press when John A. Hennessey was managing editor. For three years, in the summertime of 1908 and 1909, he was one of the publicity promoters with Buffalo Bill's Wild West. He afterwards joined the staff of the New York Herald. Fox films were released during the war. Lieutenant Hall received a commission in the Royal Naval Volunteer Reserve. He had many interesting and thrilling experiences in the fighting, having been sent to France and the front on several occasions and also enjoying the privilege of a cruise in an English submarine on and under the North Sea. Lieutenant Hall, in addition to this, flew over the North Sea and the English Channel, and also over London. Many of his experiences have been published in the New York Herald. See "Power" and other publications.

Some of his stories were compiled in a book which had the distinction of being prefixed by a letter from Lady Beatty.

Upon the signing of the Armistice, Lieutenant Hall was ordered back to the United States for a second time during the war, on this occasion to become an executive of a special intelligence staff. He was mustered out on August 10 last, soon after Winfield R. Sheehan, general manager of Fox Film Corporation, had offered him the post of manager of the London subsidiary. Lieutenant Hall left for England on Saturday November 16.

GOLDWYN ENGAGES E. HASON HOPPER

E. Hason Hopper, well known director with a long list of successes to his credit, has been engaged by Goldwyn Pictures Corporation to direct the Booth Tarkington Edgar Caynmes, which are to be produced at the Culver City studios in two-reel installments. Scenarios for the Edgar stories, in which the famous interpreter of boy characters brings his greatest creativeness to the screen, have been written by Mr. Tarkington and production plans have progressed to a point where the filming of the scenarios can be started as soon as the cast is selected.

ELABORATE SETTINGS IN RUTH ROLAND SERIAL

Social settings and unusual locations abound in the forthcoming Pathé serial, The Adventures of Ruth Roland, in which Ruth Roland is producer, author, supervising director and star. This production, which will be released on December 28, is the first to come from the newly organized Ruth Roland Serial Corporation.

In offering her first production Miss Roland has spared no expense in the matter of staging it on the scale of a feature. Her long experience in the serial field has taught her that no matter how thrilling the story or how excellent the star and cast, the production as a whole suffers unless its settings are of such a nature as to be distinctive.
ADOLPH ZUKOR ATTENDS THEATER IN CHICAGO OF 
REAL ART SALES REPRESENTATIVE TO HIS KIN

A TED IN which filmmen will be particularly in-
terested took place in the Crystal room of the 
Blackstone hotel, Wednesday evening, November 12.
The contracting parties were Max Warren room, son
of Mr. and Mrs. J. ROG, of Milwaukee, and Miss Phil-
ippa Kohn, daughter of Mr. and Mrs. Samuel Kohn, of
Chicaga.

Zukor is a niece of Adolph Zukor, of Famous
Players-Lasky, who came on from New York for the oc-
casion, accompanied by Mrs. Zukor and their son Em-
kanz, and daughter, Mildred. The Zukor party included
Madame, the contracting parties, and the New
York party also included Morris Kohn, treasurer of
Roalart, and his sons, Ralph and Norman, relatives of
the bride. Ralph Kohn being Roalart's secretary.

Rabbi Stoll, of Chicago, conducted the marriage
Torah's Chicago office since August 23, and is an esti-
mable and promising young man.

Zukor and Loev Go West

Among the guests, in addition to those already men-
tioned, were Mr. and Mrs. Aaron N. Jones, Mr. and
Mrs. Peter J. Schaefer, Adolph Lemick, Mr. and
Mrs. Max Goldstein and three daughters, Mr. and
Mrs. Jule Kadish, Judge Louis P. Johnson, Harry
W. Willard and L. Y. Grum, manager and assistant man-
ager respectively of Roalart's Chicago office, who
were facetiously referred to during the festivities as
"the municipal officials."

Zukor and Loev left for Kansas City the follow-
ing day on their way to the West coast. It has been
hinted that other stops may be made during the jour-
ney.

Who knows but that the indefatigable Mr. Loev
may have a further surprise in store, in the near future,
regarding the picture theatre he secures during this
pleasure trip?

Universal Adopts Zone Publicity System

Harry Pite, director of publicity and exploitation
for Universal, spent a day in this city last week.
While here Mr. Pite called on Mr. De Kruif, publicist man-
ger of the Chicago office, to the position of dis-
trict publicity director for Wisconsin, Illinois and
Indiana.

The entire country has been subdivided into ten
publicity zones and Mr. De Kruif's appointment is the
first. This district (or zone) system will relieve the
New York office of local supervision and will tend to
improve the general public relations of the district public
itor is in thorough touch with the trade conditions in his
district.

The plan is intended to concentrate greater atten-
tion on publicity in the smaller towns and in exploita-
tion of the smaller exhibitors, who are said not to
have been receiving the necessary attention and en-
couragement in the past.

Pite, who has informed himself thoroughly on
what is being done in the Chicago office for the holi-
day season in the matter of publicity and exploitation
and was much pleased with conditions. He desires to
draw special attention to the fact that Universal has
full-time exploitation representatives in all ex-
changes, who devote themselves exclusively to the in-
terests of exhibitors.

"LITTLE GENTLEMAN" MAKES HIT

Alie Stern, treasurer of the Century Comedy Com-
y, whose product is released through Universal, spent
several days in this city last week. He brought with
him from New York the first two real comedy in which
Alie, Joe Warren, and William Spear, entitled "A Jumble Gent-
man," for a pre-showing at Universal's private pro-
jection room. The comedy, which was well received by
Chicago exhibitors, was also given a private showing
in Milwaukee, where it scored a hit with the exhibi-
tors in attendance.

Mr. Stern accompanied Carl Leavole from New York to
French Lieu Siringo, where both men will take a week's
rest.

Cecil De Mille Visits Chicago

Cecil B. De Mille, well known director general of the
Loafy force of Famous Players-Lasky, stumped over
in Chicago last week on his way to New York from the
Coast. Adolph Zukor was in the city at the time and
the stop-over was made to hold a short conference with
him.

In the De Mille party were Miss Jeanne Macpherson,
his scenario writer; a producing manager and other
assistants. Mr. De Mille's visit to New York is for the
purpose of holding a preliminary contact with the office
of his producing company.

Changes in Vitagraph's Chicago Office

Fred C. Allen, one of America's best known exchange
managers, took hold of the management of Vitagraph's
Chicago office, Monday, November 10, succeeding E. P.
Tarbell, who has been promoted to the position of di-
vision manager with headquarters in Chicago.

T. E. Delaney, formerly assistant manager of the
Chicago office, will take charge of the Milwaukee of-
ce of the company, temporarily, and it is expected
will be appointed manager of an important branch of
office about the end of the year.

C. H. Lindau, formerly booker in Vitagraph's Chi-
icago office, has been appointed assistant to Mr. Allen.
Mr. Lindau had long experience with George Blake
and is a young man.

Balaban & Katz Name Theatre "The Capitol"

Balaban & Katz have decided to name their forth-
coming theatre, on North State and Lake streets, the
Capital. This theatre will be the largest and most
most of its kind in the world, and in order to give the
structure its name is peculiarly appropriate. The build-
ing, site, etc., will represent an investment of $4,000,000.
The Capital will seat 8,500 persons. Construction will
begin early next Spring.

MOORE HAS BIG PLANS OF "PENGUINLIKE"

So greatly impressed was he with the magnificence,
broad scope, and potential commercial possibilities of
the William Fox screen adaptation of Longfellow's "Peng-
uing," that Tom Moore, proprietor and manager of
Moore's Theatre in Washington, during the run of
the picture, purchased the entire series in order to give
with one of the National Capitol's foremost artists to
the central figure of the picture in heroic size for
his theatre.

The painting, now completed and done in beauti-
fully blended colors, true to life, has been placed in
Moore's Theatre in a prominent place. A gold frame
sets off the striking coloring of the painting.

"POINTER HOW BROUGHT RUSSELL FIGURE FOR FOX"

William Russell's second Fox feature, "Steed and
Wolf," about to be released, is a picture in which com-
pared methods are well balanced. The story is by
William McLeod Raie, and Director Emmet J. Flynn
has made an excellent feature from it. Besides the
star, the cast includes Luella Lee Stewart, Johnny
Eines, Charles St. James, Busy Ivy, Robert Skin,
Ralph Belmar and Olin Chase.

It is a picture of the West and the West. The
plain, the cabin, the home of New York millionaire,
Savage Drive, the den of the leader of the under-
world, the blues all are pictured in this entertain-
ment.

LOST CONTRACTS FOR LLOYD COMEDIES

One of the biggest contracts ever signed for motion
picture comedies was entered into last week by the
Harvey low circuit when New York millionnaire Mr. Loew,
booked the entire series of two-reel Harold
Lloyd $100,000 comedies, beginning with "Jumping into
Broadway." A minimum of not less than thirty-five
days bookings is guaranteed the Lloyd comedies in
the twenty-seven theatres in the Metropolitan dis-
trict.
UNIVERSAL DEVELOPS PUBLICITY PLAN WHICH WILL
CREATE DISTRICT SUPERVISORS AND KEY CITIES

Year ago this month, national publicity-exploitation
service at the producers' expense was inaug-
urated by Universal. Within a year the Universal
publicity organization has grown from two men to
thirty-seven. After a year's experimenting and inves-
tigation a new plan for the handling of Universal pub-
licity has been announced by Harry Rice, Universal's
publicity director. The plan will become effective
within the next six weeks. It will create ten dis-
trict supervisors in the country, each with three to
five assistants in the neighboring cities. All of the
ten supervisors will be in constant touch with the New
York office.

"Open Door" To The Exhibitor

Each will receive direct from the New York office
information and material the same as has been the cus-
tom in the past. The district manager will receive a
similar copy and will instruct his assistants as to
placing the publicity.

Each of the ten district managers will make a trip
monthly over his entire territory making personal
calls on newspaper offices and exhibitors. Exhibitors
in each territory will be asked to call upon the Uni-
versal service man at any time for any purpose that
it be exploiting a production or selling tickets in the
box office.

There will be ten key cities, nine in the United
States and one in Canada. With the exception of the
Canada office, each of the key cities will be rotated
through the district manager to other cities in the
same vicinity. The assistants to the district man-
gers will be located in the branch city offices.

WHITE MUSIC FOR CHAUTARD PRODUCTION

Dr. Hugo Riesenfeld, director of the Rialto and Hi-
voll theatre, New York, has been commissioned by
Isaac Volper, president of the Mayflower Photoplay
Corporation, to furnish musical settings for "The Lys-
tery of the Yellow Room," an Emile Chautard produc-
tion. Reslart Pictures Corporation is having the mu-
sic published and will distribute it as part of the
exhibitor service on this production.

"YANKÉE DOODLE" BOOKING PAST

The Sol Lesser Exchange reports that "Yankée Doodle
in Berlin" and the Mack Sennett Fishing Girls has not
dropped in its popularity, and in fact is going still
further in the breaking of records. The attraction
has now started playing the bigger houses in Long
Island and adjacent territory, in most cases on a per-
centage basis.

At the Grand Opera House, Thirty-fourth street The-
atre, New Atlantic Theatre, Brooklyn, this attraction
has turned thousands away, and many houses are now ar-
ragging for repeat dates.

The Sol Lesser Enterprises also reports the sale of
this attraction for Maryland, Virginia, and District
of Columbia to Sydney Lust, of the Super Film At-
tractions, Inc., of Washington.

Metro Buys Ibanez Novel

PURCHASE of the screen rights to "The Four Horsemen
of the Apocalypse," by the popular Spanish novel-
ist, Vicente Blasco Ibanez, is announced by Metro.
Options have been obtained by Metro on several
others of the author's works which have been published
in English. Negotiations for "The Four Horsemen of
the Apocalypse" were concluded upon the return of
Richard A. Rowland, Metro president from a tour of
inspection to the studios of Screen Classics, Inc., at
Hollywood.

Metro was impelled to the purchase of the Ibanez
novel by a popular demand made upon it by exhibitors.
Recently the company announced that it would purchase
any story which exhibitors requested. Hundreds of
suggestions were received, but Ibanez's novel headed
most of the lists and was missing from only several.

LUCY COTTON SIGNS WITH INTERNATIONAL

Lucy Cotton, favorite of the screen and stage, who
appeared for two years in the Broadway success, "Turn
to the Right" and scored last year in "Up in Isabella's
Room," has signed a long term contract with the Intern-
national Film Company. It has been learned, and will
play leading roles in Cosmopolitan Productions, filmed
after the stories of popular authors, the screen
rights of which are owned by the Harcourt publications.

"HIX FOR SHERIFF" BUTTON CAMPAIGN A SUCCESS

The campaign instituted by Fox Film Corporation to
inform the public of the candidacy of Tom Mix for
sheriff has been successful. One phase of the cam-
paign which has brought forth a remarkable expression
of the popularity of the star is the issuance of the
Tom Mix button.

The demand for "Tom Mix for Sheriff" buttons has
been so great that the Fox exchanges have had diffi-
culty in obtaining a sufficient quantity. One short-
man maintains that Mix could be elected sheriff of any
county in the United States if the Fox star's popular-
ity may be used as a criterion.

BAILEY MADE HURD's ASSISTANT

The appointment of H. D. Bailey as assistant to
Karl Hurd, supervisor of cartoons for the educational
department of Famous Players-Lasky Corporation, was
announced this week. Mr. Bailey goes to Paramount
after years of experience as manager of the cartoon
department of the Bray studios, where he supervised
production of animated cartoons, commercial, industrial
and educational films.

BENJAMIN BAII PROMOTED TO CALIFORNIA

Benjamin Bail, who assisted in the photographing of
"Evangelines," has been appointed full corporamann, and
will photograph the next feature which R. A. Walsh is
to direct for Fox Film Corporation. Bail has spent
eight years in the laboratory and on the studio floor,
and has studied his work from all angles.

SILENCE, WATCHFUL WAITING AND DOUBT, AS EXHIBITED BY OLIVE THOMAS, FOR HER NEXT SILENTH PICTURE "OUT YOUDEP"
Sennett Finishes Super Comedy

MACK SENNETT is just completing his latest special super-comedy production and as soon as it is finished, which will be in about two weeks, E. M. Ascher, Mr. Sennett’s representative, will leave Los Angeles for New York with a print to arrange for the premier showing at one of the Broadway theatres. It is probable the production will be shown simultaneously in New York and Los Angeles.

This is the fourth multiple-reel picture produced by Sennett, the others being "Tillie’s Punctured Romance," "Mickey" and "Yankee Doodle in Berlin," all of which made and are making big money for exhibitors. The new Sennett comedy will probably have five reels in length. The title has not yet been announced.

In the new Sennett comedy production, all the Sennett comedians appear. In addition, the trained animal actors which are a feature of the Sennett comedies have prominent parts, and new animal actors make their first appearance on the screen.

This production is the first of the series of multiple-productions which Mr. Sennett will make, although he will continue to produce his regular release comedy features. The Sennett plant is being enlarged in order to provide for the productions.

PRINCE OF WALES SEES FAIRBANKS’ FILM

Edward, Prince of Wales, deviated from the routine of his tour Sunday, November 9, when he requested that the day be spent at White Sulphur Springs and that he be allowed to choose the proper rest and recreation.

THE MIX SPECIAL EN ROUTE TO PRESCOTT FOR "CHINATOWN"

ABBRAMS TALKS TO HIS MANAGERS

At a conference of the executives and sales managers of the eastern branch offices of the United Artists Corporation in New York, Hiram Abrams explained some of the important features that will mark the future plans of the corporation.

A conference of the remaining sales managers will be held in Denver with Mr. Abrams and Ralph Proctor, within a few weeks. The sales managers, who attended the recent conference were William Jeanner, of Boston; A. C. Herman, of Toronto; Cresson E. Smith of Chicago; Robert J. Churchill, of Detroit; C. S. Torbrudge, of Philadelphia; Charles Moore, of Pittsburgh, and George P. Lanahan, of Washington, D. C.

"MIDNIGHT BRIDE" HAS STRONG DRAma

One of Vitagraph’s first releases in 1920 will be "The Midnight Bride," which has just been completed by Gladys Leuliette, based on "The Marriage of Little Jeanne Sterling," a magazine story by Charles Stokes Hayes, it affords Miss Leslie another opportunity to demonstrate that her talents do not run entirely to comedy. Miss Leslie, in the title role selected for her by Albert E. Smith, president of Vitagraph, gave her a serious part in "The Girl Woman." William J. Humphrey directed the picture.

CHARLOTTE WALKER TO STAR IN AMERICAN’S "EVE IN EXILE"

With 100 handpicked women to support the ten leading players, Robert B. McIntyre and Paul Fairchild staged an elaborate series of ballroom scenes at the Hotel Astor, New York, recently, for the Leroi Scott production of "Partners of the Night." More scenes of the hotel’s life were taken the following night, with Paul Boardon directing.

"Partners of the Night" is a story of New York life and was therefore selected as the first eastern production by Goldwyn. The cast is composed of Miss Hasbit, William B. Davison, Emmett Corrigan, William Inceross, Vincent Coleman, Frank Kinshon, Tenny Wright, Law O’Connor, Ed Boulder, and Marie Majoroni.

"THE SUSPECT" SCHEDULED FOR RELEASE

Vitagraph will release one more Anita Stewart feature before the end of the year, "The Suspect." It was directed by H. W. J. Dan, and the scenario made by S. Rankin Drew, who was killed in France during the war and who was a son of Sydney Drew, a one-time Vitagraph star who died recently.
THE Goldwyn Pictures Corporation has acted quickly in its recent decision to make pictures in the east as well as in Culver City. The officials of the company have appointed Robert B. McIntyre production manager in the east, and he is now busy engaged in arranging details for the first eastern Goldwyn production since the company established its California plant. The picture which has been selected is "Partners of the Night," by Larry Scott.

Mr. McIntyre returned last week from a three months' trip to the coast, where he has been studying Goldwyn production methods, with a view to applying them to his work here. Previous to Mr. McIntyre's association with Goldwyn he was with World Film for more than six years.

At present plans for the production of "Partners of the Night" are going ahead rapidly, and Mr. McIntyre has almost completed assembling his working staff and cameramen.

As the Goldwyn company has come to no definite arrangement as to the location of its eastern plant, the picture that is about to go into production will be "The Diag" at the Biograph studios in the Bronx. A staff of carpenters has been at work for the past week and a half erecting elaborate interiors. The exteriors are to be made in the streets of New York, along the water front and in the outlying county districts. The production offers nine stellar parts.

ALTHOUGH the European market has not yet returned to pre-war conditions, it appears from reports submitted by foreign correspondents and from a survey of the Italian trade papers that Goldwyn pictures are offering strong competition for the product of the Italian studios.

Never in the history of the distribution of American photoplays in Italy has so much advertising space been devoted to the output of an American company, according to Arthur Ziehm, who handles the foreign field for Goldwyn. This company is virtually the only "outsider" to break into one of the most difficult yet lucrative of markets.

"As picture men realize," Mr. Ziehm said in an interview this week, "the Italian producers have fought consistently to exclude the product of other countries. Up to a comparatively recent date they have been successful in the main, and even at the present time Goldwyn is the only company that has succeeded in breaking through the barrier with any consistency."

In support of his statement, Mr. Ziehm showed recent issues of five Italian trade papers, all of which carried pages of announcements concerning Goldwyn stars and pictures.

NORMA TALMADGE POSES FOR SELECT'S "ISLE OF CONQUEST"
New Customs Regulations Save Importers Money

The President has signed the new customs regulations dealing with the depreciated currency of Germany, Austria, France, Italy and other European countries. The regulations provide that duties shall be assessed on the value of the currency as shown by a certificate of depreciation made out by the consul at the shipping point.

Heretofore, depreciation has been arrived at as a result of a comparison between the depreciated currency and the standard currency. It frequently happens, for instance, that the paper money of a foreign nation will show depreciation when compared with the "gold standard.

In this way Italy has acknowledged a depreciation in its own currency and American consuls in that country certify the lire as worth 60 per cent as compared with the standard currency and duty is assessed accordingly. On the other hand, the French and German governments decline to officially admit that there is a depreciation with respect to their currency and so the practice of our government in arriving at values must be changed.

Hereafter, the method will be to determine the number of marks, francs or lire, as the case may be, that can be bought for one American dollar. The value of the mark before the war was approximately 24 cents. Now it is worth less than 3 cents. Therefore, the certification would show that approximately 15 marks can be purchased and duty will be collected on that basis instead of on the basis of 4 marks to the dollar.

Text of the Regulations

There are no American consuls now in Germany so that the certificates will be accepted if signed by a consul of a friendly nation or by two reputable merchants in Germany.

The text of the regulations is as follows:

"When the price or value of merchandise obtained by purchase shipped pursuant to an agreement of purchase, or consigned for sale in the United States is expressed in the invoice in a currency which is depreciated compared to the corresponding standard coin currency, a currency certificate must be attached to the invoice showing the nature of depreciation as compared with the corresponding standard coin currency and the value in such standard coin currency of the total amount of the depreciated currency stated in the invoice. This certificate should show, not the value of the depreciated currency in money of account of the United States, but its value in the terms of the standard coin currency in comparison with the currency stated in the invoice is depreciated.

Exchange Value as Compared to Currency

"If for any reason the consul is unable to certify that the currency of the invoice is depreciated as compared with the standard currency and if the currency specified in the invoice is exchanged for United States currency in the country of exportation at a rate which is lower than the value proclaimed by the secretary of the treasury, the consul shall attach to the invoice a certificate showing the rate at which such currency is exchanged for United States money in the principal markets of the country on the date of the certification of the invoice and such currency shall be reduced by the collector of customs to United States currency in accordance with the currency certificate.

"In the assessment of duty the currency of the invoice is reduced to the money of account of the United States upon the basis of the values of foreign coins at the date of shipment, as proclaimed by the secretary of the treasury for the first day of January, April, July and October of each year. The date of the consular certification of any invoice shall be considered the date of exportation. In the absence of a currency certificate no allowance will be made by the collector of customs for depreciated currency.

"When an invoice is certified by a consul of a nation at the time of exportation with the United States or by two reputable merchants, the currency certificate required by this regulation may be issued by the foreign consul or the two reputable merchants who certify invoice.

"For statistical purposes the currency certificates required by these regulations must be attached to all invoices whether the merchandise be dutiable or non dutiable."

ELABORATE POSTERS ISSUED ON "HELION"

The American Film Company, Inc., has put out an especially effective and varied assortment of advertising paper on its second big "Flying A" special, "The Helion," in which Harwritta Fisher, George Periolat, and a cast of notables enact Daniel F. Whistler's story. Staters is a striking twenty-four sheet bearing upon the hypnotic appeal of the production. Also included are a one-sheet, a six-sheet and two three-sheets one of the latter being of the "vision" variety.

After this hair-raising scene from Metro's "Please Get Married" no wonder Viola Dana appears a bit startled.

Are You in the Birthday of Cine Mundial?
We have been on a vacation. We have been resting the rubberneck. The old neck needed a rest, it was getting listless, like a pair of old suspenders. It had lost a lot of pep. It got to be that we could poke the head that ornamented the end of our neck into a studio, and no matter how we cocked the eagle eye for sights, strained the shell-like ears for sounds, or turned the rubberneck for news, we missed about half that was going on.

A short time before we checked out for the much needed rest we saw two stars who had changed the color of their hair and didn't notice it; let the fact that an ingenuous brought up in Michigan who was talking in a rich 'a-then' dialect get away from us, and paid for a press agent's lunch—all on the same day, which also got that rustily it is time to call on the dry cleaner.

We didn't go far away. The first week we stepped around in the adjacent scenery a little, but after coming back at the end of the week and facing the bitter fact that no one had missed us, we decided to stick around home after that. Where else was going away somewhere if someone doesn't ask you where you've been so you can tell tall tales about your trip? That's what people do away on trips for, isn't it?

The second week we had a gorgeous time. Doing what, do you suppose? Visiting the movie studios.

Sure, I know all about carrying coal to Newcastle, Indiana stuff. Did you ever hear of the head waiter who took a week off, went up to the back and registered as a guest, then had the time of his life boating the waiters, kicking about the food and cursing the service?

There is a lot of difference in working at a thing and looking at it as an innocent bystander. It was fine. I didn't have to cool my heels in anybody's anteroom. If a publicity director was in conversation with his boss and he couldn't see me for an hour, it meant nothing in my young life and it would have meant the same if he could not have seen me for a week.

Did Not Have To Do A Lot of Things

I didn't have to beg anybody for photographs. I didn't have to look at any new million-dollar studio built on Harcourt Manor. I did not have to listen to what a 'saucy' lady star said to a speed cop and pretend to believe it. I did not have to rave over any pale blue, pink, or mauve automobiles.

I didn't have to work up any artificial enthusiasm over any pet dog or parrot stories; if fact, I listened to the ravings of no press agents except along about eight o'clock, when it was great fun to sit in rapt attention listening to them, their lives, and to their loves. The director picked her right out of a rank of a hundred exiles with his keen glance and wonderful eyes, and how she made every-}

When the tale was all told and the usual "Now this is no bunk, and you are getting it exclusive had been said, I would remark in low sweet words that it was great love, but I was not working this week, etc., etc., and then stand off to one side and indulge in ringing laughter while the director polished and smoothed and polished and paid the check and tore his hair in rage. It is all over now, and we are back in the cinema, and glad to be back.

im picture was taken by stoppping at the Chaplin residence field, where Mildred Harris Chaplin presented the Queen with a bunch of orchids and a very pretty snail.

By that time, time was up altogether, and the party went direct to the train, had lunch in the dining-car and rolled out for the Grand Canyon. Of course Pasadena was filled with a great deal of hats and shoes and other notables. Pasadena even went so far as to send a delegation of the hotel mistresses, one king, one queen, one prince and various other nobles. things were further done up by stopping at the Cha-

Put the rubberneck in filmland, is going ahead in thirty-five different studios, and a hundred and ten different directors, of more or less importance, are making films of more or less dignity. Everybody is working and everybody is working. It is a mighty poor actor or director that can't pay his allowance these days.

The excitement over rubbernecking has been referred to as a regrettable incident, a miserable faux pas and several other things, that occurred during the visit of the King and Queen of Belgium and prevented the royal family from eating dinner in Pasadena, as it has not died down yet.

Names are still being called, explanations are still being demanded, and recriminations of an acrimonious character are still flying everywhere.

When it was known that the King and Queen were to make a four-hour stay in our city, the arrangement committee included five-minute stops at the Ince, Goldwyn and Langley studios as a part of the entertain-}

Could Not Chase the Belgian King

Of course everyone knows that fifteen minutes is ample time in which to insert three scenes with an average as large as three of four city blocks and a combined working force of twenty companies, but the plan did not work out as promised.

Tom Ince was determined to have his more and his secretary as hosts, made the first stop at Ince's, and right here is a good time to state that Tom Ince did not commit any faux pas. Tom had a little picture program worked out that would allow everybody to see as much as possible in the brief time allotted to his place.

But after they had seen that, they wanted to see more. What could Tom Ince do? You can't say "Here's your crown, what's your hurry?" to a king.

He did whisper to Mr. Nye, the government official who had the party in charge, that they were overlooking something like that, but because he knew that there were other places to go, and the time was short, Mr. Nye's reply was "Well, it's their party, let them enjoy themselves," or words to that effect. And along about that time the "still" man came on the scene and every one had his picture taken.

The King was shot with Tom Ince and without Tom Ince, then the whole party was shot with Tom and without Tom. The line was very long and so it went, until an hour had winged its way into the erstwhile and the coffee was cold as charity over at the hotel in Pasadena. Of course Ince's, they drove through the scenes and every one had his picture taken.

The scene was set at the Ince studio, the Ince stock plant, which took a little time. Things were further done up by stopping at the Chaplin residence field, where Mildred Harris Chaplin presented the Queen with a bunch of orchids and a very pretty snail.
THE MOVING PICTURE WORLD  November 29, 1915

THE "Epsom doubt"
("Edwin Jennings"

"they"

"worth"

The major's secretary. When Mr. St. John was one of our best known press agents a few months ago, everybody called him "Sir" and considered him a smart guy, above committing, helping, aiding or abetting the putting over of any job or frolic was on anybody.

It was all the fault of the movies for being so alluring, attractive, strange, wonderful, entertaining, delightful, holding, eye-filling, romantic, dramatic, comic, satisfying, etc., etc.

The members of the Royal party, of course, did not realize that they were out in Pasadena all of the time they were at the studios. From all accounts, King Albert is too good a sport and too much of a democrat to disappoint a lot of people who were waiting to see him, and no doubt he would have made any sacrifice to his personal desires, even to passing up the delights of a movie studio to keep the appointment—if he had known.

Pasadena "Sot" Against Picture People

The King and Queen were in the hands of the officials in charge of the program, and depended on them for a maintenance of the schedule. Mr. Bye, realizing that the members of the royal party were enjoying themselves, no doubt felt that it would be a most unkind thing to drag them away from what was probably the most interesting spot they had found on their trip.

Pasadena is a nice little town, but somewhat "sot" in its ways. It is particularly "sot" in regard to movie people. Not long ago one of our most progressive production organizations wanted to build a fine big studio in Pasadena, but Pasadena rejected the proposition with coldness, nauter, and a "No we are afraid it would lower the moral tone of our town" attitude.

To feel that Pasadena will be more "sot" against the movie people than ever from now on.

However, this does not prevent us from looking forward to the Moving Picture Directors Association ball to be given at the Alexandria Hotel on the night before Thanksgiving Day.

HERB JENNINGS OF ALLEN'S DANFORTH THEATER, TORONTO,

USES TOPICS OF PUBLIC INTEREST IN EXPLOITING FILMS

The plea of praise for the most timely advertising stunts in Canadian moving picture circles should be awarded to Herb Jennings, manager of Allen's Danforth Theatre, a new Toronto photoplay palace. Jennings has been showing his advertising wares for a number of years and he is generally able to seize upon some passing topic or current incident for an advertising theme that will attract notice to his theatre.

Canada is practically the only country in the world where advertising is handled with such fine understanding and there has been considerable agitation, both for and against, over the subject of an official revival of the turf sport.

During the past few weeks, a royal commissioner has been conducting court inquiries into the subject in all large cities from Montreal to Vancouver.

The Horse Racing Question

When Goldwyn's "Lord and Lady Algry" was presented at the Danforth on October 27, 28 and 29, Manager Jennings made a big point of distributing grand stand admission tags of the "Fall Races" at "Epsom Downs." These were a tie simile of the admission badges at a big race track, and had strings and all. On the reverse side of the card was the notice that "This ticket is void if the holder is found conducting a book or is conducting himself in any other way contrary to the laws of the racing meet." The card also bore the advice to "play the sport of kings" and "mix with the aristocracy of the British turf."

Right on top of this, Manager Jennings issued a dancing engagement folder to advertise "Upstairs," a Mabel Normand feature which was described as the "Season's Syncopated Sensation." This folder resembled a dance list, such as is used at private dancing parties, and was headed "Order of Dance Reels." Along the left edge was a column denoting the "First Reel," "Second Reel," etc.

Appealing to Devotees of the Dance

The first reel was designated as a comedy one-step and the name of Mabel Normand was inscribed in the opposite space. The second reel was described as a joy fox trot and the third as a hesitation glide, and the fourth as "syncopated blues" and the fifth as the goodnight waltz. Mabel Normand's name was printed in script type in each space opposite. On the reverse side another advertisement was made that Allen's Danforth Concert Orchestra would provide the melodies with Will F. Danford directing.

Jennings brought out a dummy ballot paper to advertise the current attractions at the Danforth when a liquor referendum was placed before the people by the provincial government. In place of the liquor subject, there were questions regarding the pictures at the Danforth. For a recent holiday, Jennings distributed a folder advising the people to observe a "safe and sane holiday" by attending the theatre. This came at a time when the people were talking about eliminating fireworks.

First to Advertise Children's Shows

Jennings was also the first to advertise children's shows, when the Ontario government passed a law permitting the admission of children to special shows on holiday afternoons. This announcement came in the form of a handsome blotter which was distributed at all schools. On the occasion of the recent visit of the Prince of Wales to Toronto, Jennings reproduced a popular portrait of the heir to the British throne on a special program booklet.

"The Birthday Book" Cine Mundial for January
INDEPENDENT STATE RIGHTS EXCHANGE MEN TO FORM DISTRIBUTING COMPANY; SAYS LOUIS COEN ORGANIZATION OF A $1,000,000 DISTRIBUTING COMPANY BY A GROUP TO ENCOURAGE INDEPENDENT PRODUCERS, WHO WILL BUY ANY Big Pictures Offered in the Market, for Distribution Throughout the United States, Will Soon Be Perfected, According to Louis Coen, General Manager of the Theatre Owners Corporation, Who Has Just Returned to Minneapolis From a Conference in Chicago.

Mr. Coen said it is a splendid plan of those behind the project to encourage independent producers, who will buy any big pictures offered in the market, and that the new organization will be in a position to buy from the independent producers as quickly as their productions are available.

"The producers will not have to go around the country peddling their pictures if they are worth while," said Mr. Coen. "There will be somebody on the job ready to snap up a good picture whenever it is put on the market."

The state rights men interested in the new organization will have a meeting in New York some time in December, when plans will be perfected, according to Mr. Coen.

Sol Lesser, who has been mentioned for president, will come forth with further particulars regarding the new organization in the near future. Mr. Lesser was among those who attended the recent conference of state rights men in Chicago.

MANY SALES ON "THE LURKING VELIR"

"The Lurking Peril," a sixteen-episode serial featuring Anne Fether and George Larkin, is now being offered the independent exchanges by the Arrow Film Corporation. G. K. Shallenberger, president of Arrow, reports that 66 of the 132 state territory scenes already been sold on this serial.

The following sales are recently reported: For New York City, state and northern New Jersey, to the Pioneer Film Exchange, 28 West Forty-sixth street, New York City; For the New England states, to the Arrow Film Exchange, Sam Brand, manager, Boston; for eastern Pennsylvania and southern New Jersey, to the Arrow Film Exchange, Ben Amsterdam, manager, Philadelphia; for Ohio, Kentucky, and Indiana, to the Standard Film Exchange, Cleveland; for Georgia, Florida, Alabama, North and South Carolina, Louisiana, Mississippi and Tennessee to the Southeastern Pictures Corporation, Atlanta; for New Orleans; for Illinois, Kentucky, District of Columbia and Virginia, to the Liberty Film Exchange, Sam Flex, manager, Washington.

TARNERS BUY SELIG ANIMAL SERIAL

The mystery of the distribution rights of Colonel Selig's "Animal serial, "The Lost City," has been solved. It is authentically announced that Warner Brothers, who control the American and Canadian distribution rights, the foreign rights being controlled by the Export and Import Company.

The serial, which has been under production at the Selig Studios in California, is claimed to be the greatest of its kind ever made. Junior Hanson is being starred with George Chesbro, Hector Doin and Frank Clark in her support. E. A. Martin is the director. "The Lost City" will be sold on a state right basis.

GRACE DAVIDSON WORKING ON PIONEER FILM

Under the direction of Charles T. Moran, Grace Davidson and Rhoda O'Connell were the guests of the second week of production work at the Plimpton studios on the outskirts of New York City.

In the making of this picture no time limit was put upon Director Moran. It is expected that several weeks will elapse before the picture is finished. Details of the story are being kept a secret.

FORD BUSY ON ORIENTAL SERIAL

Following what he says is the first real vacation he has had in years, Francis Ford, with the successful launching of his latest Burston serial, "The Mystery of '13" to spur him on, is busyly engaged in production preparations for a third to be made under the supervision of Louis Burston, president of Burston Films Inc. Present plans are for an Oriental serial. On this, Ford will again appear as a fat man, also having charge of the direction. Negotiations are under way for a large cast of principals, headed by Ella Hall playing opposite Francis Ford.

"LIGHTNING BRYCE" HOW PRACTICALLY SOLD OUT

The Arrow Film Corporation reports the sale of its serial, "Lightning Bryce," featuring Ann Little and Johnnie Heathcote, for the following territory: for Michigan and Kentucky, to the Standard Film Company, of Cleveland.

"Lightning Bryce" has been sold to the leading exchanges of the country, and from indications this serial will play in houses that have never before run serials. For instance, the serial is playing in a downtown house in Milwaukee that heretofore would not run serials.

PUBLIC SAYS "FOR THE FREEDOM OF IRELAND"

It is a curious happening in connection with the initial showing of the new picture, "For the Freedom of Ireland," which occurred at Orchestra Hall, Chicago, on Monday evening, November 10, that no one connected with the moving picture industry was invited to see the picture.

The showing was exclusively for people of Irish descent. More than 2,500 people packed into the theatre.

The film will be completed in its entirety at the Los Angeles studios of the Capitol Film company, where on November 19 Damon Day and Others will pose for a series of special pictures which will form its conclusion.

NOW EXPLOITING "GIRL OF THE SEA"

"Girl of the Sea," the fifth moving picture featuring submarine photography and made by the use of the Williamson Submarine Photographic Apparatus, supervised by J. H. Williamson, has been completed after six months of difficult work and ready for exploitation. Its four predecessors are "Twenty Thousand Leagues Under the Sea," "The Williamson Submarine Expedition," "The Submarine Yra" and "The White Heather.

In this spectacle Betty Hiliburr and Chester Barnett are surrounded by an unusually strong cast. The story is laid principally in the West Indies.

SANFORD—MCEHUNRY PARTNERSHIP DISSOLVED

The partnership heretofore existing between F. M. Sanford and L. C. Mcehunry has been dissolved. Mr. Sanford assumes. entire charge of the New York office at 126 West Forty-sixth street, including the business conducted under the trade name of Film Specials, and announces that Film Specials, which has purchased the rights and will at once release a series of entirely new ones and two reel comedies featuring Ben Cupirgin, Gertrude Selby and Harry Fox.

A contract for the exclusive distribution of these comedies on the state rights market has been closed. The producers are G. M. Anderson and the Medion Company.

LYNA CUMARD TO APPEAR IN WESTERNS

The Frohman Amusement Corporation has contracted with Lyna Cumard for a period of three years to star in two-reel Western productions and features. There will be twenty-six two-reel productions and two special features released during the year 1920 starring Miss Cumard. It is expected that the first attraction will be released December 20, but whether by the state rights market or through an established exchange organization has not as yet been decided.
Corinne Griffith, Vitagraph Star Whose Gown Is a Feature of "The Climbers"

Starts New Serial

Word has been received from the West Coast that Elmo Lincoln has started work in another serial with the tentative title of "Fighting Through." He recently completed a serial "Elmo the Mighty" and a special feature subject known as "The Beach Comber."

Lincoln is being directed by the well-known serial director, J. J. McGowan, and the first episodes are being made in the studios of A. and J. Stern, on the great Western Producing Company lot.

Comedy production on the Stern lot is not lagging. Five comedies to be released this month are "A Tight Fix," featuring Charlie from the Orient, a Chinese comedian; "Brownie's Doggone Tricks," a century comedy featuring the trained dog croonie and directed by Vin Moore; the Fred Planback monkey comedy featuring Era Joe Martin and titled "A Jungle Gentleman;" "On You Beat Lynn," featuring Sylvin and a country release, "African Lions and American Beauties."

ANNOUNCES HAMPTON SPECIAL FOR DECEMBER

As the picture house patronage approaches its high watermark level for the year W. T. Hodkinson announces the second Benjamin B. Hampton Great Authors' production, "The Sagebrusher," by Maxwell Kench for December prerelease engagements in twenty of the country's largest cities. The picture has been in the works for five months, during which time Maxwell Kench has been in constant association with the producer at the Los Angeles studios.

"The Sagebrusher," besides being a story of love and faith that will please thousands of screen fans to rank it as one of the screen's big productions, is a picture of action and thrills. The subject features Roy Stewart, Margerite de la Motte, Noah Beery, Arthur Morrison, Betty Price, Gordon Russell, E. B. Wallock, Charles O'Brien, and Angie Barring. Edward Silman was the director.

NEW PATHES SERIAL SCHEDULED

Making good its promise of early last summer to provide exhibitors with big serial offerings, Pathes Exchange, Inc., announces the release Sunday, December 29, of a new fifteen-episode production, starring Ruth Roland, and entitled, "The Adventures of Ruth also a look-out."

Balk Film Robberies

HOLD UP men in Cleveland are now specializing in theatre robberies, it seems, following the unsuccessful attempt to blow the safe in the U. S. Theatre on Woodland avenue, burglars attempted a daring daylight holdup at the Liberty Theatre. Two negroes went into the office at 10 a. m. and at the point of revolvers ordered Manager Goodale to open the safe.

Goodale started an argument and spilled the port through the rear of the building. They turned and started to run out, while Goodale left by another door. He met a policeman and began to chase through the boulevard section. They caught one of the would-be robbers, and from him they learned the names of the other ones. The police caught them.

Another robbery in the safety theatre was frustrated when the burglars who entered to steal the safe awakened two children asleep overhead, and the robbers left in a panic.

"ELIZA COMES TO STAY" IS PURCHASED BY METRO

E. V. Borden's sparkling comedy, "Eliza Comes to Stay," is announced by Metro at the latest addition to the list of notable plays and novels purchased by the corporation for production by Screen Classics, Inc. With the completion in New York of negotiations for screen rights to the Coomb play, Maxwell Karger, Screen Classics, Inc., director general in charge of all production at the Metro studios in Hollywood, decided that "Eliza Comes to Stay" will be viola Dana's next starring vehicle to follow her present play, "The Willow Tree."

LE BLON BROADENS HIS FOOT FOR COSMOPOLITAN

Stuart Le Baron, formerly managing editor of Collier's Weekly, author of "Apple Blossoms" and other stage successes, and one of the best known magazine men in the country, has become editor of Cosmopolitan Productions, and will make after pronounced the final word on the feature film output of William Randolph Hearst.

Shortly before resigning from Collier's to join the nearest forest, Mr. Le Baron created the book and lyrics of the opera "Apple Blossom," the current success at the Globe.
Effective Exploitation at Low Cost

Demonstrating that record breaking business can be brought about by exploitation devoid of the usual use of billboard space, advertising in newspapers and the cost of printed matter, Harry Carter, manager of the Mary Anderson Theatre, Louisville, recently scored the biggest business in the history of his theatre by promotion costing less than a half-page newspaper ad.

"How long are exhibitors going to continue to stick to the road of most resistance," asks Mr. Carter. "How long are they going to believe that exploitation is spending money with newspapers and billboard agencies? When are they going to see that the biggest business is brought about by brains and not big types?"

"Not that I don't believe in display space and billboards," explained Mr. Carter. "There is no more enthusiastic exhibitor in the world than myself when it comes to making a big spread, but I maintain that this method is only justified when an exhibitor is able to think of a novelty method of putting his picture across."

Exhibitors Did Not Take Kindly to Scheme

Mr. Carter's method of putting over his special attraction was discouraged by exhibitors in every section. "It's no cinch," says Mr. Carter, "when a manager is confronted with the problem of making a success by following the path of other exhibitors or by making his greatest success by following his own convictions. Throughout this district I saw how other exhibitors had been putting over "Back to God's Country," the Curwood-Carver production distributed by First National, by breaking records in the use of display matter, billboard space and many other things."

"That was the positive method of putting the picture over. It was the method used in putting over 'Back to God's Country' as an exploitation picture and one that does not need worn-out methods. I got a hunch and I stuck to it."

An educational competition for school children conducted under the auspices of the Louisville Post was probably the most novel part of Mr. Carter's promotion scheme. Insectives were offered for the children who drew the best pictures and wrote the best short stories about any animals in "Back to God's Country." This idea was launched three days in advance of the first showing of the picture and compliments were offered for answers. So many responses to the idea were received that it was necessary to double the original allowance of compliments.

The great amount of local interest aroused in the work of the children was climaxed when Manager Carter, after a hunt among local dog fanciers, found two Great Dane dogs similar to Napt. A parade consisting of the two dogs and sign bearers advertising the picture was staged amid the keen interest of Louisville people, who were struck with admiration for the dogs.

Effective Exploitation at Low Cost

"This exploitation cost practically nothing," said Mr. Carter. "Even the opening show broke all records for one day in the history of the house. I didn't use a single piece of paper and this in itself set people to wondering. The Sunday Post kindly printed names of the children and co-operated enthusiastically. It was due to their support that the affair was one of the most successful of any of like nature we have ever conducted."

"The central thought that appeals to me, however, is the fact that this proves exhibitors are not obligated to buy all the newspaper and billboard space in the world in order to put over an attraction. There is a cry today among the most progressive exhibitors for exploitation methods that not only save money, but that make it possible for the exhibitor to make more money, pay more to the distributor and enable the producer to make better pictures. There is an unpardonable expense today for useless and unwise exploitation which I contend is the life-blood of the Showman when used right. There cannot be too much exploitation, but the exhibitor can pay too much for it. The exploitation expert of today is the man who can devise an inexpensive method of putting a picture over; not the man who finds out the most expensive method of getting a crowd into the theatre. "Back to God's Country" is a picture that can be put over either by sensational methods that cost money or novel methods that are inexpensive and capable of increasing exhibitor profits. I'm going to exploit every picture that is worth it, but I'm going to get results as cheaply as possible."

Oh Box - the Morning After!

May Allison in the Big Metro Production Fair and Warmer
Exhibitors Must Organize for Sabbath

By Sydney S. Cohen,
President Motion Picture Exhibitors League
State of New York.

THE campaign to restore to the people their ancient right to recreation on Sunday after church hours shows good progress as was evidenced by the results in the recent elections wherever Sunday pictures had been an issue.

To break down the barriers still remaining—and they are neither few nor small—a systematic campaign of national scope is absolutely necessary. Just as the fanatics have a national headquarters in Washington which directs their various campaigns and methods of propaganda, the exhibitors must have a campaign committee national in scope and character. This committee must be ready at all times to lend assistance to any exhibitor who is threatened by the Sabbatarian zealots or who wants to force the public officials to recognize a strong sentiment in favor of national recreation on Sunday after church hours.

Dolly Spurr, fought Singlehanded

Take the case of that brave little woman Miss Dolly Spurr of Marion, Ind. She was left to conduct her Sunday opening campaign entirely on her own wit and her own resources. "All the time she was fighting the battle of the exhibitors of the whole country. It would be easy to mention scores of other cases where the individual exhibitor was forced to battle singlehanded against a well-financed and unscrupulous opposition. I hope and I have every reason to believe we will soon have a national organization which will carry out literally the motto of the Cleveland Exhibitors' Association: "An Injury to One is the Concern of All."

There are two ways in which we can approach this problem:

First—Through an appeal to the courts and Second—Through an appeal to the lawmakers.

Praise For New York State Courts

As to the first: I want to call attention to the fact that the courts have within the last year or two shown a marked inclination to differentiate between the motion picture and the regular theatrical performance—always in the favor of the pictures. In our own State of New York the first breach in the ranks of the fanatics was made by the courts. The courts helped us to sustain public interest and eventually the legislature was forced to follow the courts. Data and statistics we have collected show plainly that other states than New York tend to regard the blue laws as applied to motion pictures with disfavor and dismis-

E. CHARLES MACDONALD AND VIRGINIA HARP—FIRST NATIONAL

 proves. There will be legislative sessions this year in various states and we must fight for the rights of the people to have decent and wholesome recreation on Sunday after church hours.

A Fight For the Good of All

We ought to be ready to send reinforcements to every threatened point. In that way and by persistent appeals to public sentiment, to the courts and to the legislatures, we ought to carry every part of the country. We are making this fight not only for our benefit but for the protection of the people and for the protection of the state.

The right of the people to recreation on Sunday after church hours is as old as the Christian church, and with the exception of parts of the British Isles and this country the people have asserted and maintained this right in every portion of the civilized world. There ought to be no room in a country like ours for forcing upon 110,000,000 Americans the cramped and superstitious notions of a fanatic sect of fanatics of the seventeenth century.

"THE PEAR MARKER," A STORY OF BLACKMAILERS,

IS NEW REALART PRODUCTION FOR ALICE BRADY

LICE BRADY, star of the stage and of Realart, is to make "The Pear Market," an elaborate picture based on the popular plays, "Romance, Intrigue and Love." The production will roll closely the stage play of the same name which ran at the Comedy Theatre in New York four years ago with Edmund Breese and Sydney Shields in the principal roles.

The picture will be filmed while Miss Brady is playing the "subway circuit" in her last season's success, "Perpetual," and will be the last photo-play the Realart studio will make before leaving for an extended absence from New York with her play. In presenting Miss Brady in "The Pear Market," President Arthur S. Zerner of Realart Pictures Corporation holds to his slogan "stories based on successful books and stage plays."

Clara Beranger made the screen adaptation and Kenneth Webb will direct the production. It is the action of the first half of the play laid in Italy, Director Webb is under the necessity of going into extensive research and study in order to plan the sets of Italian villas, sunken gardens and Mediterranean scenic effects which abound in this offering.

One of New York's most famous hotels will be duplicated and a large mask ball with all the luxurious appointments of such an affair will be staged.

FILM BOARD GETS NEW MEMBERS

The Minneapolis Film Board of Trade now has nearly 100 per cent membership. The movement has been a success.

The latest to join are Robert Cotton, manager of the World branch, and Frank Thayer, manager of the Supreme exchanges.

MASTBBAUM RETURNS FROM TRIP

Jules Mastbaum, president of the Stanley Company of America, with headquarters in Philadelphia, has returned from a trip through the West, where he visited several theaters in quest of new ideas for theaters and programs, and incidentally to recuperate. He said that he had discovered a few choice tidbits, but that in the main we were far more advanced in theatrical affairs than they are in the West, and that he was going to get down to hard work and build a few more theaters.

RED CROSS STAMP SALE BEGINS DECEMBER 1

The Red Cross Christmas Seal made its first appearance over ten years ago. Since 1908 when Emily I. Bell, of Wilmington, Del., as delegate to the American Red Cross, this cheery little poster stamp has been an annual Christmas visitor to many American homes.

After the first year the Red Cross decided to turn over the sale to the National Tuberculosis Association and its affiliated societies.

This year the sale will begin December 1. The stamps will be sold from booths, especially designed for the purpose. Volunteer saleswomen will have charge of these booths in hotel lobbies, stores, theaters, post offices, banks and other public places.
The rumor that has been current in picture circles for the past two weeks to the effect that Thomas H. Ince, Marshall Neilan, Maurice Tourneur, Allan Dwan and Jack Sennett had agreed to form an association for the making of motion pictures, has been confirmed by a statement from all concerned, through Thomas H. Ince.

The new association will take active form as soon as the contracts and agreements under which the several members are now working, have expired. Operations are expected to begin not later than Sept. 1 of the next year.

The members of the combination say that they do not consider it advisable at the present time to divulge the nature of their plans and the method of distribution, but that their purposes and plans will meet with indorsement by exhibitors throughout the United States and foreign countries.

The object of the association is to be quality rather than quantity, and efforts will be confined to super-productions which they feel confident will meet with the approval of the public in general.

The members of the association also state that they will watch and welcome suggestions that exhibitors may care to offer between now and the time of their combined activities.

California Theatre Reopens

The California Theatre, which passed under the ownership of the Goldwyn Film Corporation a few weeks ago, was reopened on the night of November 7, with S. L. Flaherty, formerly of the Strand, of the El Rialto and the Rivoli theatres of New York, as manager.

The California, which was closed two weeks ago for redecorating and remodeling, shows the fine touch of Rothapfel's decorative and architectural genius on every hand. There is not room here to go into detailed description of the changes, alterations and additions to the house, but the effect of the whole has resulted in an ensemble of art without garishness, and beauty, tone and color and luxury without ostentation.

The program, which consisted of the Goldwyn feature "The Flame of the Desert," with Geraldine Farrar and Lou Tallegen in the leading parts, and a carefully belied list of short subjects was well received by the large audiences of the evening.

Historical Film Corporation Buys Land

The Historical Film Corporation of America has purchased twenty-five acres of land at Burbank, Calif., and has begun the erection of office buildings and studios for the purpose of filming stories of the Bible. A group of ranch houses on the property has been remodeled into workshops for the engineers and architects, and several stages are being built. The original plan of the corporation was to film the Bible in fifty-two episodes of two reels each, in one year from the time production began. Now it is thought that it will take a much longer time than that to make the films, owing to the elaborate scale on which the pictures will be produced. Raymond Wells is director general of the corporation.

Hillman Gives Up Lois Weber Studio

Marshall Neilan, whose los at the Lois Weber studio expires in a few days, is moving his headquarters to 1723 Allesandro street, opposite the Jack Sennett studio. Mr. Neilan plans to make another picture in the west, following the completion of "The River's End," featuring Leona Stone, then take his entire company to New York for future productions.

$350,000 Theatre for Pasadena

J. H. Root, manager of the Strand Theatre in Pasadena, has announced his intention of building a new theatre for the exhibition of films on Colorado street east of Marengo avenue, which, when completed, with organ, seats and decorations, will represent an investment of $350,000.

WALKER'S AUDITORIUM REOPENS

Walker's Auditorium, on Grand, between Seventh and Eighth streets, opened on November 10, after having been closed for several months, with the seven-reel production, "A Woman of Pleasure," starring Blanche Sweet; a Sunshine comedy, a Rust and Jeff cartoon, and a jazz band to furnish the music, as the opening bill. James Calnoy, recently a Chicago exhibitor, is managing the house, and his policy is to show only high class first run pictures.

REALART HOYES

The Realart Pictures Corporation, with quarters in the Merchants National Bank Building, have moved to the second floor of the Knickerbocker Building at 642 South Olive street, which they will occupy until the Realart Building at Sixth and Olive is completed. Oren P. Wool is manager of the Realart Exchange.

FOUR AUTHORS WORK ON POLO STORY

Edgar P. Tole's new serial for Universal, "The Vanishing Danger," which he has just been begun at Universal City, is the joint work of four authors, Hope Loring, Milton Moore, Eddie Pole and Jacques Jaccard. The serial will be produced in eighteen episodes and will require a number of foreign settings, for which Polo may make another trip to outside countries.

"Babe" Ruth to Star in Baseball Movie

George "Babe" Ruth, of the Boston Red Sox, has signed up to work in a baseball picture during the next six weeks, with David Platt, representing Jack Warner, president of the Al St. John company. Ruth's film contract will not interfere with his baseball activities, as his picture will be completed long before he is due to report for spring training.

French Flying Mission Visit Goldwyn

The French Flying Mission, traveling from Siberia and Japan to Paris, visited the Goldwyn studios during their stay in Los Angeles last week. Commandant Gaizet, in charge of the Mission, has spent about ten

Thomas H. Ince and Maurice Tourneur, of the "Big Five"
months with the Japanese army in Siberia, training Japanese aviators. The other members of the commission, Captains Voskin and Torrin, and Lieutenant Lufont and Serret, have been performing like duties in Japan. The commission went to the Grand Canyon from Los Angeles, and plans to leave New York for Paris so as to reach the French capital before Christmas.

VISITED 500 THEATRES
A. P. Cramer, east coast film man, who has visited more than 500 theatres in thirty-five of the states and a number of the Canadian provinces during the past few months, has arrived in Los Angeles, and will shortly identify himself with a new amusement enterprise in the film colony.

ENGLISH EXHIBITORS VISIT FILMLAND
Major R. Grierson, Captain A. Hearns and M. Robert, owners and officials of the Provincial Cinematographic Theatres, Ltd., and the Associated Provincial Picture Houses, Ltd., organizations that operate thirty moving picture theatres in England, spent four days in Los Angeles last week.

These English exhibitors, who are in the United States in the interests of their enterprises, visited the studios and local theatres, and collected information about the production and the presentation of films in this country, and gave a dinner party to a number of film people at the Alexandria Hotel before leaving for the east on Saturday night.

VALENTINO-ACKER
Rudolph Valentino and Jean Acker, members of the west coast film colony, were married just past midnight on November 5 by the Rev. Mr. Layers, at the home of Joseph Angel, where the party in honor of Richard A. Rowland, president of Metro, was in progress.

Miss Acker recently played a prominent part in "Lombardi, Ltd." with Bert Lytell and Mr. Valentino a leading part in another feature. The couple will make their home at the Hollywood hotel for the present.

KING VIDOR RETURNS
King Vidor, with his wife and baby and his brand new contract with the First National Exhibitors, returned from the east last week. Vidor will make a series of pictures with all-star casts in which Florence Vidor will play the leading feminine roles. As the proposed new Vidor studio will not be completed for some time, the first production of the series will be made at one of the Hollywood community studios.

USA PRODUCING UNIT FOR LEWIS COMPANY
While Mitchell Lewis is resting, Cyrus J. Williams, manager of the Mitchell Lewis Producing Company, has put a new producing unit in the field, to make five reel features of original plays written by Director Robert North Bradbury. The first of these plays is called "Hollywood," and is being filmed in the Tencula Valley, between Los Angeles and San Diego.

Jack Herron, a young brother of Bobby Herron, Griffith star, is playing in the Lumroee Seligman production, "The Phantom Melody," at Universal City.

The first of a series of stories which H. M. van Loen contracted to write for Tom Mix is completed and is entitled "Three Gold Coins."

A. J. Cohy, business manager of the Goldwyn studio at Culver City, is leaving for New York in a few days.

Joe Lyon, who has played heavy in several William Duncan serials, will himself be starred in a Vitagraph serial after his work in the current Duncan picture is completed.

Harold Cooley, leading man in recent west coast productions, is building a $60,000 home in Hollywood. Jerome Storm is to remain the director of Charles Gern when Ray begins producing for the First National Exhibitors next year.

Johnny Hayes and Arby Arly play the leading parts in the Bulla-Bye serial, "The Hotel 30," now being filmed at the new town of Bulla-Bye at the top of Pasadena Canyon about forty miles from Hollywood.

William S. Bomb, formerly studio manager for the Famous Players-Leaky Co., in New York, is now studio manager for Marshall Neff.

Helene Chadvick, of "The Cup of Fury" company at Goldwyn, has gone to New York to visit relatives and to shop.

William Desmond, who has been in New York for several weeks, has returned and will begin production immediately on "The Parish Priest," under the direction of Joseph J. Franz.

Fay Wincehler and her mother are taking a vacation between Fay's pictures at Christie's at the Mission Inn in Riverside.

Albert E. Smith, president of Vitagraph, is expected to arrive in Los Angeles on November 17 to personally put in operation new planes and working schedules at the Vitagraph plant in Hollywood.

Benjamin B. Huntmon, film producer, has purchased a home at 615 La Bambina lane.

Adam Hall Shirk, publicity director of the Leaky studio, has returned from New York.

While Mary Pickford is in New York fighting the Wifling'suit, her company, in charge of Director Paul Powell, has gone to Independence, Cal., to shoot New England scenes for "Yolynna."

Mitchell Lewis has signed up with Metro to star in a series of Jack London stories.

Rob Fagner, noted writer, has signed a contract to write plays for Charles Ray when Ray becomes a producer of First National features at the head of his own company next year.

Baltor Edwards, who has been directing Marguerite Clayton in New York, is expected shortly at the Metro-Columbia studio, where he is scheduled to begin the Ethel Clayton picture, "Young Mrs. Vinthrop."

Adolph Zukor is expected any day at the Vitagraph studio in Hollywood.
EQUIPMENT THAT LOOKS GOOD FROM THE VIEWPOINT OF
THE PICTURE EXHIBITOR WHO WANTS TO BE UP TO DATE

A recent Electrical Show held at the Grand Central Palace, New York City, the exhibit of the Nicholas Power Company excited unusual interest.

The display consisted of Camerographs and a line of special Power's accessories which are used in conjunction with them.

In one of the booths on the main floor the machines were shown, both still and in action, and on the mezzanine floor of the Palace the company had installed another exhibit where the Camerograph was used in actual projection.

The exhibit on the mezzanine floor is said to have been one of the most expensive at the show, in point of money spent for purely exhibition purposes, having cost approximately $16,000.

The Power company was the only manufacturer of motion picture projector equipment exhibiting at the show, and it contributed to the general entertainment features incident to the trade gathering by showing motion pictures just as they are shown in leading theatres throughout the country.

Under the direction of Barnett Phillips, decorative architect, working in conjunction with the Power company's experts, the exhibit was worked out to resemble a miniature theatre, complete in every detail excepting as to seating accommodations.

Novel Effects Decorative

The inclosure was made up of solidly constructed wood columns and heading work, with hangings of heavy velour. The woodwork was in two tones of French gray, set off with delicate decorations in gold. The hangings were of a henna shade with valances of gray trimmed with gold braid and tassels. Flash rugs were also of gray, over brown, and more colors that blend nicely into the general scheme were provided by rich walnut settees and a center table upholstered and dressed in blue velvet trimmed with gold. Elegant electric lighting fixtures were on each of the graceful double columns surrounding the inclosure, and from the wide aisle as one approached the exhibit was seen an artistic suggestion of a garden view just outside a pair of French windows looking out of the inclosure.

The set was lighted by an electric "flasher" equipped with colored globes that set it off to the best possible advantage.

At one end of the inclosure was a small projection screen which could be completely masked by the hangings. The screen was of the "diffusing" type, sold under the copyright name of Belmonte.

All Trimmed in White

At the other end of the inclosure was the principal object of the exhibit, the Power's Camerograph, equipped with Excelite, and operating just as it operates in leading theatres. The particular model shown was Camerograph 6 B, beautifully enameled in white. The revolving set was in white enamel, as was also the compenser for operation with alternating current. The incandescent bulb in the lamphouse, of 900 watt strength, worked at 30 amperes and 50 volts, although this current was more than ample to provide the desired 2 by 4 picture at a throw of 32 feet.

The machine was inclosed in an especially built wire glass booth, which made it possible for spectators to see "the wheels go round," as well as the operation of the machine by two expert Power's projectionists. Joe and Sol Abrams, who were dressed in white uniforms. The pictures, which were shown every few minutes, were for the most part interesting industrial, which, in some instances, had a bearing upon...
IHB

points demonstrated by the products of other concerns exhibiting at the show.

Revex Was On The Job

A. L. Haven, in charge of the Nicholas Power Company sales in the New York territory, managed the exhibit and was highly complimented for the manner in which it was arranged. Armed with such effective weapons as the ingenious little device which the company used to demonstrate its special intermittent movement, and a lamp house equipment for signs, which cries aloud the virtues of "grippe" June, Mr. Haven was on the job day and night to show the many uses of the Power's product.

The Viking Sign Company, 560 Seventh avenue, New York, representative of the Flexlume Sign Company, Buffalo, New York, showed the Flexlume illuminated sign with its raised, white, changeable Opalux letters that drew the crowd, both by day and night. These letters are modeled separately on interchanging metal panels which require but an instant's work to make change in sign reading, the operation requiring no changes in name or virine.

The Viking Company also exhibited its own very attractive interior illuminated signs which are adapted for lobby displays.

The Viking sign is composed of changeable glass lettering in various sizes allowing the exhibitor to present to his patrons an illuminated billboard, the lettering of which may be changed at will and by an ingenious arrangement of vari-colored glass backing, the lettering in the same sign and with the same lamps behind it may be arranged to present different colors.

Enumerating Other Exhibits

Among the other exhibits were several that would interest the progresive exhibitor, which is only another name for those who read the Moving Picture World therefore, I will describe them from the exhibitor's point of view.

The manufacturers of the following products have neglected to tell you world subscribers about their goods. Therefore, I would suggest that when you write them, you gently intimate that they would have heard from you before, had they cultivated your acquaintance through the advertising columns of the Moving Picture World and thereby let you know that they were making something that you could use.

The Lightolier Company

Lightolier Company, 569 Broadway, New York City, had a display of electric fixtures that would interest any of our exhibitor readers who are planning new houses or renovating their present theatres. The exhibit covered the fields of direct and indirect lighting and was particularly strong in well directed, plain and decorative, Edison and candleabra base lamps.

The Star Fuse Company, Inc.

The Star Fuse Company, Inc., 290 Church street, New York City, exhibited its replaceable plug fuses, which may be renewed in a few seconds without taking the fuse apart, by simply making a one-half turn of a

Yama Yama Dance Recently Given by the Employees of the American Photo Player Company at Oakland, California
Alternating Current requires Columbia White A. C. Special Carbons—and nothing more. Silent, steady, brilliant light without any extra equipment whatever—

Write for folder
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio
set screws that clamp the refills between two brass clips. These plug fumes, for which refills may be obtained separately, are furnished in assorted sizes of 6, 12, 16, 20, 25, and 30, and the economy of their use is demonstrated by the fact that the refills for each rating of size cost less than one-eighth the price of the complete fume.

W. & J. Sloane

W. & J. Sloane, Fifth avenue and Forty-seventh street New York City, whom we have always associated with floor covering, were on deck and method and means of cleaning them.

Sloane's exhibit consisted of a line of their "invincible" vacuum cleaners, particularly adapted to picture house use. These are of the turbine type and practically silent in operation, without valves, pumps, or gears to become noisy or out of order. One model in which the exhibitor would be most interested is the three stage junior truck, one-third horsepower motor and mounted on a truck frame with sixteen inch wheels, which permit the device to be moved about the house at will. The heavy duty truck models are made in three sizes, with motors of one-half, one and one-half, and two and one-half horsepower, respectively.

These latter have great power and large dirt capacity and are mounted on four large, rubber-tired wheels and pair of which is connected to a steering handle.

Fire Extinguishers

The John-Wynne Company, Madison avenue at Forty-first street, New York City, showed a line of its fire extinguishers, in which air pressure may be quickly stored by means of a pump, permitting a steady stream to be thrown accurately on the fire with the use of one hand.

A feature of this extinguisher is that its pressure thrown stream is controlled at the nozzle and that both nozzle lever and pump handle may be sealed to facilitate inspection and discourage tampering.

Another appliance in the fire extinguishing line, and one which retails at a very moderate price was the "Proton," exhibited by the Allen Corporation, 377 Madison avenue, New York City. This device consists of a metal cased bottle containing the extinguishing fluid, which is held, ready for use in a special bracket which automatically acts as a de-apper when the bottle is removed for fire use. The fire-killing liquid with which the bottle is filled is twice as heavy as water.

Its manufacturer claims that it may be thrown from twenty to thirty feet with accuracy, also that it will leave no stain and does not injure delicate fabrics.

A point which the Allen Corporation makes is that the new cost of this device permits of any desired number being distributed throughout the premises to be protected so that no time will be lost in getting an extinguisher into action immediately if fire is discovered.

Arnold Electric Tool Company

For work around the theatre or in the projection room, and tool bench, the electric drill, shown by the Arnold Electric Tool Company, 114 Liberty street, New York City, will prove an acquisition.

This drill is thirteen inches in length and weighs six pounds. It will drill & one-quarter inch hole in steel or a three-eight inch hole in brass.

The motor is of the universal type and will operate on 110 to 120 volts and 25 to 60 cycle current. It has a switch on the handle and is attached to ten feet of water-proof wire and attachment plug.

The drill and motor are cooled by rotary fans, housed in the casing. The drill may also be used with a taper socket on the drill stock of & lathe or a drilling attachment on other tools.

WHAT THE C. P. GOERZ AMERICAN OPTICAL COMPANY HAS DONE TO HELP OUT THE AMBITIOUS PICTURE SHOOTER

HERE are several improved dissolving and vignetting devices that are certain to interest the moving picture photographer. The first illustration shows a side view of the Goerz Round Closing Dissolving and Vignetting device, mounted on an extension tube with sliding base and mask box attachment.

The complete device, as shown, is used on Pathé cameras No. 1 and 2, and can be attached by means of adapters to Debra, Mot, Prestwich, No. 4 and Universal Gillon, Solair, Shanteck and other standard cameras. For Bell & Howell cameras, a front vignetting attachment is supplied by the Bell & Howell Company, which carries, the whole device.

A stop-pin attachment has recently been added to the Round Closing device, which restricts the operation of the lever to certain limits which are set by the cameraman, and this attachment is supplied with all Round Closing devices.

Illustration No. 2 gives a front view of the Round Closing Dissolving and Vignetting device.

With Mask Board Attachment

Illustration 3 shows the device with mask box attachment removed and mounted on a Bell & Howell front vignetting attachment, which is clamped under the tripod of the Bell & Howell camera.

In place of the extension tube, a short tube is furnished for the Bell & Howell attachment, without extra cost.

The fourth illustration gives a good idea of the Goerz Square Closing Dissolving Device mounted on an extension tube and sliding base, together with Round Closing Dissolving and Vignetting device and mask box attachment.

This Square Closing device may be fitted to any camera already equipped with the Goerz dissolving and vignetting devices. The device is a separate attachment that is interchangeable with the Double Exposure device shown by Illustration 5.

The Double Exposure Device

This latter is the Goerz Double Exposure device mounted on extension tube and sliding base, together with the Round Closing Dissolving and Vignetting device and mask box attachment. This double exposure device may be fitted to any camera already equipped with the Round Closing Dissolving and Vignetting device and

(Continued on page 57a)
**EASTMAN FILM**

is so safe-guarded in its manufacture, so carefully tested at every stage, that it never has an opportunity to be anything but right.

*Identifiable by the words “Eastman” and “Kodak” on the film margin*

**EASTMAN KODAK COMPANY**

ROCHESTER, N Y.

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**THE AMERICAN PROJECTIONSCOPE**

"The Portable Motion Picture Projecting Machine Without An Apology."

Experience has proven that The new American Projectionscope is without an equal as a compact, portable fool-proof projection machine. Gets current from any electric light socket, runs film either backward or forward—can be stopped and held stationary at any point.

**FOR DIRECTORS, FILM EDITORS, EXHIBITORS**

For use by a director or film editor in examining film it is unequalled—titles can be held stationary on the screen and inspected. Exhibitors can use it to project features in their private offices while the theatre screen is in use.

**FOR SCHOOLS AND CHURCHES**

The Projectionscope is ideal for schools and churches. Anyone can operate it—no experience necessary. Either hand-driven or motor-driven devices supplied. Throws a perfect picture. Can be set up and taken down in a minute. No rewind necessary.

**FOR COMMERCIAL USE.**

Hundreds of firms with reels of commercial films are equipping their salesman with Projectionscopes. "Seeing is believing". Prospects can be shown every detail of manufacture—the product in actual use. As a result sales increase tremendously. Easily portable—carries like a suitcase.

**SEND FOR BOOKLET!**

Write today for descriptive booklet. Learn how YOU can use the Projectionscope to advantage. You incur no obligation. Ask us for it Today!

**AMERICAN PROJECTION CO.**

Dept. 25 6227 BROADWAY CHICAGO, ILLINOIS
Projection Tips

by F. H. Richardson

EUGER J. DUGY, Laredo, West Virginia, sends $4.00 for handbook, lens chart and question booklets. He also inquires about film punching which is perhaps the limit. The film was a new print. I think it is necessary to examine the film from every angle, and how it was got by the "inspector" (?). Why did not the inspector cut out the ruined film, report it to the manager and have it charged to the theatre? Probably a second chance at a thousand feet pers each two weeks, seriously.

What Dacey Says

Neighbor Dacey says: They say the small town projectionists do it. Well, I'll tell you that in some town stations, especially in the coal fields, they employ a better class of projectionist than they do in some city houses. I might add that while this is the only non-union coal field in West Virginia, and several other Logan county men belong to the only projectionist local in the state, I. e. Local Union No. 500. However, I expect you will not go so far. When it arrives will write further about our equipment.

You Are Quite Right

A right, Old Man. Glad to hear from you, at any time. You're quite correct in saying that some small towns are relatively lucrative, in spite of the higher cost of doing business there. Am more so than some city men. I see that L. U. 500 is in Charleston, West Virginia. It is distinctly to your credit that you belong to the organization of your profession. My compliments to the Logan county men.

Film Washer

The Warner Film Projector Manufacturing Company, St. Louis, hands us for inspection and approval, its new film washer. We have had the same tested and report that the water wash, with the use of fifteen gallons of water and fifteen pounds of soap, is sufficient to clean a five inch long and narrow. With this go a dozen sticks of wax compound, which should be sufficient to last several months. The device is so simple that it should not be hard using first run.

The Union Official Should Know

While on the recent trip through New England and Western Canada by exhibitor sprung the following on me, the conversation being reconstructed almost verbatim from my notes.

"A few days ago I was the business agent of the projectionist local called on me with regard to certain matters, and in the course of the conversation several times mentioned the 'booth,' meaning our projection room. He informed me that one of the firms was to get out, and not to fit up.

"Is this as I had installed a new fan in such of the two projection room vents less than three months before. I was interested in the subject, and the extent of the ventilation to the projection room immediately, accompanied by the forementioned business agent. Both fans were running smoothly and were apparently in perfect order. I pointed out this fact when, to my amazement, the business agent said: 'Well, it has worked.' There it is,' and he pointed to the revolving shutter of the left hand projector. That was according to himself to the "fan."

Is It Right?

"Now Mr. Richardson, do you honestly think it is right and decent for a union to have for its business representative a man who does not even know the correct name for things? The projection room called and the revolving shutter called, but have myself been a projectionist, and a student of my profession while it was my profession, just as I hold every man should. Suspecting that this union officer lacked knowledge of the more things than now, I asked him: 'What is the fan for?' He answered: 'To blow the flicker off the sheet.' Can you beat it? Is such a man fit for a business representative of a union?"

A Pertinent Question

All of which raises a most interesting, and it seems to me, a pertinent question. I wonder recently an officer of Local Union No. 306 of New York City boasted (I can call it by no other name) that the union paid him nine "bucks" a day. Actually he spoke himself on the chest as he declared the fact. He seemed to think it a tremendous sum, and that part was just a bit amusing. Now this man in his official capacity, whatever it is (if I did not ask him), represents presumably a body of projectionists engaged in selling into the world, namely, labor and knowledge. Perhaps I might better say a combination of labor and knowledge.

Surely such a body would not care to be represented by its highest class men. I would not care to have himself represented before the employer by anything less. Now I do not positively know what the 906 men knows or does not know, but I will venture a most likely bet (I know him fairly well) that out of ten very simple questions, relating directly to projection, and of very great importance from the point of view of efficiency, he cannot answer two correctly. And mind you they will be simple questions—nothing in the least complicated. For instance, under what conditions is there advantage in using a monocular bi-convex condenser? Surely any competent projectionist must know that.

Must Be Answered

It seems to me a union should, in the very nature of things, have for its officers, particularly for its business representative, the very highest class men in its ranks. I think that the exhibitor who started this must be called on and if he cannot be taken if it is right and decent for a union to have as its business representative a man who does not even know the proper names for things. That is my view.

Then, of course, is, however, the matter of great importance, and I would like an expression of opinion from union men all over the world. May I have it? Names and locations will not be published if non-publication is requested. Pictures may be placed at the beginning of letter instead of at its end.

What About Those Reels?

Some several weeks ago we recommended to your favorably consideration the Boylen Even Tension Reel. This reel would stop all projector take-up trouble, and we, firmly believe, eliminate a large amount of damage to film. Why in Set Hill don't you have tried them report your experience? Seems to me it is up to you to help things along to that extent anyhow. Can't you think about it?

NEW THEATRE IN HILLSDALE, MICHIGAN

Paul Walker, Hillsdale, Michigan, says: "Attached find samples of our new theatre, "The Dawn," which is some house, if you ask me. Seats eight hundred and runs both pictures and vaudeville. Have the organ, Geneva Light, and a foot square, built of hewn tile and located over center of balcony. Has running water, twenty-two inch vent in ceiling, with good fan; also two inlet vents a little more than a foot square, in walls of door. Am using two simplex projectors, pleasure of projection one hundred and three feet. Picture twelve feet. Have the light loss reduced to a minimum. Tried Extralite shutters, but discarded them. They make my picture hay. Get good results with forty lamp. Use two rectifiers. Don't like on. Give too much trouble. September 6 I wrote H. A. Camp, Pittsburgh, including twenty-five cents for copy of proceedings of Society Motion Picture. Have not received reply. Wonder what's the matter. Wish you lots of luck on your trip. Regret that I cannot help you."

You should write Mr. Camp again. Either the letter did not reach him, his letter did not reach you or—. The projection room dope sounds good. Let the good work go on, but I see no reason why the Extralite should be. It has an advantage over the others. Many of the projectionists are using them with success. Notice your name on program. That is as it should be. But, why not use proper titles? "Operator", is a bit out of line. The best men don't use it. You must demand something more than a mere operator of a machine. Paul Walker, Projectionist, would look very much better in the program, and what is more to the point, it would be correct.
Edwin Carewe Announces
The following productions for 1920:

"Rio Grande"
by Augustus Thomas

"Queen of the Moulin Rouge"
by Paul M. Potter

"Habit"
by Tom Barry

"What Man Calls Love"
by Augustus Thomas

Current Releases:

"The Right to Lie"
by Jane Murfin

"The Web of Lies"
by Finis Fox

Starring Dolores Cassinelli

Distributed by

PATHE

"By Their Deeds Ye Shall Know Them"

"THE SOUL OF A WOMAN"
by Emily Stevens

"THE SNOWBIRD"
by Emily Stevens

"THE HOUSE OF TEARS"
by Mary Garden

"HER GREAT PRICE"
by Finis Fox

"THE VOICE OF CONSCIENCE"
by Albert Lytell

"GOD'S HALF ACRE"
by Mabel Taliaferro

"PAIS FIRST"
by Harold Lockwood

"THE TRAIL OF YESTERDAY"
by Anna Q. Nilsson

Mr. Carewe's past achievements will cause exhibitors to watch for his future productions

EDWIN CAREWE PRODUCTION, Inc.

HARRY CAHANE, Treasurer
Suite 809, Brokaw Building, BROADWAY

National Cash Register Co.
equips salesmen with

THE NEW PREMIER PATHESCOPE

Motion Picture Projector

After years of practical experience with commercial motion pictures and recent exhaustive tests and comparisons of all projectors in their own fully equipped Projection Department the National Cash Register Co. has selected the NEW PREMIER PATHESCOPE, and placed an initial order for a large number of machines and sets of Pathescope safety prints of their own film.

Other manufacturers using Industrial Films can safely accept the seal of approval set by National Cash Register Co.

Schools can follow the example of the New York Board of Education in selecting the NEW PREMIER PATHESCOPE after careful technical investigation of all other Projectors and Educational Film Service.

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Another addition to the Goerz dissolve effect device is the Goerz Amber Device, in shape like the Goerz Round Closing device but, instead of steel leaves, it is fitted with amber colored celluloid leaves which do not entirely shut the light when closed but give the positive the same effect as if it had been taken on a foggy day.

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This is not the only effect that may be obtained by the use of Goerz devices. Many others are at the disposal of those using the sliding base or the Round Closing device in front of the amber device, in which position it may be covered by means of an adapter. Double exposed circles and circle dissolves or the use of the Goerz device alternately are a few of the possibilities.

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Its annual convention of branch managers and salesmen of the Argus Enterprises, Cleveland, was held at the Hotel Winton November 14 to 16.

About forty representatives of this progressive, rapidly growing organization met to consider developments and new ideas of the company and to formulate their selling campaign for the coming year.

The Argus Enterprises, organized only a few years ago, has experienced a remarkable growth and has extended its business to international activities. It claims to be one of the most complete organizations in the motion picture industry. Its activities cover the writing, producing and distributing of photo-plays, educational and industrial pictures; the manufacture and distribution of projection equipment, and the supplying of complete theatre equipment.

Much of the time during the convention was spent on the new improved Argus-Mazda Universal Adapter for Mazda lamp projection, and the Argus Crystal Round Screen. These two Argus products are meeting with increasing popularity because of their great efficiency in matters of insuring better screen illumination and of reducing operating costs.

Both of these latter named products, by the way, are to be found among the star attractions of the aggregation of good things for the exhibitor to be found at the International Cinemaquipment Center at 729 Seventh avenue, New York City.

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The Projectoscope has found a ready sale among theatre owners who desire to review forthcoming subjects in private offices. Musical directors have found the Projectoscope helpful also in showing the coming feature slowly thus enabling them to arrange music scores suitable for the forthcoming public presentation. In the studios hundreds of American Projectoscopes are in use by directors and film editors who find it helpful to be able to stop the film at any point to decide upon necessary "cuts," or changes in titles.

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